MediAsia2018

The Asian Conference on Media, Communication & Film

Official Conference Proceedings

FEARFUL FUTURES

Toshi Center Hotel, Tokyo, Japan
October 9–11, 2018
www.mediasia.iafor.org
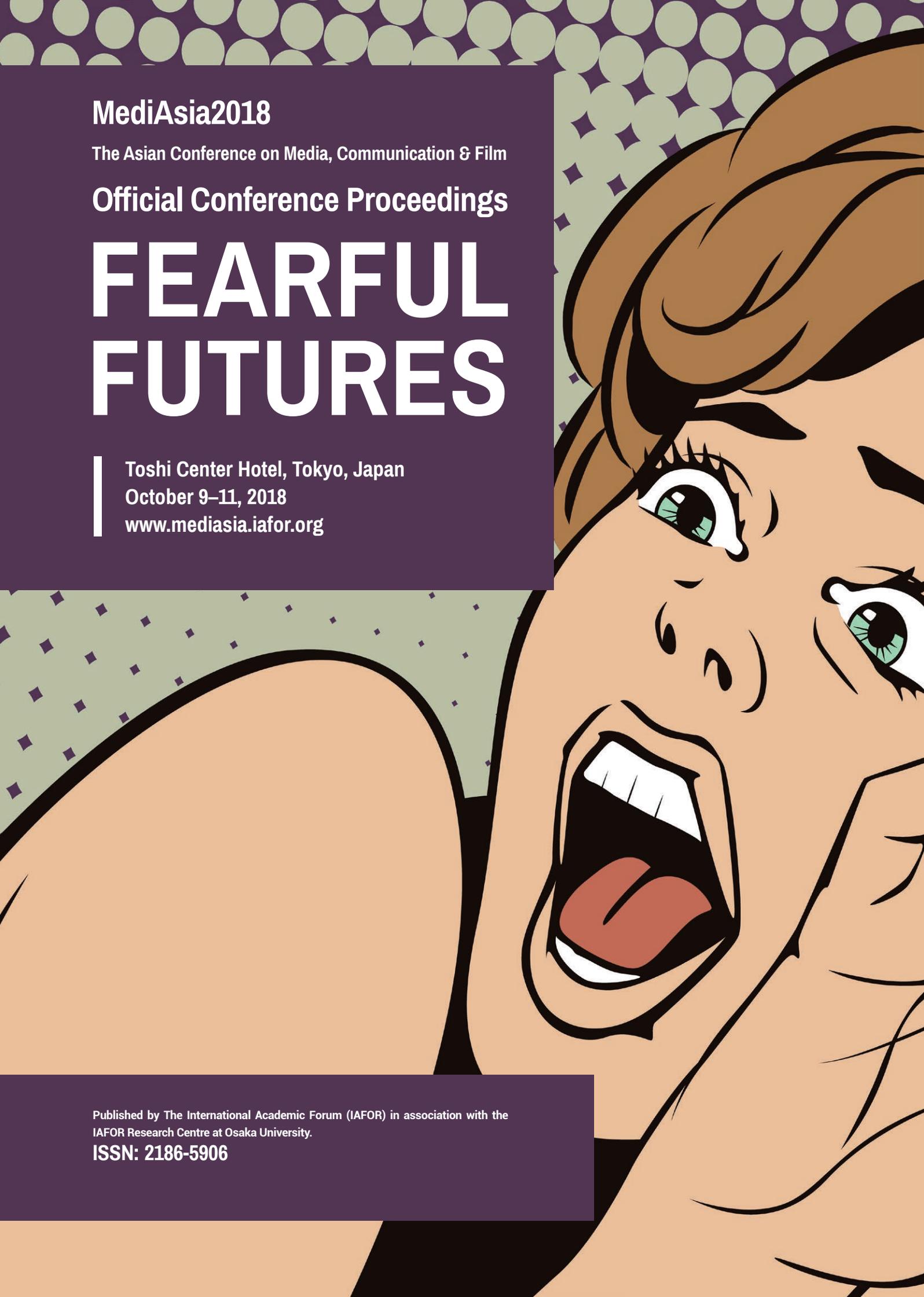
"To Open Minds, To Educate Intelligence, To Inform Decisions"

The International Academic Forum provides new perspectives to the thought-leaders and decision-makers of today and tomorrow by offering constructive environments for dialogue and interchange at the intersections of nation, culture, and discipline. Headquartered in Nagoya, Japan, and registered as a Non-Profit Organization (一般社団法人) , IAFOR is an independent think tank committed to the deeper understanding of contemporary geo-political transformation, particularly in the Asia Pacific Region.

INTERNATIONAL

INTERCULTURAL

INTERDISCIPLINARY

iafor

The Executive Council of the International Advisory Board

The Asian Conference on Media, Communication & Film 2018

Official Conference Proceedings

ISSN: 2186-5906

Table of Contents

Media Violence and Children, A Case Study on Primary and Secondary School Students in Konya, Turkey

Hayriye Nur Gorkemli, Selcuk University, Turkey
Basak Solmaz, Selcuk University, Turkey

Abstract
In World Report on Violence and Health, published by World Health Organization, violence is described as "the intentional use of physical force of power against oneself, another person, or against a group of community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation". There are multiplicity of variables that independently or interdependently affect the existence of violence in a society. It has been shown in various studies that media has strong negative impacts on youngsters, and it could be associated with one of the causal agents of violence. This study aims to understand the impact of media violence on primary and secondary school students. The research is conducted in a private primary and secondary school located in Konya, Turkey. A survey is prepared and questions about media violence such as; violence exposures on media, students' media preferences, effectiveness of warning labels and negative impacts of these media violence are asked to the students. The results are interpreted in terms of media type, respondents' age, grade and gender. Suggestions are made according to the results of the study.

Keywords: violence, media, primary school, secondary school, private school, Konya

iafor

The International Academic Forum
www.iafor.org

Introduction

World Health Organization describes violence as "the intentional use of physical power, threatened or actual, against oneself, another person, or against a group or community that either results in or has a likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation". As it is seen in the definition, it can be in self-directed, interpersonal or collective form according to victim-perpetrator relationship and its typology can be classified as physical, sexual, psychological and deprivation or negligence (www.who.int/violence prevention/approach/definition/en). Violence can be witnessed in screen entertainment media (such as television, video games, cinema and internet) by all of us every day and its negative effects especially on youngsters attracts the attention of various governing and scholar groups. Several measurements have been taken like raising awareness activities such as discussion forums and setting some limitation precautions. Under the public and governments' pressures, warning labels have been used in order to decrease the possible negative impacts of programs having violence content. However, these labels' impacts have been questioned by several studies.

In this study, firstly the possible harmful effects of media violence was mentioned and a brief literature review on the subject was summarized. Later, results of the survey regarding media violence and its impacts on primary and secondary school students were presented and in the final part a brief summary and recommendations were given.

Media Violence

It is known that with the development of digital world, people spend more and more time on television, video games and internet so that this may even lead some addiction problems. These problems may be more serious in youngsters when compared to elder people because of their high adaptability level to accept and use new technology. When we have been talking about TV addiction for less than a century ago, with the rapid developments in digital world, new addictions have been added to literature such as video games addiction, internet addiction and social media addiction. Apart from problems caused by those addiction such as being unsociable, having more inactive life and aggressiveness, it is not difficult to infer that if such media is violence contented, its harmful effects will be much more worrisome. According to the results of various experimental studies, media violence increases aggressive thoughts, angry feelings, physiological arousal, hostile appraisals, aggressive behavior, causes violence desensitization and decreases prosocial behavior (helping others) and empathy (Anderson et al, 2017:142). Smith and Donnerstein (1998: 176) classified the results of four decades' research on undesirable effects of media into three categories: (a) learning aggressive thoughts, attitudes and behaviours, (b) emotional decentralization to real world aggression and its victims and (c) fear of becoming victim of violence.

Tuzun (2002:46-47) reported the results of a study conducted in U.S. as follows:

- Of all TV programs, 2/3 was violence contented.
- Children programs contained aggression.
- Aggressors usually weren't punished.

- Of all music videos, ¼ contained aggression or gun.

Media Education Foundation gathered some facts and statistics undertaken by various organizations regarding media violence and some prominent ones were: (www.mediaed.org/handsouta/ChildrenMedia.pdf):

- Media violence increased in quantity and became more graphic, sexual and sadistic.
- 80% of "R" rated movies, 70% of restricted video games and 100% of music with "explicit content" warning labels were being marketed to children under 17 according to a report dated 2000.
- An average child witnessed 200,000 acts of violence and 16,000 murders by the age of 18.
- Because the difference between reality and fantasy could not be easily understood by children under 8, media violence was more dangerous to them.
- 82% of Americans thought movies as too violent

Not only TV or movie contents, but also games have important negative effects. A game called "Blue Whale", which was believed to be responsible from the deaths of 142 people, requested violence contented tasks from their players (http://www.bbc.com/turkce/41281200) and those tasks brought its victims to suicide. After that, another dangerous play named "48 Hour Challenge" was strongly associated with the dragging life of the players into danger (Yilmaz and Biricik, 2017:182).

Huesmann (2007: 11-12) analyzed several studies and reported that children's exposure to violent electronic media leaded long term increase in aggressive and violent behavior. Then he searched the question whether the size of the effect was large enough to threaten public health; and he answered this question positively. And in the final fart of his research he tried to evaluate the effect size of the media violence to public health when compared to other recognized threats; and he showed that its effect size was larger than many other recognized threats. Anderson and Bushman (2002:2377) reported the results of metaanalytical studies investigating the relationship between media violence and increased aggression. Results showed that regardless to the study type (laboratory experiments, field experiments, cross sectional studies and longitudinal studies) there was a clear positive link between these two variables. Anderson et al (2017: 986) examined media violence effects on aggression in seven countries, namely Australia, China, Croatia, Germany, Japan, Romania and United States with a total of 2154 respondents. They showed that exposure to violent screen media was associated with aggression in all nations.

On the other hand, there are also some other studies questioning the correlation between violence in media and aggressive behaviors. Olson (2004:144) indicated that there was a little evidence of a substantial link between violent interactive games and real-life violence and crime and further studies should be done to prove that. Ferguson and Kilburn (2009:759) conducted a meta-analytic study and investigated peer-reviewed articles on about media violence effects; they concluded that media violence should not be blamed for presenting significant public health risk. Again, in another study Ferguson (2009:103) emphasized that in contrast to common belief, the current literature did not provide enough support for the media violence's cause to aggressive

or violent behaviors. In another study Ferguson et al (2009:904) surveyed 603 predominantly Hispanic children aged 10-14 to examine risk factors of youth violence and found that violent television contents and video games were not predictive of youth violence and aggression when compared to other factors such as delinquent peer influence, antisocial personality traits, depression, parents'/guardians' using psychological abuse in intimate relationships.

For harmful contents, rating system was introduced especially to parents for their selection of suitable content for their children. Games and films have warning labels on it and it was believed that it would provide protection to children against harmful contents. However, there existed some studies showing ineffectiveness of this system. For example Bushman and Stack (1996:207) conducted a study having sample of 360 psychology students and showed that warning labels increased interest in violence contented TV programs. In another study Bushman (2006: 2073) tested totally 900 people including youngsters between ages 12 and 20, and adults older than 21 years old. Respondents were requested to read the descriptions (including a warning label, information label and no label) of violent and non-violent TV programs and asked to rate how much they wanted to watch them. According to the results, violent programs with warning labels attracted more attention and respondents wanted to watch violent TV programs more than information label and no label groups. Another prominent result was male wanted to watch more violent programs when compared to females and children under 18 had the greatest interest to those violent program (Bushman, 2006:2076-2077). A similar study which was performed by Bijvank et al (2009:870) conducted a study with 310 participants, aged between 7 and 17. Participants read video game descriptions and were asked to rate how much they wanted to play each game. It was shown that restrictive age labels and violent content labels increased attractiveness of those video games. The results were also true for even 7-8 years of age and girl participants.

Case Study on Primary and Secondary School Students

Aim and Scope of the Study: Every day, we witness lots of violence on TV and internet and perhaps it most negative impacts would be on children. The aim of the study was to understand the impacts of primary and secondary school students' exposure to media violence. In this study primary and secondary school students of a private school in Konya, Turkey was selected. The school was among the top successful schools in the city according to national student selection exams for highs schools and the school administrators indicated that percentage of university degree-holder parents was one of the highest ones when compared to other schools in the city. School also held several awards in various academic and non-academic events.

Methodology: The school had 4-5 classes in each grade and in order to provide the equal distribution, one class in each grade was selected, so sample represented every age group with nearly equal proportion. In the school the classes were not formed by taking into consideration the success or sex. Therefore no differentiation between classrooms in each grade was expected. Questionnaire forms were distributed to the teachers with necessary explanations and they gave the forms their students in selected classrooms. Totally 172 students participated in the study and the questionnaires were evaluated by SPSS program.

Findings

By taking into consideration that sample should represent the whole primary and secondary school students, one class in each grade was selected and questionnaires were distributed to each selected class. Totally 172 students participated in the study and the 44,2% of them were boys and 55,8% were girls. Number of participants in each class was ranged between 19 to 23 students (11%-13,4% of sample size). The demographical features were shown in Table 1.

Table 1. Demographical Features

Demographical Features of Participants												
	Sex	**%**	**Distribution of Participants**									
Girls	96	55,8	**Grade**	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**Total**
Boys	76	44,2	**Freq.**	23	21	21	21	19	22	22	23	172
Total	172	100,0	**%**	13,4	12,2	12,2	12,2	11,0	12,8	12,8	13,4	100,0

Table 2 summarized media and TV program preferences. It could be said that TV was the most preferred media since only 6 students (3,5%) never watch and the rest (96,5%) watch it. Students mainly spent 1-2 hours on TV. The most preferred TV programs are Cartoons, Reality games, Sports and Serials with close percentages (50%, 45%, 43,6% and 41,4%, respectively). Documentary (35,5%) and News (25,0) followed those programs. Other programs were namely educational, talk-show, magazine, health and travel that constituted lower percentage in preference. Social media was being used by majority of students (68%) and again, they mainly use it approximately 1-2 hours a day. 52,9% of students stated that that never played computer games. Students who played it mainly spend 1-2 hours a day like previous media selections.

Table 2. Data on Media Preference

Average time per day spent on…..						
Average daily hours spent on…..	**TV**		**Computer games**		**Social media**	
	Freq.	**%**	**Freq.**	**%**	**Freq.**	**%**
Never	6	3,5	91	52,9	55	32,0
1	85	49,4	52	30,2	76	44,2
2	58	33,7	18	10,5	21	12,2
3	17	9,9	7	4,1	16	9,3
4	-	-	1	,6	3	1,7
5+	6	3,5	3	1,7	1	,6
Total	172	100,0	172	100,0	172	100,0
Top TV Programs Preferred (top 6 listed)						
	Films/Serials	**Cartoons**	**Sports**	**Reality games**	**Documentary**	**News**
Frequency	121	86	75	64	61	43
%	41,4	50,0	43,6	45,0	35,5	25,0

Samples were asked whether they witnessed violence on media with 5 Likert type scale questions (1=never, 2=seldom,3=sometimes, 4=often, 5=always) . The students who never watched TV, never played computer games and never use social media were excluded from this group of questions. It was seen that witnessing violence in each group of media was not in high averages. Results showed that computer games contained more violence with the average $\bar{X}$=2,9259, TV programs and social media visuals followed it with averages $\bar{X}$=2,5361 and $\bar{X}$=1,9012, respectively (Table 3).

Table 3. Media and Violence

	Witnessing violence on TV	Witnessing violence on computer games	Witnessing violence on social media visuals
Valid	166	81	117
Missing	6	91	55
Mean	2,5361	2,9259	1,9012
St. dev.	1,14755	1,52297	1,26888
Min	1,0	1,0	1,0
Max	5,0	5,0	5,0

Based on the Anderson et al (2017:42-43)'s study, questions investigating acceptability of aggressive behaviors and tendency of physical /verbal aggression were asked and a question for empathy were directed. 5 Likert type scale questions (1=never, 2=seldom,3=sometimes, 4=often, 5=always) were asked to students and it was seen that the aggressiveness averages were not very high. The highest score was for the sentence "If someone hits me, I hit him/her too" with mean 2,366 (more than seldom in average). The averages of the answers to the following questions "I may hurt people who behave in an unacceptable manner", "He is right if someone shouted back at the person who shouted at him first", "He is right if someone throws something against someone who does mean things to him", "I argue loudly with people who I disagree with" were ranged between 1,8895-1,5349 (close to seldom). However, the minimum and maximum points marked for these sentences were ranged between 1 and 5. So, it would provide us an opportunity to examine the answers with different criteria by crosstab analysis. Students mostly marked high grade to the sentence "I want to protect someone being taken advantage of", the average was 4,4012 (more than often, close to always) (Table 4).

Table 4. Accessibility of Aggressive Behaviors and Empathy

	Mean	St. Dev.	Min.	Max.	Valid
If someone hits me I hit him/her, too	2,3663	1,30658	1,00	5,00	172
I may hurt people who behave in an unacceptable manner	1,8895	1,03985	1,00	5,00	172
He is right if someone shouted back at the person who shouted at him first	1,8837	1,10203	1,00	5,00	172
He is right if someone throws something against someone who does mean things to him	1,7674	1,01652	1,00	5,00	172
I argue loudly with people who I disagree with	1,5349	,84739	1,00	5,00	172
I want to protect someone being taken advantage of	4,4012	,88298	1,00	5,00	172

In the final section of the questionnaire, yes-no questions took part. Firstly questions about warning labels were asked. It was seen that 88,4% of students indicated that they saw the warning labels before and 37,2% of the respondents stated that those warning labels attracted their attention to the media content. Secondly, questions searching about the relationship between media and sleep disorders were asked to the students as Cantor' (2002:4-5) study. More than half of the students (60,5%) stated that they saw TV programs in their dreams. Nearly half of the students (41,9%) had lost sleep due to TV programs. Almost a quarter of the respondents (25,6%) saw the computer games in their dreams (Table 5).

Table 5. Warning Labels, Sleep Disorders

	Yes		No		Total	
	Freq.	**%**	**Freq.**	**%**	**Freq.**	**%**
Have you ever seen these labels before?	152	88,4	20	11,6	172	100
Do these labels increase your attention?	64	37,2	108	62,8	172	100
Have you ever seen in your dreams the TV programs that you have watched?	104	60,5	68	39,8	172	100
Have you ever lost sleep due to TV programs that you have watched?	72	41,9	100	58,1	172	100
Have you ever seen in your dreams the computer games that you have played?	44	25,6	128	74,4	172	100

In cross table analysis the following conclusions were reached:

- In order to understand the sexual difference between boys' and girls' spending time on TV and computer, cross-tables were interpreted in descriptive way. It was seen that girls' and boys' time in watching TV and social media usages did not show any significant difference. However, it could be said computer games seem much more popular among boys (67,7% of girls never play computer games, but this percentage is only 34,2 for boys.) Table showing maximum hours in playing computer games is summarized below (Table 6):

Table 6. Computer Playing and Sex

	Playing Computer Games						
	Never	**1 hour**	**2 hrs**	**3 hrs**	**4 hrs**	**5+ hrs**	**Total**
Boys	34,2%	34,2%	18,4%	7,9%	1,3%	3,9%	100,0%
Girls	67,7%	27,1%	4,2%	1,0%	0,0%	0,0%	100,0%

- When sex and tendency/acceptability of verbal/physical violence questions were analyzed with independent t test, a statistically significant relation was found. Boys answered more positively to the question "if someone hits me, I hit back" (p=0,006; df=149,318; t=2,730)
- With correlation (Pearson) analysis, relation between amount of witnessing violence on TV programs/computer games/social media and tendency/acceptability of physical /verbal violence were tested, and some statistically significant relations were found. Weak but statistically significant positive relations were found between the answers:
  o "Amount of witnessing violence on TV" and "if someone hits me, I hit back" (r=0,242; p=0,002<0,05)
  o "Amount of witnessing violence on TV" and "I argue loudly with people who I disagree with" (r=0,260; p=0,001<0,05)
  o "Amount of witnessing violence on TV" and "I may hurt people who behave in an unacceptable manner" (r=0,302; p=0,000<0,05)
  o "Amount of witnessing violence on computer games" and "if someone hits me, I hit back" (r=0,238; p=0,032<0,05)
  o "Amount of witnessing violence on computer games" and "I may accept if someone throws something against someone who does mean things to him/her" (r=0,231; p=0,038<0,05)

- o "Amount of witnessing violence on computer games" and "He is right if someone shouted back at the person who shouted at him first" (r=0,291; p=0,008<0,05).
- Exposure to violence in media and sleep disorders were analyzed in a descriptive method and the following conclusions were made:
  - o As the duration of TV watching increased, the children increasingly saw those programs in their dreams and increasingly lost their sleep.
  - o It could be said that as the duration f playing computer games increased sleep loss also increased among students

Conclusion

Developing technology provided easiness and brought many advantages to our lives such as it became easier to share and reach information easily. For some parents, it could be advantageous for them if children spend time on visual media while they were doing their daily routines.   However, its possible negative sides should be taken into account. Apart from TV, computer and internet, with the new mobile technology, it became very easy to reach every type of contents including violence all day long. Taking into consideration that those high tech devices were being used widely and even addiction to those devices became another concern for many people, the possible threats needed to be concerned.

This study tried to understand the violent-contented media usage of primary and secondary school students and see its impacts on them. Some outstanding results could be summarized as follows:

- Computer games contained more violence when compared to TV and social media. Moreover, they were more popular among boys.
- In overall, accepting aggressive behaviors was not in high average; however, boys answered more positive answers to some "accepting aggressiveness questions" in a statistically significant level. Besides, statistically significant relations were found between witnessing violence on media and accepting some aggressive behaviors.
- Duration of exposure to TV and computer games had impacts on sleep disorders.
- Warning labels may attract attention of a non-ignorable quantity of students (37.2% of the respondents stated that warning labels drew their attention to the media content).

These were the results obtained from a private school which had a highly educated parent profile and had successful students in academic and social activities in national level. Another study can be performed in schools in rural areas where education level of parents and academic success was relatively low; and comparing those results could bring this study in a more comprehensive level. Moreover, study could be furthered with greater sample size. Media content could be extended to all sorts of media in order to perform a more extensive study. However with all those limitations of this study, the results showed that violence in media might cause aggressive behaviors, sleep disorders, and cause acceptance of violence as ordinary thing. Additionally warning labels might attract more attention to the content. Therefore some measurements should be taken by a comprehensive study involving researchers

in different disciplines (like pediatrists, psychologists, educators) and policy makers. They come can come together to increase consciousness of people on possible negative impacts of media violence and take some actions against it. Measurements like increasing family supervision, encouraging media literacy education, decreasing media exposure and supporting alternative activities to prevent media addiction can be discussed. Moreover selecting media contents more attentively, decreasing violence contents, punishment of violence in media and not showing the violence as heroism in media content could also be taken into consideration for building policies for decreasing negative impacts of media violence.

References

Anderson CA, Suzuki K, Swing EL, Groves CL, Gentile DA, Prot S, Lam CP, Sakamoto A, Horiuchi Y, Krahé B, Jelic M, Liuqing W, Toma R, Warburton WA, Zhang XM, Tajima S, Qing F, Petrescu P (2017) Media Violence and Other Aggression Risk Factors in Seven Nations. Pers Soc Psychol Bull. Jul;43(7):986-998. doi: 10.1177/0146167217703064

Anderson Craig A, Bushman Brad J, (2002) The Effects of Media Violence on Society, www.sciencemag.org, 295: 2377-2379.

Anderson, C. A., Bushman, B. J., Bartholow, B. D., Cantor, J., Christakis, D., Coyne, S. M., Donnerstein, E., Brockmyer, J. F., Gentile, D. A., Green, C. S., Huesmann, L. R., Hummer, T., Krahé, B., Strasburger, V. C., Warburton, W., Wilson, B. J., & Ybarra, M. (2017). Screen violence and youth behavior. Pediatrics, Volume 140, Supplement 2, S142-S147. DOI: 10.1542/peds.2016-1758T

Bijvank Marije Nije, Konjin Elly A, Bushman Btad J and Roelofsma Peter HMP (2009) Age and Violent-Content Labels Make Video Games Forbidden Fuits for Youth, Pediatrics, 123 (2):870-876

Bushman Brad J (2006) Effects of Warning and Information Labels on Attraction to Television Violence in Viewers of Different Ages, Journal of Applied Social Psychology, 36, 2073-2078

Bushman Brad J, Stack Angele D (1996) Forbidden Fruit versus Tainted Fruit: Effects of Warning Labels on Attraction to Television Violence, Journal of Experimental Psychology: Applied, 2 (3) 207-226.

Cantor Joanne (2002, April). The psychological effects of media violence on children and adolescents. Paper presented at the Colloquium on Television and Violence in Society. Centre d'etudes sur le media HEC Montreal, Canada http://yourmindonmedia.com/wp-content/uploads/media_violence_paper.pdf

Ferguson Christopher J (2009) Media Violence Effects: Confirmed Truth or Just Another X-File?Journal of Forensic Pschology Practice, 9:103-126

Ferguson Christopher J and Kilburn John (2009) The Public Health Risks of Media Violence. A Meta-Analytic Review, Journal of Pediatrics, 154: 759-763.

Ferguson Christopher J, Miguel Claudia and Hartley Richard (2009) A Multivariate Analysis of Youth Violence and Aggression: The Influence of Family, Peers, Depression, and Media Violence, Journal of Pediatrics, 155(6):904-908.

Huesmann Rowell (2007) The Impact of Electronic Media Violence: Scientific Theory and Research, Journal of Adolescent Health, 41: 6-13.

Olson Cheryl K (2004) Media Violence Research and Youth Violence Data: Why Do They Conflict?, Academic Psychiatry, 28:2, 144-150.

Smith Stacy and Donnerstein Edward (1998) Harmful Effects of Exposure to Media Violence: Learning Agression, Emotional Desensitization, and Fear, Human Aggression Human aggression: Theories, research, and implications for social policy (pp. 167–202). New York: Academic Press. 167-202 https://doi.org/10.1016/B978-012278805-5/50008-0

Tuzun Umran (2002) "Gelişen İletişim Araçlarının Çocuk ve Gençlerin Etkileşimi Üzerine Etkisi" Düşünen Adam Psikiyatri ve Nörolojik Bilimler Dergisi, 15 (1):46-50. DOI:10.5350/DAJPN2017300402.

www.bbc.com/turkce/41281200 (Accessed on March21, 2018)

www.mediaed.org/handsouta/ChildrenMedia.pdf (Accessed on March21, 2018)

www.who.int/violence prevention/approach/definition/en (Accessed on March21, 2018)

Yilmaz Adem, Biricik Zeynep (2017). Sağlık İletişiminde Dijital Medya Kullanımının Çocuk Sağlığı Üzerine Etkileri: Sosyal Medya ve Çevrimiçi Oyunlar Üzerine Bir İnceleme, Atatürk İletişim Dergisi Sayı 14 / 2017 Sağlık İletişimi Özel Sayı, 173-186.

Contact email: H. Nur Gorkeml, ngorkemli@selcuk.edu.tr
            Basak Solmaz, bsolmaz@selcuk.edu.tr

The Influence of the Social Networks and Messengers on the Youth Language of the Japanese

Anastasia Borisova, Saint Petersburg State University, Russian Federation

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

Abstract

During a research trip to the University of Tsukuba (Japan), a survey of Japanese students was conducted on the impact of social networks and instant messengers on the language of modern Japanese youth. 45 students of 1-3 courses (18-20 years old), studying in different groups at different faculties of the University of Tsukuba, took part in the survey. Respondents were asked to answer several questions concerning the impact of social networks and instant messengers on their communication style, and, if possible, comment on their response. The questions were as following: 1) What social networks and messengers do you use? 2) How the usage of social networks and instant messengers affected your communication style (choose answer): a) I use many shortened words b) I use many new words c) I use a lot of borrowed words d) I speak a foreign language 3) Did you find it more difficult or easier to communicate in real life? Based on the survey, the following conclusions can be drawn: 1) Communication by mobile applications and social networks plays an important role in the lives of modern Japanese. 2) The goals with which different applications are used differ slightly (everyday communication, professional communication, education, etc.) 3) Communication through social networks and instant messengers leaves its imprint on the communication style, making use of abbreviations, new, borrowed words, etc. 4) In some cases, the frequent use of mobile technologies leads to a deterioration in communication, but some respondents noted that, on the contrary, everyday communication improved.

Keywords: ICT, Japanese youth language, students' survey, communication

iafor

The International Academic Forum
www.iafor.org

Introduction

Information technology is firmly established in our lives. Many people are registered users of various social networks, the use of instant messengers and other information and communication technologies has become an everyday habit. Naturally, the constant use of Internet communications cannot but influence the development of any language. There is a so-called network slang, when the norms of communication are changing, and so does the spelling of usual words, etc. At one of the Internet portals devoted to the development of the youth language in Japan, the importance of the correct use of words and expressions of the youth language is emphasized: "If you use the words you liked thoughtlessly, not knowing their exact meaning in the communication via SNS, your partner will not think much of you. It would be better to check the meaning in order not to be mistaken" (Wakamono, 2018). It seems that it would not be an exaggeration to say that the study of the influence of ICT on various areas of life, including everyday communication, is very relevant and of great interest.

The most active users of these technologies are young people, many of whom no longer think of life without the use of various gadgets. Naturally, the style of their communication is also influenced by the network slang. Many people use abbreviations (for example, "LOL" instead of "Laughing out loud"), borrowing from other languages, new words, etc.

It seems that this statement is true for many languages. Many researchers have noted that recently the Japanese language has undergone significant changes. The vocabulary of Japanese is significally increasing, often by borrowing words from other languages (there is even a special term "Katakana language" (カタカナ言葉, katakana kotoba)); a large number of new popular words that on the one hand gain popularity and on the other hand are being forgotten rapidly, appears. However, some of the words become a part of modern Japanese. Such changes are vividly illustrated by the example of "wakamono kotoba" (若者言葉） - the language of Japanese youth.

Within the project "Linguistic Evolution in the Context of ICT Development," implemented at the Department of Japanese Studies at St. Petersburg State University, a research work on the impact of ICT on the language of modern Japanese youth was undertaken. In particular, in 2016, during a business trip to the University of Tsukuba (Japan), a survey of Japanese students concerning specific examples of the impact of social networks and instant messengers on communication not only in the network, but also in everyday life was performed.

The following article is to present the results of the research.

Methodology

The survey was attended by 45 students of 1-3 years of study (18-20 years old), studying in different groups at different faculties of the University of Tsukuba. Initially, it was supposed to look at the difference between the responses of male and female respondents, but in the end the difference was insignificant, so it was not reflected in this study.

Respondents were asked to answer several questions regarding the impact of social networks and instant messengers on their communication style, and, if possible, comment on their answer.

The role of the youth language in Japan

The language of Japanese youth is a type of subsystem within the official language, however, obeying the rules and regulations of the standard Japanese language. The main differences of expressions are not so much in the grammatical as in the lexical layer.

Constant changes are inherent in youth language, as young people traditionally strive to differ from previous generations in everything, but now, thanks to the development of technology, these changes have become even faster, and the use of social networks and blogs in which one can instantly share information with a large number of people, promotes the rapid spread of new words and neat expressions.

It is young people who are the first to react to the slightest changes in society, be it the emergence of new technologies or social, economic and political changes etc (Borisova, 2015). At the same time, new words do not always become part of the "official" vocabulary. Many of them start to be considered to be out of fashion even among the representatives of the generation that created them, not to mention the next generations (Inoue, 1994).

At the same time, the older generations not only often consider the expressions of the youth language to be "inelegant" and "inappropriate", but often simply do not understand young Japanese, even if they use common words, as their meaning often changes. It is unlikely that a representative of the older generation will immediately understand what the person's problem is if someone says that such and such person is ツイ廃 (tsuihai) (from ツイター廃人, tsuita: haijin that means a dependency on Twitter). On the other hand, the remark that some place is "hot" (アツい) can also be misunderstood if the listener does not know that in this context the word "hot" takes on the meaning "fashionable", "best".

Some of the Japanese youths, especially teenage girls, tending to be different from all categories and kinds of the people of Japan, even designed their own way of writing, so called "gyaru moji" – "girl writing". Based on hiragana and katakana, this writing style seems a kind of abracadabra to the person, who sees the letters for the first time (Miller, 2004).

The spread of foreign borrowings should also be noted. In particular, the English language, which has become the language of Internet communication, is actively used not only by the younger generation, but also on television and in the press. The borrowing process has intensified so much that the dictionaries do not have time to record all changes in the language. The use (conscious use together with the unconscious, based on the present fashion) of the borrowed vocabulary by more "advanced" youth also builds a wall between generations (Pellikh, 2008: 5).

It is curious that, before the widespread use of ICT as it is now, the language of young people in Japan differed significantly from region to region. However, now

representatives of almost any region, in general, understand the inhabitants of other areas. It can be assumed that this is dew to the daily use of ICT, since the possibility of instant information exchange contributes to the rapid and widespread dissemination of the means of transmitting this information, such as lexical units, grammar constructions etc., among certain groups of population (Baler, 2015). New media, especially online communities, offer multilingual domains for youths. They can participate in online social environment, that is not provided by schools, and use it as a measure of communication and socialization (Shankar, 2011: 9)

Youth communicative environment is characterized by the use of all the lexico-stylistic registers, while at the same time tending to the "lower" vocabulary. Thus, considering youth slang, one can trace all the characteristics of the youth communicative environment itself together with the oral communicative environment as a whole (Pellikh, 2008).

The results of the survey

Students were asked to choose which social network or which messenger they use most often for communication and comment on why (several answers could be given).

The most of respondents (26 people) said that they used the LINE messenger, as it was the most popular in Japan. It was also mentioned, that LINE had the most registered users and therefore no other applications were needed.

20 respondents noted regular use of the Facebook network, and very interesting comments were given. In addition to the usual comments about connecting with friends who are far away (3 respondents) and searching for useful information (4 respondents), 4 people said that they used Facebook to communicate with those they trust. 2 people said that through this social network they could express themselves, and 2 comments were about using Facebook for formal or business correspondence. Based on these comments, it can be concluded that social networks in which it is necessary to register and create a page where personal data, hobbies, etc. are marked, make their users   think over more carefully not only the manner of communication, but also somehow control the range of contacts , unlike the aforementioned Line, where it is difficult to consider the true identity of a person because of short messages.

In general, speaking about the use of social networks in Japan, an interesting paradox can be noted: with all the abundance of advanced technologies, including IT, in everyday life, the Japanese are quite wary of social networks, where it is needed to enter personal data during registration. According to statistics, the largest number of Japanese use the Japanese platform for communication LINE (more than 36 million users). Twitter is used by 30 million users. The MIXI network is also popular (approximately 25 million users). Despite such a large audience, the network users manage to preserve their desired privacy, since MIXI pages are not displayed, for example, in Google global search, and one must receive an invitation from an already registered user to make the registration. Moreover, anyone intended to register must be 18 years old older. FaceBook goes by a significant margin (16 million users).

Skype was the third most popular, with 15 people using it. Most of them mentioned using this type of communication to communicate with friends who were abroad (8 people), as well as for video lessons (3 people), since it was possible to see the partner during a call.

The remaining results in this survey are as follows:
MSN - 11 people (communication with foreigners and those who do not use LINE)
SMS - 7 people (it is possible to contact a person offline, fast connection)
Twitter (5) as an opportunity to quick exchanging of opinions and getting feedback from friends.
WhatsApp - 2 people (communication with foreigners, the possibility of group communication)
FaceTime - 1 person (free for iPhone users)
Viber – 0

A large number of answers, one way or another connected with communicating with foreign friends can be noticed. Undoubtedly, this is the influence of the university environment: the University of Tsukuba is famous for its large number of connections with foreign universities, and a lot of exchange students from different countries of the world study in Tsukuba.

The following questions were related to the direct influence of instant messengers and social networks on everyday communication. The respondents were also asked to give some examples for each question.

19 respondents noted that they began to use abbreviations often.

The following examples were given:
– りょ (ryo) （from 了解, ryokai – understandable）
– おけ／オケ (ok) （from オッケ -, okke:） OK . It is interesting to note that the Japanese use an abbreviation of OK, which is an abbreviation itself, which many people do not realize, considering "OK" to be a full lexical unit.
– あざお／あざ (azao, adza) （from ありがとうございます, arigato: gozaimasu - thanks a lot）

Abbreviations of English:
– FB ／ DM （FaceBook ／ Direct mail）
– ASAP (as soon as possible)
– plz (please)
15 respondents answered that they began to use new (newly-formed) words:
– 草 （LOL）
– ブラックバイト (burakkubaito) Part-time job in violation of labor law
– アポ (apo) （Appointment）
– コミュ章 (komusho:): （ミミュニケーショョ (komyunike:shon shou:gai) - communicative disorder）
– ツイ廃 (tsuihai ()（イイタ人人人, (tsuita: haijin) - dependence on Twitter network）

One of the answers, that were given often, was "often use emoji."

This answer can not be called an untypical one. The word "Emoji" itself is of Japanese origin and literally means "picture" and "sign" (絵 文字). The use of these sketchy faces, depicting various emotions to give greater expressiveness, has spread around the world, but it is in Japan that one can find messages consisting practically of emoji only. The fact is that for the Japanese the visual component of the text is very important, which is due to the use of characters. This explains the use of a character meaning grass (草) to denote laughter (in the West, the abbreviation LOL is used for this) (the first example in theprevious block). The first sound of the word "laugh" (warau) （笑 う） - W, repeated several times, resembles the grass on the lawn (wwww) with its outlines, that was replaced by the character.

10 people mentioned using borrowed words:
– コ ン セ ン サ ス (consensasu) - agreement
– グ ラ フ (gurafu) - graph
– ア プ リ ー (apuri :) - application
– ホ ッ ト (hotto) - hot
– フ ォ ロ ー (foro :) – follow

The use of a foreign language was noted by 10 respondents. Interesting and even funny comments were received:
– Often used in messengers when communicating with foreign friends
– I kind of use it often, but I cannot give examples
– I switch to English when I can not express a thought in Japanese

And finally, in the last part of the survey, students were asked to evaluate how, in general, the active use of various applications for communication affected their lives. Despite the fact that the majority of respondents left this question unanswered or answered that no influence had been exerted, the following answers were received:
Everyday communication has decreased (5)
– There are those who communicate only through applications
– Even while eating, everyone is looking into their phones.
– Even during a conversation, people are often chatting by the telephone
It became more difficult to communicate (4)
– I find it easier to communicate via SNS
Everyday communication has increased (3)

Notes

It should be mentioned that at the beginning of the research it was a matter of concern that the examples given above could be so numerous that it would be impossible to systematize them. However, almost all of the respondents gave the same examples, which indicates the distribution of certain words and expressions in a particular environment (in this case, among university students). This is illustrated by the fact that many words cited as examples can relate not only to communication at everyday life, but also to learning activities.

It is worth noting that the proposed questions did not cause any criticism, objections or remarks of surprise among respondents. Consequently, young Japanese people know and accept these methods of word formation, which, as many researchers note, are traditional for the Japanese language.

Conclusions

Thus, based on the survey, the following conclusions can be drawn:

- Communication through mobile applications and social networks plays an important role in the lives of modern Japanese

- The goals with which different applications are used vary slightly (daily communication, professional communication, education, etc.)

- Communication through social networks and instant messengers leaves its mark on the communication style, forcing to use abbreviations, new, borrowed words, etc.

- At the same time, in some cases, the frequent use of mobile technologies leads to a restrictions in communication, but some respondents noted that, on the contrary, everyday communication has improved.

- The environment (university, company etc.) can also be noted as one of the factors of influence on the communication style.

References

Baler, M. 2015. *"若者言葉に耳を傾ければ" If We Lend Our Ear to Youth Language (Japan).* Retrieved from:
http://blogs.colgate.edu/ams/2015/03/mac-baler-15-%E8%8B%A5%E8%80%85%E8%A8%80%E8%91%89%E3%81%AB%E8%80%B3%E3%82%92%E5%82%BE%E3%81%91%E3%82%8C%E3%81%AF%E3%82%99-if-we-lend-our-ear-to-youth-language-japan.html

Borisova, A.A. 2015. Obrazovaniye slov molodejnogo yazyka Yaponii, otrajayushih noviye sotsialniye realii (The formation of the words of the youth language of Japan, that reflect new social realties). *Universitetsky nauchny jurnal*, Vol.16, 153-159.

Inoue, F. 1994. *Hogengaku-no shinchihei (The new horizons of dialectology).* Meiji shoin, Tokyo.

Miller, L. 2004. These Naughty Teenage Girls: Japanese Kogals, Slang and Media Assessment. *Journal of Linguistic Anthropology* Vol. 14, No.2, 225-247.

Pellikh, I.V. 2008. Molodejny sleng kak sotsialnaya raznovidnost rechi (Theyouth slang as a social type of speech). Vestnik Adygeiskogo gosudarstvennogo universiteta, Seria 2: Philologia I iskusstvovedenie, No1, 3-5.

Shankar, Sh. & Lee, S. & Reyes, A. 2011. Asian American Youth Language Use: Perspectives Across Schools and Communities. *Youth Cultures, Language, and Literacy Review of Research in Education* Vol. 35*, Youth Cultures, Language, and Literacy*, 1-28

Wakamono kotoba jiten. Anata wa wakarimasu ka? Wakamono ga tsukau kotoba-no "imi", "yurai", "shiyou: rei" wo majie wakariyasuku setsumei shimasu (The dictionary of the youth language. Do you understand? The easy-to-understand explanation of the meaning, origin and use examples of the words, used by the young Japanese) (2018). Retrieved from: http://bosesound.blog133.fc2.com

Contact email: a.borisova@spbu.ru

Media Literacy and Television Viewing Habits in Media Consumption Process

Basak Solmaz, Selcuk University, Turkey
H. Nur Gorkemli, Selcuk University, Turkey

Abstract
It can be said that media literacy emerged as a need for individuals who live in a world surrounded by media messages and the media is rapidly consumed. Media literacy aims to enable individuals to be conscious of the media and to evaluate media contents with a critical perspective. At the same time, media literacy is to obtain ability to perceive media messages correctly and produce messages in progress of time. The significance of media literacy is rooted the fact that the target audience can gain more control over the messages which were sent. Media literacy is included in the curricula in order to create a conscious audience who can follow and intellectualize media content correctly, who is sensitive to the environment where they live, who has knowledge about the country's agenda. The aim of the media literacy course is to enable students to learn the structure and function of media institution; to evaluate fictionalized content consciously by distinguishing the fiction from reality; and to follow the media critically. In short, it has skill-building aim by enabling students to ask accurate questions and find accurate answers about the media. In this study, it will be emphasized how students approach the media especially television, how they evaluate media content, and whether they gain a critical point of view in evaluating the content and by this way it will be tried to reveal influence of media literacy course on conscious level of the students. The data of the study will be obtained from conducting face-to-face survey with sampled students of Selçuk University Faculty of Communication by conducting.

Keywords: media literacy, media message, communication, Selcuk University

iafor

The International Academic Forum
www.iafor.org

Introduction

The rapidly changing technology both shapes our lives and provides various opportunities. Today, the dimensions of interactivity vary depending on the technology. People from almost all generations can benefit from these opportunities provided by the technology. The innovations brought by media technologies have become an inseparable part of human life. In addition to the traditional mass media such as radio, television and newspapers, in recent years, media technologies, which have been called new media, have been able to fill almost every moment of human life.

Mass media, especially television, offer various worlds for people. For this reason, media literacy is very significant for media user in order to be selective, interpret media messages consciously, make accurate evaluations. In order to enable individuals to become a conscious media literate, media literacy courses have taken their place in the curriculums in our country as well as in many other countries of the world. Actually, media literacy is a life-long education which every individual should be involved in.

Television offers individuals a world which is unreal and fictional. What is important here is to reveal the distinction between the world presented on television and the real one (Mutlu, 1999: 97). Nowadays, it is possible to say that the mass media, especially television, has shaped the social identity of the individual by giving messages from different sources and played an effective role in socialization.

Considering the nature and basic perceptions of the television as a communication tool, it has changed our relations with each other and with the world, and it has created unpredictable results by influencing basic family structures, cultural and social life. Television has led to the shift of fundamental interest to television in communication studies because it is such a powerful and effective tool (Koçak and Terkan, 2010: 50).

Media Literacy

Media messages are fictionalized and they are produced in economic, social, political, historical and aesthetic contexts. Media messages are based on interpretive sense-making processes, reader, and the interaction between text and culture and the media have a unique language and characteristics. Media designs play a role in how people understand social reality (Hobbs 2004: 124). Media literacy emerged as a need from necessity to be able to evaluate the media contents of individuals who live in a world surrounded by media messages with a critical perspective, to ensure order in social life and crate a democratic society (Tokgöz, 2010: 159).

The aim of the media literacy is not only providing individuals skills and abilities to overcome the negative effects of media cognitively, but also protecting living spaces determined by the media increasingly (Alver, 2006: 23). Media literacy is not only important for ensuring participation in democratic societies, but also refers to one of the requirements of social justice and being critical citizenship. It is possible to say that the increasing competition, globalization and the privatization of the media

around the world bring about the need for media literacy, which is a new form of education (Solmaz and Yılmaz, 2012: 57).

When we look at the development process of Media Literacy in the world, there are different opinions in Western and non-western countries about the scope and content of this concept.

For example, while Canada, Australia, and European experts emphasize that media literacy will raise critical and independent individuals; in non-Western countries such as India, Brazil and South Africa, it is emphasized that media literacy will support liberation, development of society, and providing social justice (İnceoğlu, 2007). Of course, the media has an informative dimension and will be extremely useful when it is used properly. Frequently, we see the traces of how harmful media can be, rather than the benefits of them. So, negative effects of the media should be considered. In this context, it is possible to say some principles of the media that media literacy educators in the UK., Australis, Canada and USA have reached agreement on these principles (http://www.yasemininceoglu.com/makaleler10.php):

1. Media messages are carefully selected, edited, reviewed and fictionalized. Although it may seem real, the world it shows us is not the reality, but the media's representation of reality.
2. There is a close relationship between media's way of presenting the world to us and media consumers' perception of the world.
3. Media messages contain values and ideologies.
4. Media messages are produced in economic, social, political, historical and aesthetic contexts.
5. Media messages allow people to understand social reality.
Radio Television Supreme Council has taken the media literacy concept to its agenda in 2004 by the help of the works carried. The Radio and Television Supreme Council first proposed the teaching of Media Literacy course in primary schools on the Violence Prevention Platform which was established in 2004 within the Ministry of State where the leading public institutions, non-governmental organizations and universities are represented. A commission has been established with the participation of scholars in order to carry out the studies on Media Literacy.

In the scope of Media Literacy course, with the participation of scholars to carry out the studies on Media, students were informed about various topics such as the functions, aims, significance of media, meaning of Media Literacy, television broadcasting and types of programs, the influences of television, television viewing habits, program analysis, smart signs, functions and influences of the radio, newspaper, magazine news, internet usage Literacy (Türkoğlu, 2006)
Media literacy is not only important for ensuring participation in democratic societies, but also refers to one of the requirements of social justice and critical citizenship. It is possible to say that the increasing competition, globalization and the privatization of the media bring the need for media literacy which is a new form of education (Solmaz and Yılmaz, 2012: 57).

With this study, it is planned to reveal the perception of the target audience on media literacy or media literacy course. This study will contribute creating or empowering an awareness on media literacy on the relevant target group.

Methodology

Sample

The sample of this study is composed of 3rd grade students of Selçuk University's Public Relations and Publicity Department. A purposive sample was used from non-probabilistic sample types. The reason for the selection of these students as a sample is that media literacy course is compulsory for them. 173 students take the course in the department. Of these, data were collected by using a face to face survey technique with 146 students.

Measurement Instrument

A two-part questionnaire form was prepared to determine students' television viewing habits and their views on media literacy course. In the first part of the questionnaire; questions about socio-demographic characteristics and television viewing habits of the participants were given. Second part focuses on media literacy and include expressions as "Media literacy course changes my watching habits", "Media literacy course is necessary to use the media consciously", "Media literacy course enables me to read and analyze the media consciously", "Media literacy course is informative", "Media literacy course enables me to question media", "The media literacy course provides information on the preparation of television programs", "Media literacy course suggests that the world presented by the media is a fiction", "Media literacy course constitutes the idea that the media is not unbiased", "Media literacy course provides an ability to recognize and evaluate the media". For these expressions, a five-point Likert-type scale was used. The options are offered as "Completely Agree", "Agree", "Neither Agree Nor Disagree", "Disagree" and "Completely Disagree" and the students were asked to mark the option they think best reflects their feelings and thoughts about media literacy and television viewing habits.

Findings

In this study; students' watching habits, how they evaluate the content, whether they gain a critical point of view or not, have been emphasized. In addition to this, it has been tried to determine whether media literacy course makes a difference in terms of students' use of media and television.

Demographic findings about the students participating in the study are presented in the table below.

Table 1. Distribution of Students by Sex and Education Program

Sex	f	%
Male	54	37
Female	92	63
Education Program	**f**	**%**
Daytime Education	76	52
Evening Education	70	48
Total	**146**	**100.0**

54 (37%) were male and 92 (63%) were female of 146 students interviewed by face-to-face survey techniques. 76 of these students (52%) were in daytime education and 70 (48%) were in evening education.

Table 2. Percentage Distribution of Television Viewing Duration of Students

	Frequency	Percentage (%)
Less Than 1 hour	20	13,69
1-2 Hours	57	39,04
3-4 Hours	46	31,50
4-5 Hours	13	8,90
More Than 5 Hours	10	6,84
Total	146	100,0

When the frequency distribution rates of the students about TV viewing times are examined, it is seen that 13.69% of the respondents who give less than 1 hour response and 1-2 hours have the highest average with 39.04%; 31.50% of the respondents give 3-4 hours response; %8,9 of respondents give 4-5 hours; and it was observed that those who answered more than 5 hours had a minimum average of 6,84%.

Table 3. Percentage Distribution of Reasons for Watching Television of Students

	Frequency	Percentage (%)
Recreation	20	13,69
Entertainment	80	54,79
Learning-Information	37	25,34
Other (Habit, Loneliness, Laziness)	9	6,16
Total	146	100,0

When the statistical distribution of the responses given to the students about the reasons of watching TV was taken into consideration, it is seen that that entertainment is the highest with 54.79%, the second is learning-information with the 25.34%, the third place is recreation answer with 13.69% and the other answer is the least average with 6.16%.

Table 4. Percentage Distribution of Changes that Media Literacy Course Creates in Television Viewing Habits of Students

	Frequency	Percentage (%)
Strongly Agree	56	38,35
Agree	40	27,39
Neither Agree Nor Disagree	30	20,54
Disagree	8	5,47
Strongly Disagree	12	8,21
Total	146	100,0

When the frequency distribution of responses given to the question of Media Literacy Course Has Created Change in My Television Viewing is taken into consideration, it is observed that Strongly Agree has the highest average with 38,35%; Agree is the second one with 27,39%; Neither Agree Nor Disagree is third one with %20,54; Strongly Disagree is the fourth one with 8,21% and disagree is the least one with 5,47%. When the findings are analyzed, it is obviously seen that the students who take Media Literacy course think that the course has changed their TV viewing habits.

Table 5. Percentage Distribution of Students' Views on the Necessity of Media Literacy Course in Conscious Use of Media Terms

	Frequency	Percentage (%)
Strongly Agree	70	47,94
Agree	33	22,60
Neither Agree Nor Disagree	21	14,38
Disagree	10	6,84
Strongly Disagree	12	8,21
Total	146	100,0

In this question, students' perspectives on the necessity of the media literacy course for the conscious use of the media are evaluated. When the frequency distribution of this question is taken into consideration, it is seen that Strongly Agree response has the highest average with 47,94%, agree is the second one with 22,60%, Neither Agree nor Disagree is the third one with 14,38%, Strongly Disagree is the fourth one with 8,21% and Agree is the least one with 6,84%.

Table 6. Percentage Distribution of Students' Views on Whether Media Literacy Course Enable Them to Read and Analyze the Media Consciously

	Frequency	Percentage (%)
Strongly Agree	66	45,20
Agree	38	26,02
Neither Agree Nor Disagree	22	15,06
Disagree	8	5,47
Strongly Disagree	12	8,21
Total	146	100,0

When the frequency distribution of students' views on whether media literacy course enable them to read and analyze media consciously is taken into consideration, it is seen that the response of Strongly Agree has the highest average with 45,2%, Agree is the second one with 26,02%, Neither Agree Nor Disagree is the third one with 15,06%, Strongly Disagree is the fourth one with 8,21%, and Agree is the least one with 5,45%. When the findings are analyzed, it can be concluded that the students who take a media literacy course think that the course enables them to read and analyze the media consciously.

Table 7. Percentage Distribution of Students' Views on Being Informative of Media Literacy Course

	Frequency	Percentage (%)
Strongly Agree	91	62,32
Agree	26	17,80
Neither Agree Nor Disagree	13	8,90
Disagree	6	4,10
Strongly Disagree	10	6,84
Total	146	100,0

When the frequencies of students' views on being informative of media literacy course is taken into consideration, it is observed that Strongly Agree response has the highest average with 62,32%; Agree is the second one with 17,8%; Neither Agree Nor Disagree is the third one 8,9%; Strongly Disagree is the fourth one with 6,84% and Disagree is the least one with 4,1%. When the findings are analyzed, students who take a media literacy course think that the course is informative.

Table 8. Percentage Distribution of Students' Views on Whether Media Literacy Course Enable Them to Question the Media

	Frequency	Percentage (%)
Strongly Agree	72	49,31
Agree	30	20,54
Neither Agree Nor Disagree	21	14,38
Disagree	9	6,16
Strongly Disagree	14	9,58
Total	146	100,0

When frequency distribution of students' views on whether media literacy course enable them to question the media is taken into consideration, it is observed that Strongly Agree has the highest average with 49,31%; Agree is the second one with 20,54%, Neither Agree nor Disagree is the third one with 14,38%; Strongly Disagree is the fourth one with with 9,58%, and Disagree is the least one with 6,16%. It can be deduced that students think that media literacy course helps them to question media.

Table 9. Percentage Distribution of Students' Views on Whether Media Literacy Course Inform Them about Preparation of TV Programs

	Frequency	Percentage (%)
Strongly Agree	81	55,47
Agree	30	20,54
Neither Agree Nor Disagree	18	12,32
Disagree	10	6,84
Strongly Disagree	7	4,79
Total	146	100,0

When frequency distribution of students' views on whether Media Literacy course inform them about preparation of television programs is taken into consideration, it is observed that the response of Strongly Agree has the highest average with 55,47%; Agree is the second one with 20,54%; Neither Agree nor Disagree is the third one with 12,32%; Disagree is the fourth one with 6,84; and Strongly Disagree is the least one with 4,79%. The general view of the students is that the media literacy course provides information.

Table 10. The Percentage Distribution of Students' Thoughts that the World which the Media Present is not Real, it is Fiction.

	Frequency	Percentage (%)
Strongly Agree	52	35,61
Agree	31	21,23
Neither Agree Nor Disagree	28	19,17
Disagree	14	9,58
Strongly Disagree	21	14,38
Total	146	100,0

When the statistical table about the question that students think that the world presented by the media is not real, it is fiction analyzed, it is observed that the response of Strongly Agree has the highest average with 35,61%; the second one is Agree with 21,23%; the third one is Neither Agree Nor Disagree with 19,17%; Strongly Disagree is the fourth one with 14,38%; and Disagree is the least one with 9,58%. In the light of results obtained, it is thought-provoking whether sufficient awareness about media reality or fictionality has been created or not because of a considerable amount of respondents who are undecided or strongly disagree.

Table 11. Percentage Distribution of Students' Views on Impartiality of Media Institutions

	Frequency	Percentage (%)
Strongly Agree	58	39,72
Agree	30	20,54
Neither Agree Nor Disagree	24	16,43
Disagree	14	9,58
Strongly Disagree	20	13,69
Total	146	100,0

When the responses to the expression of media institutions are not unbiased analyzed, the response of Strongly Agree has the highest average with 39,72; the second one is Agree with 20,54%; the third one is Neither Agree nor Disagree with 16,43%; Strongly Disagree is the fourth one with 13,69% and Disagree is the least one with 9,58%.

Table 12. Percentage Distribution of Students' Views on the Media Literacy Course's Recognition and Evaluation Ability

	Frequency	Percentage (%)
Strongly Agree	89	60,95
Agree	24	16,43
Neither Agree Nor Disagree	14	9,58
Disagree	11	7,53
Strongly Disagree	8	5,47
Total	146	100,0

The frequency distribution of the last question of the study which is about recognition and evaluation ability of Media Literacy course is taken into consideration, it is observed that the response of Strongly Agree has the highest average with 60,95%; the second one is Agree with 16,43%; the third one is Neither Agree Nor Disagree with 9,58%; response of Disagree is the fourth one with 7,53; and Strongly Disagree is the least one with 5,47%.

Overall Review

In this study, students' television viewing habits, contents of media messages and how students evaluated these contents, their thoughts on questioning the media, their ability to recognize and evaluate the media, whether they gained a critical perspective or not, are examined.

As a result of the conducted study, the necessity to raise awareness of individuals in every segment of the society about media literacy becomes prominent. Because the more knowledge about media literacy, the boundary between the real world and the world constructed by the media can be so easily recognized and the detrimental effects of the media can be avoided. It is possible to emphasize the significance and necessity of the media literacy course in this context. It can be considered as another result that media literacy education will contribute to the individuals being a conscious media consumer. Because communication and technology influence almost all of our lives.

The necessity of media literacy course is another point expressed by the participants in order to read and understand the media accurately. As a consequence of the study, the participants stated that they follow the media frequently and watch TV at certain intervals during the day. In addition to this, the students stated that they develop some positive attitudes in terms of the effect of media literacy on their daily lives.

As a result; media literacy aims to raise individuals who can investigate, question and evaluate messages sent by the media. In a rapidly changing and developing world, it can be said that one of the ways to become a conscious media consumer is to gain media literacy skills. Not only the students, but also people from all levels of society should be informed about media literacy and they should become a media literate. Media literacy can be defined as a road map enables individuals to approach on the media critically and to be educated as conscious receivers.

References

Alver F (2006) Medya Yetkinliğinin Kuramsal Temelleri, KİLAD, 7, 9-26.

Hobbs Renee (2004) Medya Okuryazarlığında Yedi Büyük Tartışma, Melike Türkan Bağlı
(çev), Ankara Üniversitesi Eğitim Bilimleri Fakültesi Derg, 37 (1), 122-140.

Mutlu, E (1999) Televizyon ve Toplum. Türkiye Radyo Televizyon Kurumu, 1. Baskı, 97-98

Solmaz, B., R.Ayhan Yılmaz (2012) "Medya Okuryazarlığı Araştırması ve Selçuk Üniversitesi'nde Bir Uygulama", Selçuk İletişim Dergisi; 7-3, 56

İnceoğlu, Y. (2007). Medyayı doğru okumak. N. Türkoğlu ve M. Cinman-Şimşek (Eds.),
Medya Okuryazarlığı. İstanbul: Kalemus Yayınları.

İnceoğlu Y (2005) Medyayı Doğru Anlamak, http://cukurova.academia.edu/ NurcayTurkoglu
/Books/225407/, erişim tarihi: 11.08.2018.

http://www.yasemininceoglu.com/makaleler10.php, erişim tarihi: 24.08.2018.

Koçak, A., Banu Terkan (2010) Medya ve Yaşlılar: Yaşlıların Medya İzleme Davranışları ve Motivasyonları, Çizgi Kitabevi

Tokgöz, O (2010) Temel Gazetecilik, İmge Kitabevi Yayınları, 8. Baskı

Türkoğlu, N. (2006). *Medya okuryazarlığı dersi iletişim mezunlarınca verilmeli* http://www.Medyaokuryazarligi.Org.Tr/Haberler/Moy_Dersi_İletisim_Mezunlar%C4%B1na_Verilmeli.Pdf (19.09.2018).

Contact emails: bsolmaz@selcuk.edu.tr
                     ngorkemli@selcuk.edu.tr

Japan's Contribution To The Tourism And Destination Image In Turkey

Makbule Evrim Gülsünler, Selcuk University, Turkey
Mehmet Fidan, Selcuk University, Turkey

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

Abstract
Destination is one of the most important compositions of the tourism sector. The literal meaning of the word destination is the place to go. The image of the tourism destination is in the upper order among the reasons why the consumers prefer the destination in question. Destination personality creates a lively and sincere identity in the minds of tourists by imposing more emotional and even spiritual features in the destination (Ye, 2012:84). However, an attractive destination personality with original and emotional characteristics has a positive influence on tourists' intentions to visit and recommend again with election behavior. Turkey is an important destination in terms of tourism. Significant demographic changes have been observed in the Japanese tourism market in recent years. The upheavals in the Japanese economy and vacation time are of great importance for Turkey being added to this market and need to be monitored carefully. The newspaper which has been published and available on the web in Turkey will be dealt with here. The method of content analysis will be used. Turkish press reports about Japan and the Japanese will be categorized in the destination image frame and will be targeted to contribute to the work area to determine the relationship between Turkey and Japan as a tourism destination.

Keywords: Destination, Image, Japan, Turkey, Tourism

iafor

The International Academic Forum
www.iafor.org

Introduction

The economic, cultural, social and political effects of tourism are effective in increasing the importance given to this industry. In particular, the economic impacts it creates have accelerated the efforts of the countries to develop tourism and create a highly competitive environment. Countries are trying to keep up with the changing and renewed marketing activities in order to get more share from tourism revenues in this increasingly competitive environment. The main reasons for the change in the concept of marketing are the developments in information techniques, some tourist destinations come to the forefront, changes such as in consumer behavior and demands (Hacıoğlu, 2016: 15).

Information that reaches consumers / visitors before visiting a destination is usually supported by their perceptual image of that destination. In most cases, the image is more than the actual information that decides where a consumer / visitor will travel. (Tapachai & Waryszak, 2000: 37).

The destination (tourism area) is a place that includes various natural attractions and features that can be considered attractive by tourists. Having a certain image and branding, having many activities in its structure (carnivals and festivals), with tourist attractions, good transport network, the possibilities of national and international transportation, physical boundaries to allow the development of tourism regions, can be defined as the current settlement. Touristic places are combined with the concrete and abstract products of tourism. Tourism products and destinations are experienced by consumers under their own names. (Kozak, 2016: 139).

A touristic destination is a sophisticated product that serves as a center of interest for tourists and serves as a means of accommodation for tourists, providing a wide range of private and public sectors with the opportunity of serving without intermediaries (Özdemir, 2014: 3). Tourism destinations are regions that offer different experiences to their visitors.

In this study, firstly, conceptions of tourism and destination image will be clarified in terms of conceptual perspective and then the research section is given and suggestions are made by making inferences by examining news about Japan in Turkish Tourism and Destination.

Tourism

Due to the structural character of tourism, a tourist cannot benefit from only one element; on the contrary, s/hebuys "basic tourism product", which emerges from the combination of a large number of geographic, economic and social elements, and this product can manifest itself as an important factor in the consumer's holiday experience. Numerous motivational factors can be effective in selecting a specific region. A tourist stays at the hotel in the area s/he visits, eats at the restaurant, shop, uses the means of transportation, communicates with the locals and visit various places. Therefore, it should be kept in mind that every individual (locals) who have an indirect or direct relationship with the regional tourism sector, due to the "domino effect" outlined above, has a certain role in providing quality services and as a result,

the satisfaction level of the tourist or the tendency to visit or not to visit the same region again.

There are several reasons that lead people to travel. These reasons are the result of people's desire to change atmosphere and remain under their personal effects (Kozak, 2016:27). Along with the developing technology, there are changes in information sources. While the use of media tools such as newspapers, magazines, television and the Internet increases, specialized agencies such as travel agencies and tour operators are used as information sources. In addition, the past experiences of the tourists and the mouth-to-mouth communication they hear from their surroundings are among the most effective sources of information. Determination of demographic characteristics of the tourists is important in the determination of the information sources. Depending on the age, education, income and marital status of the tourists, the forms of utilization of information sources vary (Akyurt & Atay, 2009:9).

Destination Image

Each tourist destination has created an image over time. Factors that form the image of the tourism region are the characteristics of local people, social life, cultural values, democratic structure, security, investment, education, societal gender understanding, political structure, technology, tourism, welfare level, historical accumulation, importance and belief given to nature. The image of the tourism regions is a system that shapes and directs a touristic region in our world of perception, which helps us to evaluate the known or unknown elements of the region in a positive or negative way and combines them. The images of destinations can symbolically show good or bad impressions in our mind. In the symbolic evaluation, the results of comparing a tourism region with itself or with its competitors constitute a perception in our minds. While this perception can be evaluated, this evaluation can be a guide on how the current image is or how it can be transformed into another content.

The image encompasses all abstract or concrete features of the entity. The elements that make up the image are not the individual attributes, but the effect of all these qualities on the object. Today, imagination is a concept widely accepted in many areas from art, education, health, politics, tourism, economy, investment, import and export. Now, people, businesses, service and product brands reflect the competition understanding among them, their quality and qualifications, also through their image. Before visiting the destinations, visitors will be informed from a variety different sources of information and conduct their research. As a result of these researches, they decide whether or not to visit the destinations. Local managers, tourism marketers, businesses and institutions are the ones that create the image of the destination and support conveying the information about the destination to the target groups. This information can also be obtained from individual or individuals who have visited the destinations in the past. These can be the friends of the visitor, their acquaintances, as well as the social organizations to which the individual is affiliated, the associations, videos, social media, artists, athletes, stars, activities, social events, artists, athletes, stars, activities are some of the institutions, people and activities that the tourists prefer, are the influential factors by while they choose the destination area (Çakıcı ve Aksu, 2007: 185).

The influence of the media on individuals is also quite intense. The media is also very important for the image that is reflected in the marketing of destinations. Reflected negative situations and news and publications about the destination in the media may negatively affect the visitors' visitation decisions. Previously scheduled visits can be canceled due to negative media coverage. Public relations should communicate with the media in such crisis situations and be able to produce solutions to eliminate the problem (Coathup, 1999: 70).

One of the most important aspects of a destination as a reason for preference by tourists is the impressions in the consumer mind. The relationship between the product and the consumer in the destination has a significant impact on the purchasing behavior of the consumer. The image can be defined as the perception that consumers have about a product. Since tourism products consist of abstract resources and show similar structures, competition between destinations takes place via image (Albayrak & Özkul, 2013: 16). Destinations should acquire strategies and capacity that enable people to connect themselves with emotional or spiritual feelings. It should also be noted that destinations have the potential to influence image investors and visitors. (Apaydın, 2014: 67).

Aim and Scope of the Study

The purpose of this study is to measure in what extent the news related to Japan take place in Turkish media and determine its positive and negative contribution to Turkey Tourism image at regional level. Especially as a result of examination of the news, we tried to determine which destinations are mostly preferred by Japans in Turkey, what is the satisfaction in concerning to Japanese. The results generated from here, particularly shows the ways for what Turkey should pay attention while marketing for Japan and precautions should be taken. It was also aimed to contribute Turkey's image.

The universe of this study consists of news about Japan in the Turkish press. The sample of the study is two Turkish newspapers with high circulations, which broadcasts a daily basis called Milliyet and Hürriyet newspapers. The news in these newspapers are limited to the dates of January 1 and June 30.

Research Methodology

Content analysis is used as a method in our study. Content analysis is one of the most preferred research methods in academic research with the spread of mass media. Content analysis is used in almost all areas of social sciences. The reason for the interdisciplinary use of content analysis methodology is the flexible structure of this method. This flexibility is the most powerful feature of the content analysis method. For this reason, content analysis, as a scientific method, has an important place in social sciences (Yıldırım, 2015, 115). The news about Japan in the newspapers included in this study will be examined under categories.

Findings

According to the distribution of news about Japan and the findings related to the image of destination are as follows:

Table1 The distribution of news about Japan in the newspapers

Newspaper	Total
Milliyet	329
Hürriyet	258
Total	587

In the study, firstly the news related to Japan were classified according to numbers and which newspaper came to fore with more news was determined. When we look at this direction, we have reached 329 news about Japan in Milliyet newspaper and 258 news stories in Hürriyet newspaper.

Table 2 Distribution of news by months

Newspaper	January	February	March	April	May	June	Frequency
Milliyet	40	44	55	74	65	51	329
Hürriyet	31	30	48	59	53	37	258
Frequency	71	74	103	133	118	88	587

According to the distribution of news by months, 71 news about Japan were published in January, 74 news in February, 103 in March, 133 in April, 118 in May and 88 in June. Especially in March, April and May there is an intense news flow. The reason for this is that there is a high increase in tourists especially in these months and this is reflected in the news.

Table 3. Classification of News

Item	Classification	Frequency
1	Technology	190
2	Tourism	151
3	Local News	90
4	World News	60
5	News about Sports	56
6	Others	40
Total		587

When we categorize the news from two newspapers participating in the study, we see that the technological news is in the first place especially in the newspapers related to Japan. In the second place, there are tourism news which are the subject of our research. Then comes local news, world news, sports news and others. When two important newspapers in the Turkish press were examined, a total of 587 news about Japan were reached in these two newspapers within a 6-month period, and 151 of them were news about Tourism.

Table 4. Quality of News

Item	Quality of News	Frequency
1	Explanation	124
2	Information	116
3	Evaluation	94
4	Expectation	61
5	Attendance	51
6	Claim	38
7	Criticism	24
8	Fear	20
9	Threat	18
10	Denial	17
11	Ohers	24
Total		587

As can be seen in the table, the general characteristics of the news about Japan is the most commonly related to explanation, expectation, information and evaluation news in Turkish newspapers. Fear, rejection, participation, allegation and the threat did not find much place in newspaper pages in terms of content.

In the news of explanation, expectation, information and evaluation, there were good news from the perspective of Turkey and this news separated Turkey from other countries. For a place that is a tourist city, the news in this direction has brought it to the forefront of other countries. In particular, from the perspective of Turkey, as a tourism city, it has been perceived as a different positive perception. The continuation of this image created on the Turkish people with the means of media is important for the region in terms of the sustainability of the relation between Turkey and Japan, and in terms of not just in only tourism but also the investments.

Table 5. Classification of Tourism News

Item	Classification	Frequency
1	Destination news	74
2	Tourism industry news	28
3	Tourist accommodation and service News	22
4	Tourism in Japan	16
5	News about the life of Tourists in Turkey	11
Total		151

When we look at the distribution of tourism news, we see that the news about the destination is in the majority with the number of 74 news. Then a total of 151 news were found, 28 news were about tourism industry, 22 news were about accommodation and services, 16 news were about tourism in Japan and 11 news were about the life of Tourists in Turkey.

Table 6. Regional distribution of destination news

Item	Classification	Frequency
1	İstanbul	17
2	Nevşehir (Kapadokya)	14
3	İzmir (Efes)	15
4	Konya (Mevlana)	12
5	Çanakkale	9
6	Others	7
Total		74

In particular to understand the destination image of the tourist visits the region and then, to meet the needs and wills of the target market, designing activities provide the destination with competition advantage. In table 6, specifically, we saw the destinations that were reflected in news about Japanese tourists visited in the first six months of the year. According to this, the ranking based on significance is in Istanbul, Cappadocia, Izmir, Konya and Çanakkale. As the most preferred destination of the Japanese is Istanbul that comes with 17 news.

Tablo7. Table 7. Positive negative reflection of accommodation and service news of Japanese tourists

Item	Categorization	Frequency
1	Positive	15
2	Negative	7
Total		22

When we look at the news about Japanese tourists in the press about accommodation and service, we see more positive news. This stands out as a positive data on tourism image for Japanese in Turkey.

Conclusion and Suggestions

Turkey is a very important destination in terms of tourism. It is a preferred region especially for summer holidays, but it is also important in terms of culture, nature and faith tourism.

One of the most important tasks of mass media is to inform the public by giving news. It is an inevitable fact that the news that is believed to have "news value" about image is presented to the public because of its presence in mass media. The press, which is among the mass media, is an important force in the life of Turkish society and it fulfills this duty. The news about tourism has important effects on social development and structure, political culture, tourism and trade. Care should be taken when giving news in this area.

The press is one of the most important forces of Turkish society. The news about image in Turkish press is particularly important in the perception.

Based on the data of Turkish Culture and Tourism Ministry, Turkey hosted 15 968 001 tourists in the first six months of the year, the number is 5 100789 more than the number in first six months of the last year, 2017 and every year this rate is increasing.

The tourists mostly from Russia, Germany, Great Britain, Ukraine come to Turkey, the tourists come from Japan, ranks 12th in the rankings. This study aimed to determine mostly preferred regions of Japanese tourists so that enabling these regions to attract more Japanese tourists. In January 2018, the number of visitors from China increased by 83.01% compared to the same period of the previous year 2017 to 26 thousand 39 levels, the number of visitors from South Korea increased by 22.38% and the number of visitors was 11 thousand 655, the number of visitors from Japan was increased 75.11% and increased to 5 thousand 10.

In terms of tourism news content is examined in detail, the following conclusions are reached. Profile of Japanese tourists coming to Turkey as follows:
- The Japanese like to visit historical and cultural sites. Cappadocia, Ephesus, ruins are especially preferred sites.
- Golf tourism is one of the activities of Japanese interest.
- Thermal tourism is also preferred by the Japanese.
- In winter tourism, more peace is desired. Therefore, our ski resorts in the East, where good facilities are located, can be made attractive.
- Another activity that the Japanese care about is shopping. They are curious about famous brands, they can wait for a long time in front of the stores for these brands. They spend a lot of money on that.
- The Japanese are predominantly people of travelers. Therefore, sea, sand, sun tourism does not appeal to them. The original places are places that they might want to see.

As a result, Turkey is an important center in terms of tourism and a large proportion of the income economically deduced from tourism. For this reason, Tourism and Destination Image is an important issue for Turkey. Turkey is the mostly preferred tourism destination for Russians and Germans, thus it is recommended that necessary measures and refinements should be taken for these destinations to be preferred by Japanese tourists and necessary as a result of this study.

References

Akyurt, Hakan ve Atay, Lütfi (2009). Destinasyonda İmaj Oluşturma Süreci. *Aksaray Üniversitesi İİBF Dergisi*, 1(1), 1-14.

Albayrak, Aslı ve Özkul, Emrah (2013). Y Kuşağı Turistlerin Destinasyon İmaj Algıları Üzerine Bir Araştırma. *Turkish Studies International Periodical For The Languages, Literature and History of Turkish or Turkic academic Journal,* 8(6), 15-31.

Apaydın, Fahri (2014). *Şehir Pazarlaması.* Ankara: Nobel Yayıncılık.

Coathup, David C. (1999). Dominant Actors In International Tourism. *International Journal of Contemporary Hospitality Management*, 11(2/3), 69-72.

Çakıcı, A. Celil ve Aksu, Murat (2007). Çekim Yeri Seçiminde Grup Etkisi: Yerli Turistler Üzerine Bir Araştırma. *Anatolia Turizm Araştırmaları Dergisi*, 18(2), 183-194.

Hacıoğlu, Necdet (2016). *Turizm Pazarlaması*. Ankara: Nobel Yayın Dağıtım. Kozak, N. (2016) Turizm Pazarlaması, 7. Baskı, Detay Yayıncılık, Ankara. Özdemir, Gökçe (2014). *Destinasyon Yönetimi ve Pazarlaması.* Ankara: Detay Yayıncılık.

Tapachai, Nirundon and Waryszak, Robert (2000). An Examination of the Role of Beneficial Image in Tourist Destination Selection. *Journal of Travel Research*, 39(1), 37-44.

Yıldırım, B. (2015). İçerik Çözümlemesi Yönteminin Tarihsel Gelişimi Uygulama Alanları ve Aşamaları. B. Yıldırım (Der.). İletişim Araştırmalarında Yöntemler: Uygulama ve Örneklerle (s. 105-155), Konya: Literatürk Akademia.

Ye, S. (2012). "The Impact of Destination Personality Dimensions on Destination Brand Awareness and Attractiveness: Australia As a Case Study" Original Scientific Paper, 60 (4), 397-409

Contact emails: Makbule Evrim Gülsünler, Ecil@Selcuk.Edu.Tr
                Mehmet Fidan, Fidan@Selcuk.Edu.Tr

The Importance of Verifying News on Social Media

Yumi Wilson, San Francisco State University, United States

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

Abstract

The Importance of Verifying News on Social Media Yumi Wilson, San Francisco State University, United States A review of previous and current research on the rise of "fake news" on social media and what is being done to address the problem; the potential negative effects of relying on social media for news (echo chambers, false or inaccurate information, and the lack of an effort by consumers to learn more by going to the actual source of information). This presentation and paper also offer journalists and aspiring journalists some strategies on how to verify news and information found on some of the major social media networks.

iafor

The International Academic Forum
www.iafor.org

The Importance of Verifying News on Social Media

"The purpose of journalism is not defined by technology, nor by the journalists or the techniques they employ," the authors wrote in their book, *The Elements of Journalism*. "The principles and purposes of journalism are defined by something more basic; the function news plays in the lives of people."[1]

Facebook has two billion active users and a majority of those users get news on the site, according to the *Pew Research Center*. "Looked at as a portion of all U.S. adults, this translates into just under half (45 percent) of Americans getting news on *Facebook*." [2] *Pew* also found that 18 percent of all Americans now get news on *YouTube* and 11 percent get news on Twitter.[3]

Though executives of *Facebook* and other popular social networks do not view themselves as news publishers, the fact is this: Social networks have become a key channel of communication for news – and this is what Bill Kovach and Tom Rosenstiel as the most basic purpose of journalism.

And that is why social networks and even search engines, along with traditional or legacy media outlets, are doing much more to fight fake news.

 "Fake news is enemy No. 1 right now," reported Molly Wood in *Marketplace*.[4] "Companies and governments are trying to figure out who should be in charge of spotting misinformation and getting rid of it. MIT researcher Sinan Aral has found that the not-true stuff, what he calls "false news," is not only hard to stop, but also really effective."

"There's a story, for example, suggesting that Barack Obama was injured in an explosion," Aral told *Marketplace*. "That wiped out a $130 billion of equity value in a single day."

At an April 2018 hearing on Capitol Hill, lawmakers questioned *Facebook* CEO Mark Zuckerberg about the company's failure to protect the public from privacy breaches, hacking and fake news. Zuckerberg again apologized to lawmakers for his platform's failure to prevent Russia from hacking into its network during the 2016 presidential election. He also apologized to lawmakers for *Cambridge Analytica's* improper access to the personal data of 87 million users, which was used to target voters in the 2016 presidential election.[5]

---

[1] Kovach, Bill, and Tom Rosenstiel. *The Elements of Journalism: What Newspeople Should Know and the Public Should Expect*. First Revised Edition. Completely Updated and Revised. ed. 2007.
[2] Jeffrey Gottfried and Elisa Shearer, *News Use Across Social Media Platforms 2017,* Pew Research Center, September 7, 2017, http://www.journalism.org/2017/09/07/news-use-across-social-media-platforms-2017/, accessed April 13, 2018.
[3] Ibid.
[4] Molly Wood, *Marketplace*, August 27, 2018, https://www.marketplace.org/2018/08/24/tech/one-problem-fake-news-it-really-really-works, accessed August 31, 2018.
[5] Brian Barrett, "How to Check if Cambridge Analytica Could Access Your Facebook Data," *Wired*, April 9, 2018, https://www.wired.com/story/did-cambridge-analytica-access-your-facebook-data/, accessed April 15, 2018.

Zuckerberg, however, stopped short of calling his social media company a news media company.

"When people ask us if we're a media company — or a publisher — my understanding of what the heart of what they're really getting at is, 'Do we feel responsibility for the content on our platform?' The answer to that, I think, is clearly yes," Zuckerberg said.

Regardless of how to view social networks, *Facebook*, along with *Apple, YouTube, Spotify* and other companies took a major action in August 2018 by taking "down podcasts and channels from U.S. conspiracy theorist Alex Jones, saying … that the Infowars author had broken community standards."[6]

Jones is a well-known radio host who runs the popular *Infowars* website. *Facebook* told the news media it removed his pages "for glorifying violence, which violates our graphic violence policy, and using dehumanizing language to describe people who are transgender, Muslims and immigrants, which violates our hate speech policies."[7]

Whether *Facebook, Twitter* and other networks sees themselves as media companies or not, multimedia journalist Alex Janin of *Now This* said she believes that it falls on those companies to do more to protect the public.

"They really do have a responsibility to do more … in terms of regulations," says Janin, a multimedia journalist who graduated from the University of Southern California with a B.A. in Broadcast and Digital Journalism. "Not sell ads to companies like *Cambridge Analytica* or allow people to say whatever they want or post whatever they want" is a good start, she added.

Twitter

Twitter, considered the most popular social network among journalists,[8] has been grappling with fake news for years. Indeed, a comprehensive MIT study of every major contested news story in English tweeted by three million users for ten years found that false rumors and fake news reached more people and spread much faster than accurate stories.[9]

"Falsehood diffused significantly farther, faster, deeper, and more broadly than the truth in all categories of information, and the effects were more pronounced for false political news than for false news about terrorism, natural disasters, science, urban legends, or financial information," the authors of the MIT study wrote. "We found that false news was more novel than true news, which suggests that people were more

---

[6] Rich McKay, "Apple, YouTuber and others drop conspiracy theorist Alex Jones," *Reuters*, August 6, 2018, https://www.reuters.com/article/us-apple-infowars/apple-youtube-and-others-drop-conspiracy-theorist-alex-jones-idUSKBN1KR0MZ, accessed August 31, 2018.
[7] Ibid.
[8] Rebecca Lerner, "*Twitter* tops *Snapchat* – among journalists, at least," *Forbes.com*, May 26, 2017, https://www.forbes.com/sites/rebeccalerner/2017/05/26/twitter-tops-snapchat-among-journalists-at-least/#458ad7367b79, accessed April 15, 2018.
[9] Soroush Vosoughi, Deb Roy, Sinan Aral, "The Spread of True and False News Online," *Science,* March 9, 2018, http://science.sciencemag.org/content/359/6380/1146, accessed April 17, 2018.

likely to share novel information. Whereas false stories inspired fear, disgust, and surprise in replies, true stories inspired anticipation, sadness, joy, and trust."

In January 2018, *Twitter* revealed that more than 50,000 Russia-linked accounts used its service to post automated material about the 2016 presidential election.[10] Understanding the power and influence of its network, *Twitter* executives also have taken steps to regulate its platform.

In February 2018, disinformation ran rampant on Twitter during the high school shooting in Parkland, Florida, that killed 17 students. A fake account attributed to Bill O'Reilly (former talk show host on Fox News) claimed that there were two shooters, and/or that the shooter was a comedian. Other tweets falsely accused other people of being the shooter.11

And in April 2018, disinformation ran rampant during a shooting at *YouTube* in San Bruno, California that left four people, including the shooter, dead. Some of the most popular tweets were being written by people inside *YouTube*, but as it turns out, not all of those tweets were accurate or even real.

Vadim Lavrusik, a product manager at *YouTube*, tweeted: "Active shooter at *YouTube* HQ. Heard shots and saw people running while at my desk. Now barricaded inside a room with coworkers."[12]

Lavrusik's tweet in itself should be considered a great example of **citizen journalism**, which essentially acknowledges the growing phenomenon of citizens taking an active role in the collection, production and dissemination of news.
The problem in this case, however, was that someone hacked Lavrusik's account and tweeted: "PLEASE HELP ME FIND MY FRIEND I LOST HIM IN THE SHOOTING" — linking to a photo of *YouTube* video creator Daniel "Keemstar" Keem." There was no indication that Keem was at the scene, according to *Business Insider*.

Twitter has sought to refine its tools and improve the speed of its response to false tweets, hoaxes and hacking. "In light of the horrific attack at *YouTube* headquarters this week, we're sharing more detail on how we're tackling an especially difficult and volatile challenge: our response to people who are deliberately manipulating the conversation on *Twitter* in the immediate aftermath of tragedies like this," said Del Harvey, *Twitter's* vice president of Trust and Safety. [13]

---

[10] John Swaine, "*Twitter* admits far more Russian bots posted on election than it had disclosed," *The Guardian,* Jan. 19, 2018, https://www.theguardian.com/technology/2018/jan/19/twitter-admits-far-more-russian-bots-posted-on-election-than-it-had-disclosed, accessed April 15, 2018.
[11] Nicole Lee, "Twitter's fake news problem is getting worse," *engadgetlcom*, February 18, 2018, https://www.engadget.com/2018/02/17/twitter-s-fake-news-problem-is-getting-worse/, accessed April 15, 2018.
[12] Rob Price, "Someone hacked a YouTube employee's Twitter account to spread misinformation about the shooting," *Business Insider*,
http://www.businessinsider.com/youtube-employee-twitter-hacked-spread-hoax-office-shooting-2018-4, accessed July 20, 2018.
[13] Del Harvey, "Serving the public conversation during breaking events," *Twitter* company blog, April 5, 2018, https://blog.twitter.com/official/en_us/topics/company/2018/Serving-the-Public-Conversation-During-Breaking-Events.html, accessed July 23, 2018.

YouTube

With close to two billion users, *YouTube* also has come under fire for spreading fake news. In February 2018, a video suggesting that a student at Marjory Stoneman Douglas High School in Florida was an actor paid to speak out during the Florida shooting became *YouTube's* No. 1 trending video.

YouTube ultimately removed the video and its executives acknowledged that the video should never have appeared in its Trending section. *YouTube* also took steps to clamp down on fake channels making money from advertising after it was revealed that ads were appearing next to extremist content.[14]

Google

Google, which owns *YouTube*, has also taken steps to fight fake news, changing its algorithm to "surface more authoritative content."[15]

In August 2018, the White House alleged that *Google* "systematically discriminates against conservatives on social media and other platforms."[16] *Google* has denied those allegations.

Snapchat

In November 2017, *Snapchat* responded to concerns over fake news on its platform by separating chats and stories from friends on the left and stories from publishers, creators and others on the right.

"Until now, social media has always mixed photos and videos from your friends with content from publishers and creators," *Snapchat* announced in its November 2017 press release.[17] "While blurring the lines between professional content creators and your friends has been an interesting Internet experiment, it has also produced some strange side-effects (like fake news) and made us feel like we have to perform for our friends rather than just express ourselves."

[14] Stuart Lauchlan, "YouTube clamps down on 'fake news' channels cashing in," April 10, 2017, https://diginomica.com/2017/04/10/youtube-clamps-fake-news-channels-cashing/, accessed July 20, 2018.

[15] Daisuke Wakabayashi, *As Google Fights Fake News, Voices on the Margins Raise Alarm,*
New York
Times, September 26, 2017, https://www.nytimes.com/2017/09/26/technology/google-search-bias-claims.html, accessed February 1, 2018.

[16] Tony Romm, "Trump's economic adviser: 'We're taking a look' at whether Google searches should be regulated," *Washington Post,* August 28, 2018, https://www.washingtonpost.com/news/morning-mix/wp/2018/08/28/trump-wakes-up-googles-himself-and-doesnt-like-what-he-sees-illegal/?utm_term=.831391a3d5b0&wpisrc=nl_most&wpmm=1, accessed August 31, 2018.

[17] *Snapchat* press release, November 29, 2017, https://www.snap.com/en-US/news/post/introducing-the-new-snapchat/, accessed April 16, 2018.

The echo chamber effect

An **echo chamber**[18] is defined by *Techopedia* as a "situation where certain ideas, beliefs or data points are reinforced through repetition of a closed system that does not allow for the free movement of alternative or competing ideas or concepts. In an echo chamber, there is the implication that certain ideas or outcomes win out because of an inherent unfairness in how input is gathered."

Despite the efforts of social network executives to fight fake news, most scholars agree that newsfeeds on most social platforms serve as echo chambers of information and disinformation. That's because the algorithms used by social networks determine what people see on their newsfeeds based on what they *want* to see. Therefore, if someone likes and shares stories from Infowars.com for example, they will continue to see stories from that site – despite the fact that some say the site contains numerous inaccurate, misleading and fake news stories.

In the new world order, a person gets to decide what they want to see. Under the Uses and Gratification Theory, this makes sense. No longer does the mass audience have to wait for a particular TV network or newspaper to tell them what the big stories of the day area. This can be good for some, but truly bad for a society that uses this information to weigh in on issues and even vote.

Role of Bloggers and Citizen Journalists

Beyond powerful algorithms, individuals have a huge role to play in the creation or proliferation of fake news. Journalists, however, are not the only ones reporting breaking news. **Citizen journalists** are becoming a force to be reckoned with. Indeed, some individuals have gained quite the following.

While some welcome the addition of more voices, critics say people with no training or education in journalism may not understand the ethical and legal values that have guided American journalists for decades.

This is one reason why trained journalists play such a critical role in today's fast-changing media landscape, says *San Francisco Chronicle* Business Editor Owen Thomas.

 "Social media is never going to match the professional journalist on the scene," says Thomas, who supervises The *Chronicle*'s business and technology coverage. "What we found in citizen journalism is … there's a lot of citizen but not much journalism. The consistency is not there. It's hit or miss."

Case in point is the story of Eric Tucker. On Nov. 9, 2016, Tucker posted photos of buses on his Facebook and Twitter accounts, telling his friends and followers that he was convinced that anti-Trump protestors were arriving in buses to Austin, Texas.

---

[18] Definition of echo chamber, https://www.techopedia.com/definition/23423/echo-chamber, accessed July 20, 2018.

By the time it was all over, Tucker's tweet was shared at least 16,000 times on *Twitter* and more than 350,000 times on *Facebook*.[19] It was even shared by President Trump.

While most in social media users would love a tweet or post to get this much attention, the problem was Tucker's report about protesters in buses was false.

Tucker apologized in his Nov. 12, 2016 blog post, adding: "I am not a professional blogger nor a professional journalist. I do hope to find more ways to make a difference. Being involved in political discourse is vital to democracy."

Tucker's tweet is an example of how social media has the power to turn one man's tweet – fake or real – into a major news story, noted the authors of "Audiences' acts of authentication in the age of fake news: A conceptual framework," published in September 2017 in the *New Media & Society Journa*l.[20]

 "Unintentional fake news, satirical pieces, and news that is purposely fake have become part of our daily news diet," the authors wrote. "Deliberately false news items have done everything, from amusing us to confusing us. In a more sinister vein, they have also served to facilitate improperly founded political mobilization."

Fake news to some may not be fake news to all

While those trained in journalism may know what constitutes fake news, not everyone agrees on what constitutes fake news.

"The way some people, including some politicians, use the term fake news is … anything you disagree with or anything you find uncomfortable," says Thomas of *The San Francisco Chronicle.* "There's fake news, fake audio, fake video, fake documents. In the thoroughly digital world we live in, we have to be suspicious and skeptical all the time."

Conclusion

Many social media networks have become the providers of news, unwittingly or not. As such, they, along with just about everyone else, become the Gatekeepers of news and information.

While hearing from a wide array of viewpoints is a good thing for a democratic society, the challenge is this: How do we determine what is accurate? How do we know something is fake? While it's great that social networks and search engines are doing more to fight fake news, educators, journalists and the public must do more to understand on how a story is researched, sourced and reported before they hit the send

---

[19] Sapna Maheshwari, "How fake news goes viral: a case study," *New York Times,* Nov. 20, 2016, https://www.nytimes.com/2016/11/20/business/media/how-fake-news-spreads.html, accessed May 24, 2018.
[20] Edson C Tandoc, Jr, Richard Ling, Oscar Westlund, Andrew Duffy, Debbie Goh, and Lim Zheng Wei, "Audiences' acts of authentication in the age of fake news: A conceptual framework," *New Media & Society Journal,* Sept. 21, 2017, https://doi-org.jpllnet.sfsu.edu/10.1177/1461444817731756, accessed May 11, 2018.

or share button, stated so eloquently by news reporter Kelsey Samuels during her TEDx Talks in 2017.

"We're starting to use news we're using media to reinforce our personal biases instead of adjusting our beliefs to fit the evidence in front of us so what is our Savior," said Samuels, adding "everyone has become their own gatekeeper" for news and information. "How do we stop the spread of fake news? How do we stay grounded in reality instead of a world that we make up in our heads? I think the first step is self-reflection. It's everyone taking a step back and asking themselves what if I am the problem?"

Reviving Cultivation Theory for Social Media

Raziye Nevzat, Eastern Mediterranean University, Cyprus

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

Abstract

George Gerbner's Cultivation Theory examines the effect of TV on the audience. A similar synthetic world appears to exist on Facebook according to the facts of cultivation theory. Whatever is shared on social media platforms forms an opinion and might end up with a judgment. One of the biggest parts of cultivation theory is resonance which focuses on creating pseudo-realities parallel with everyday life. Social media platforms enable people to create a profile where they can appear as they want to be, talk like they want to. Thus this profile is somehow their avatar. Thinking that billions of people are showing the same behavior, it is clear that a "synthetic content" is also present in social media platforms. For this reason, in this current social media era, it is a necessity to improve cultivation theory and make it applicable to today's social media world. Along with four eras of communication theory, this paper discusses the necessity of reviving and adjusting cultivation theory to social media for reading user behavior more efficiently.

Keywords: Cultivation Theory, Social Media, Social World, Alternative Reality

iafor

The International Academic Forum
www.iafor.org

Introduction

The revolutionary entrance of the internet changed communication paradigms fundamentally. People spend considerable time on the internet and their perception of the world is shaped by what they see on the internet. This rapid change has created network communities (Bayraktar & Amca, 2012) and network communities have replaced the TV audience as media consumers long time ago. Gerbner's Cultivation theory was a breakthrough in media studies; studying television's construction of a worldview to viewers. Gerbner's focus was on measuring the effects of TV exposure with institutional analysis, message system analysis and cultivation analysis. While institutional and message system analysis were mainly concerned with messages directed at the masses and the meanings derived from these messages, cultivation analysis dwelled on TV's long-term construction of an "assumption about life and the world" (Gerbner, 1973, p. 567). Abundant research is present whether a TV audience cultivates a reality parallel to what they see on television on specific terms such as the cultivation of gender roles (Saito, 2007); acculturation through talk show programs (Woo & Dominick, 2001), the cultivation on local news (Weitzer & Kubrin, 2004; Gross & Aday, 2003) and many other genre-specific programs. The new media enable the audience to be active participants of, and contributors to media and this interactivity creates reciprocity between the media producer, distributor and the consumer. The genre specific content has shifted to be present on social media networking sites (SNS) for the audience to be read and shared; however, the above-mentioned content consumption by the media consumer and the worldview that is constructed through the cultivation of the media content has not thoroughly been investigated by scholars. The new media has only been related to cultivation theory recently yet the focus on the relationship is still not the capability of social media constructing a worldview. Cultivation theory is still argued within TV framework and recently a study revealed cultivation theory is still to be thought with new media but mainly because new media made broadcasting more convenient. (Morgan, Shanahan & Signorielli, 2015).

Gross (2009), a scholar who contributed to the creation of cultivation theory, declared that before the Internet, TV was a story teller. However, what TV did back then in terms of constructing assumptions, is implemented by the Internet social networks and on-demand media consumption. In order to look at how the Internet inhabits our world, it is a must to scrutinize social networks as a collaborator of generating a parallel worldview of one's own reality since the role of social media is beyond uploading individual pictures and information on the internet.

This study focuses on how the social construction of a reality occurs on social media networking sites that reinterprets Gerbner's cultivation theory in an evolved platform. The study revises four eras of communication theory (Baran & Davis, 2012) and looks at their possible connection with social media. It examines why cultivation theory, as an opinion forming theory needs to be revived to study social media. As Gross (2009) suggests, in contemporary media studies *re-asking* and *reassessing* communication methods should be a priority due to the changing nature of communication technologies.

Four Eras of Communication Theory applied online

Stanley J. Baran & Dennis K. Davis, in their book, *Mass Communication Theory,* review communication theories in four eras. Authors reiterate that social orders and cultures around the world are changing due to the impact of the Internet to communication. Communication technology offers various forms of media systems and is enthusiastically accepted by many people (Baran&Davis, 2012, p. 23).

As stated by the authors, Baran and Davis' work on the recollection of mass communication theories in four eras provides a conceptual model of communication and role of media as well as the emerging effects of the communication technology.
The influence of media and new media technology leads to social change. One ultimate aim is to look at how this social change has occurred in different times and social orders. Following Baran and Davis, this section briefly informs these changes in four different eras and questions how the social construct of reality is reshaped within and by social media consumption.

Mass society and Mass Culture Theory

Mass society theory is mainly based on industrial society. Baran and Davis explains this theory as an ideology *"... rooted in nostalgia for a golden age of rural community life that never existed… it anticipates a nightmare future where we all lose our individuality and become servants to the machines"* (Baran&Davis, 2012, p. 27). One theory which made a contribution to the mass society and mass culture theory is that of Tonnies and Durkheim. Tonnies' social community (1988) concepts for Gemeinschaft and Gesellschaft define two different types of society types. Gemeinschaft refers to the collective aspect of society whereas Gesellschaft is used to define a more individualistic and modern society. Emile Durkheim went further to define society types. He made a distinction between organic solidarity and mechanic solidarity. The former refers to folk cultures bound by traditional roles whereas the latter focuses on social orders bound by social ties. (Baran&Davis, 2012, p. 66). According to mass media theory, media has a direct and often negative effect on people (Baran&Davis, 2012, p. 55). The mass media theory is often criticized within the framework of the penny press and yellow journalism of the 1800s. This type of journalism is often associated with low quality and basic content. The same criticism is often cast on many today's social media, for its tendency towards trivialism, sensationalism and rapid dissemination of unverified news.

McQuail stated that mass media has a role *"in shaping the individual and collective consciousness by organizing and circulating the knowledge which people have their own everyday life and of the more remote contexts of their lives"* (McQuail, 1972, p. 13) The type of knowledge presented by the media paves the way to a social construction of reality. Adoni and May reveal that *"The social construction of reality is a dialectical process in which human beings act both as the creators and as products of their world"* (1982, p. 325). Authors also state that the media content may form a symbolic social reality. Televised news provides a "distorted objective reality" as well as the portrayal of biased social groups and social strata (Glasgow University Media Group, 1976, 1980 as quoted in Adoni & May, 1984)

Baran and Davis make a crucial claim that mass society theory is not yet focused on the Internet, considering the characteristics of negative influence of the media that mass society theory undertakes. The vital point made by Baran and Davis is that in today's society, large likeminded communities are no longer built in cities or urban areas, but in media environments online. This; provides a crucial background to the aforementioned social strata, distorted objective reality, and biased interpretation of news, almost exclusively surrounded by likeminded individuals on today's social media communities. According to the Global Web Index Report (2018), people spend an average of six hours online. As social media consumption continues to increase, so does its ability to reinforce a reality or social order. Gamson *et al* (1992) reiterate that images (articles, ideas) consumed by consumers in mass media, lead to meaning construction. This will be discussed further in the 'meaning making theories' section of this paper.

The Limited-Effect Theory

The limited effect theory, developed by Paul Lazarsfeld in the 1940's and 1950's is a theory which dwells on the idea that media are not as powerful as they once believed they are. Unlike mass society theorists, Lazarsfeld suggested that media do not strictly have a negative effect on communities but rather stimulates trends and are not a disruptive force (Baran&Davis, 2012, p. 30). Lazarsfeld made empirical social research in order to prove these points and took family, friends and communities as competing factors when analyzing media and concluded that individuals' search for media messages are in parallel with their own thought system and opinions.

Joseph T. Klapper (1960) studied Limited Effect Theory further and brought *selective exposure*, *selective perception* and *selective retention* notions together. For Klapper, people will select opinions that would support their own, perceive these messages and process them according to their own ideas. They only tend to remember the messages that support their own. The selective perception process is very relevant to social media consumption, as people prefer to join groups fitting their pre-existing ideology or interests. Moreover people tend to, unfollow and block the messages (people and sources) which they find disagreeable or do not interest them. Increasingly people tend to (almost) exclusively consume, create, comment or interact with likeminded media, communities or individuals.

Throughout his research Lazarsfeld also came up with **two-step flow theory** which dwells on the "idea that messages pass from media, through opinion leaders, to opinion followers" (Baran&Davis, 2012, p. 145) Lazarsfeld constructed a hierarchical order from gatekeepers to opinion followers who anticipate an opinion or advice. Media effects go through a filtering process through friends and social groups (Baran & Davis, 2012, p. 148). Limited Effect Theory focuses on the fact that media effects are not necessarily negative as societal groups may prevent negative effects and reinforce positive ones. Collins (2016) criticizes how media imagery and media effects may generally encourage passive citizenship and cynicism. However, media *messages* may form a multi-voiced discourse, especially for social movements to offer "competing constructions of reality" (Gamson *et al*, 1992, p. 391). The effect of social media in social movements was abundantly explicit in the 2010 'Arab Spring' and the recent 'Occupy movement'. However, the question of whether the role of social media on online social movements is objective remains unresolved.

Cultural studies theories and cultural perspectives

After the Limited Effect theory, a new perspective was raised that took social theories into consideration to explain the relationship between media and culture. The Neo-Marxist theories based their arguments on Karl Marx's ideology. They argued that the problems associated with hierarchy and industrialization led to the exploitation of workers in order to fulfill elite interests. It paved the way to cultural studies theories. (Baran & Davis, 2012, p. 217)

One of the foundations of the Neo-Marxist theories of cultural studies evolved in the Frankfurt School focusing mainly on the culture industry. Horkheimer and Adorno led the way in criticizing mass media and the commodification of high and folk culture. The Neo-Marxists also founded a school called British Cultural studies in the 1960's. This school studied how powerful and dominant groups, used media in order to strengthen their ideas (Baran & Davis, 2012, p. 34). The school studied how media content could be interpreted as either misleading or constructive.

During the same time period, Marshall McLuhan was looking at the impact of electronic media on both culture and society. McLuhan questioned how different forms of culture were constructed through the changing paradigms and thought systems that were structured by technology. For Baran and Davis "McLuhan was a technological determinist" (Baran&Davis, 2012, pp. 229-230). McLuhan was best known for introducing *"The Medium is the message"* and the *"Global Village"* terminologies, in which he claimed that electronic media, and its ability to distribute messages to many people at the same time, the world, and evolve it into a big global village.

Harold Innis however, still believed in the bias of communication and how communication technology revolves around power. On an optimistic level, social media have fulfilled some of McLuhan's prediction. As a system it certainly has the capability to bring people together from all over the world. Whether the technology is capable of creating a truly global village remains to be seen.

Easy information and communication systems have shaped and informed society. Information and media have been democratized but have also been individualized. This society is structured and even jumbled by the easy information systems which they enrolled in. Christian Fuchs, in his book, *Internet and Society: Social theory in the information age,* lists the characteristics of today's dynamic modern society and claims that it is shaped by the opposites such as "self-determinism and heteronomy," "cooperation and competition," "exclusion and inclusion" (Fuchs, 2008, p. 58). The characterization of Fuchs is crucial as it portrays today's Internet user and how his/her social reality is constructed; self-determinist in accessing information s/he needs, but heteronomous to big corporates providing that information; in competition with keeping his/her privacy, but cooperative when asked to share personal information to open a profile; inclusive and participatory to world matters, a citizen journalist, but exclusive when it comes to criticizing the exploitation of the masses in communication technologies.

Meaning Making Theories

The era we live in is defined as the meaning making perspective era by many researchers and focuses on how we interpret the media and its symbols. The meaning making theories are very much different from mass society and limited effect theories, because the see the audience as passive where the latter see the audience as active.

The meaning making era is believed to commence in the early 1920's, with Robert Park's work on connecting communities for news dissemination and Alfred Schultz' introduction of phenomenology to scrutinize individual human experiences for structuring a better communication methods. Theories such as Symbolic Interactionism by Herbert Blumer and George Herbert Mead; added a value to interactive communication and meaning making theories by discussing how symbols shape the human learning process and behavior.

Coming to the 1990's and 2000's, the current era of technology was also of interest to many. It was at this time active audience theories and uses-and-gratifications theory emerged. The former focuses on evaluation of what people do with media whereas the latter by H. Herzog (1941) mainly evaluates why and how people use media. These theories assist scholars to interpret digital conversations, redefining the active role of the audience as well the impact.

With almost 2.2 Billion users, Facebook is believed to be one of the most influential of social media platforms, providing various tools for communication community building, distribution and content to the user. The content is both visual and conversational and contribute to the meaning making paradigm by covering and sharing endless amount of symbols such as logos, profile pictures and brand representations. The Symbolic Interactionism theory transformed itself to Hyper-Symbolic Interactionism to discuss how we make meaning from the digital symbols and socialize digitally (Lynch & McConatha, 2006)

A shift to meaning making in social media? Can we revive cultivation theory for social media?

The rationale of why cultivation theory was revolutionary in the meaning making era is due to the magical entrance of television into people's lives. Cultivation theory was first introduced by George Gerbner in the 1960's and is said to be one of the most studied theories by scholars. (Potter, 2014, Morgan & Shanahan, 2010)

Gerbner's theory examines how television actively contributed to the perception of social reality by audience/viewer. Gerbner investigates how the perception of reality by individuals was influenced by television. Gerbner defines cultivation analysis as the *"study of the relationships between institutional processes, message systems, and the public assumptions, images and policies that they cultivate"* (Gerbner, 1970, p. 71)

Cultivation analysis reiterates that the message system that is derived from the television, produced a worldview that would later become a reality and distorts people's judgment. George Gerbner assessed this distortion and the implementation of the worldview through violation index and cultural indicators projects. The Violation

index simply consisted of analyzing the content as to "… how much violence was actually present in annual prime time programming" (2012, p. 341). His study was majorly criticized by researchers due to the limited definition of the content; in order to prove his point, Gerbner continued with the Cultural Indicator's project, an experiment in which he looked closely at how television is the "creator of synthetic patterns," (Gerbner, 1978 as cited in Baran & Davis, 2012, p. 341) Gerbner, explains this as:

> "The substance of the consciousness cultivated by TV is not so much specific attitudes and opinions as more basic assumptions about the facts of life and standards of judgment on which conclusions are based" (Gerbner and Gross, 1976, p.175, as cited in Baran & Davis, 2012, p. 342).

Similarly, Glynn *et al* (2007) studied the effects on talk show programs and revealed that viewers who watched programs like 'The Oprah Winfrey Show' were more likely to support activist government policies than the viewers of a different genre. The aforementioned synthetic pattern becomes the world of the television viewer in Gerbner's theoretical framework. Morgan & Shannan (2010) summarized various studies that focused on light, medium and heavy viewers as well as program exposure relationship and concluded that "viewers with specific preferences will seek out programs that nourish and sustain the worldviews that such viewers find plausible" (p. 341). One major example authors provide as an example to support this study is Kubic & Chory's (2007) work on the negative correlation between makeover programs and self-esteem. Social media is heavily criticized for bombarding perfect, photoshopped, filtered and impeccable body images similar to makeover and aesthetic surgery programs do on television.

Gerbner's study on the state of cultivation was based on 98% of televisions in American homes (Baran & Davis, 2012, p. 342). A similar major population is now actively consuming and contributing on many social media platforms, mainly on Facebook with approximately 2.2 billion members[1]. The company page informs that informs that 84% of Facebook users are from outside the USA which escalates the effect of the platforms[2]; only difference being that; it is no longer the TV screen that cultivate a particular worldview, rather than mobile phones and computer screens.

Media consumption and production has rapidly increased in an era where *Netizens* (Hauben & Hauben, 1995) considered crucial to not only have access to news, programs and platforms, but also to social communities, friends, opinions and ideas.

> "People born after 1990 do use media much more often than those born earlier. Media have become an integral part of their daily lives. The average eight- to eighteen year-old uses media for seven and a half hours each day" (Baran & Davis, 2012, p. 314).

 From this perspective, it is a fact that social media have already replaced TV in the *netizens'* world. Due to this reason, social media should be included in meaning

---

[1] Facebook Statistics, 2018. https://www.statista.com/statistics/264810/number-of-monthly-active-facebook-users-worldwide/
[2] http://newsroom.fb.com/company-info/

making paradigms in order to develop theories on how they provide a worldview and constructs a social reality for masses.

TV has provided many media messages and everyday realities but the synthetic reality that is constructed through mainstream news, real-life stories, story making, character representation and media images have largely shifted online. Facebook, Instagram, Snapchat, Twitter & Youtube as the leading social media platforms, shape people's worldviews in a way that whatever is seen online is perceived to be "real". Gerbner's theoretical pattern of cultivation theory that proposes the worldview based on assumptions, continues with a conclusion and ends with the judgment process that is identical with the users' state on social media. On these platforms, people are ready to share whatever they like, encourage or believe. Whatever is shared on social media platforms contributes to building an opinion and might end up with a judgment. The acts of commenting, liking, following, subscribing and sharing can be easily identified as opinion forming acts and these acts convey a message that the user has reached a conclusion followed by a judgment.

Social media platforms enable people to create a profile where they can appear in the way they would like to be, and talk like they would want talk. As such this profile becomes somehow their sanitized and idealized avatar. It is possible to propose that a similar synthetic content is present on social media that enable millions of users to engage in the same activity or engage in using content that is congruent to their everyday reality. To relate cultivation theory to today's social media user habits is therefore crucial as it will contribute to read the user behavior of social media efficiently. Gerbner was very careful in explaining cultivation theory as a critical theory and not labeling it as "powerful effects of TV (Baran&Davis 2012, p. 346) and James Shannan and Vicky Jones contributes to this as such:

"Cultivation is sometimes taken as a return to a strong "powerful effects" view of mass media. This view isn't completely incorrect, but it misses the point that cultivation was originally conceived as a critical theory, which happens to address media issues precisely and only because the mass media (especially television) serve the function of storytelling…. Television is the dominant medium for distributing messages from cultural, social and economic elites…. Cultivation is more than just an analysis of effects from a specific medium; it is an analysis of the institution of television and its social role. (Shanahan & Jones 1999, as cited in Baran & Davis, 2012, p. 346)

The need to construct a critical theory on social media could help scholars to study the institutional analysis just like Gerbner did with TV. An institutional analysis was constructed on TV as a dominant power rather than a channel; a similar approach should be considered on social media; not as a means of channel or a medium but as an institution, implementing a social role. Recently, a lot of debate is going on about how social media is affecting people's perceptions of reality. Regarding the social construction of reality, Gamson *et al* (1992) reiterate that:

"We walk around with media-generated images of the world, using them to construct meaning about political and social issues. The lens through which we receive these images is not neutral but evinces the power and point of view of the political and economic elites who operate and focus it. And the special genius of this system is to

make the whole process seem so normal and natural that the very art of social construction is invisible." (p. 373)

On social media, users often present a "perfect image", "perfect holiday", "perfect relationship", "perfect life", distort everyday life and the average, less than perfect habits of the audience they share it with. Here; the state of cultivation differs significantly from TV. For Gerbner TV creates a worldview in parallel to everyday reality, but in social media however, its users mutually make an effort to project a near perfect, idealised image, often different from their everyday reality.

For Gerbner, 3 B's of Television identify the effects on people. According to Gerbner as quoted in Baran & Davis:

> "1.Television *blurs* traditional distinctions of people's views of their world.
> 2. Television *blends* their realities into television's cultural mainstream.
> 3. Television *bends* that mainstream to the institutional interests of television and its sponsors." (Baran& Davis, 2012, p. 346)

If we were to apply this to social media, the effects would probably be as such:

1. Social media *blurs* imperfection and portrays the issues and people as perfect
2. Social media *blends the* lives of people with their avatars and both realities are blended on a social profile
3. Social media *bends* the mainstream realities to the institutional interest of big corporates of social media.

Out of all these facts, the institutional interest of social media platforms and advertising partners is crucial. Cambridge Analytica incident was an example to question whether social media was capable of bending the mainstream reality via advertising partners. In early 2018, the Cambridge Analytica company was accused of misusing data they obtained from Facebook to manipulate political campaigns by user specific and psychological profiling. In this era, the TV is out of many viewers' sight, the relationship between institutional interests and mainstream reality still exists on social media.

Billions of people are living in this alternative perfect world of social media and instantly face many political, personal and social changes. Baran and Davis explore this change through *The Commodification Culture Theory* through questioning what happens when a culture is mass produced. It is clear that the "happy-go-ideology of social media" (Fuchs, 2014) where everybody is extremely sensitive to political issues, extremely happy in their social life and extremely successful in their jobs creates a *culture*. This culture is created by social media corporates like Facebook, Instagram, Snapchat, Twitter and Youtube where a lot of people are in at constant race to upload filtered images of their social life and social identity. Just like with cultivation theory, commodification of the culture theory should be revived to study social media since the following question by Baran and Davis is vital:

> "What are the consequences of lifting bits of the culture of everyday life out of their context, repackaging them, and then marketing them back to people?" (Baran& Davis, 2012, p. 348)

When applied to social media, the question above takes the following form: Social media platforms receive people's individual information, photographs, opinions, communities and data. This, allows them to format, edit and present the data as they want and allow them to exist on the platform as an ideal character. This character is commercially and politically targeted, reshaped and influenced, in another words, distorted:

> "Disruption of everyday life takes many forms—some disruptions are obviously linked to consumption of especially deleterious content, but other forms are very subtle and occur over long periods. Disruption ranges from propagation of misconceptions about the social world—like those cultivation analysis has examined—to disruption of social institutions." (Baran & Davis, 2012, p. 350)

From this analysis, with the emergence of social media, it can be proposed to switch the keyword ***disruption***, to ***distortion*** in meaning making theories.

Conclusion

Gerbner *et al*, in their study, *Living with Television: The Dynamics of the Cultivation* process, describe TV as a "distinctive feature of our age"…which "has become a symbolic environment that interacts with most of the things we think and do" (1986, p. 38) , Correspondingly, studying the long term effects of TV has helped developing models for further studies. Social media is currently the most engaging media platform that should be read institutionally and theoretically just like Gerbner applied to TV. Cultivation theory assisted to read the TV perceptions of the masses, yet, a critical communication theoretical perspective has not yet been established considering that the effect of social media is thought to be broader and longer than TV. Gerbner's research on these viewers produced the term resonance, a term which describes heavy viewers that demonstrates a higher level of cultivation because of their real life experiences. Potter (2014) exemplifies this as such: "People who live in dangerous high-crime neighborhoods and watch a lot of TV get a double dose of exposure to crime. Therefore, these people should exhibit a higher than average degree of cultivation from the television exposure because those TV exposures resonate with their real-world environment" (p. 1019). Potter also criticized cultivation theory for ignoring institutional analysis and for not studying the challenging effects of synthetic patterns in meaning construction; however, he agreed that the theory is valid for analyzing media effects. Stefanone *et al* (2010), on the other hand, conducted a research on the relationship between the consumers of reality television and user behavior on Facebook. The study reveals that the adopted behavior on viewed RTV is explicit on social networking sites as a reflected behavioral model, thus consumers become producers. The resonance effects of TV have thoroughly been investigated by Gerbner and his team. But no research is present whether the worldview of heavy social media users exhibits a certain degree of cultivation due to the content they are exposed to on social media. The future of cultivation is on social media as it has largely replaced TV. The existing networking communities on these platforms will require a message system, and an institutional and cultivation analysis for a better understanding of what the user cultivates from these platforms.

The alternative reality and culture that social media offer, distort people's perception of reality, numbs critical viewpoints and only exposes users to likeminded individuals. Baran looks at the importance of the media literacy movement and encourages the "ability to access, analyze, evaluate and communicate messages" (p. 351). The information age we live in makes media literacy a must. The need to value and interpret unverified, altered, filtered, sanitized or biased social media posts through cultivation theory, and a critical theoretical background on the use, value and impact of social media, should be generated for a more efficient outcome of audience/user analyses and communication theories on our communities and societies.

References

Adoni, H., & Mane, S. (1984). Media and the social construction of reality: Toward an integration of theory and research. *Communication research*, *11*(3), 323-340.

Baran,S.J & Davis, D.K. (2012*). Mass Communication Theory: Foundations, Ferment and Future*. Boston: Wadsworth Cengage Learning.

Bayraktar, F., & Amca, H. (2012). Interrelations between virtual-world and real-world activities: Comparison of genders, age groups, and pathological and nonpathological internet users. *Cyberpsychology, Behavior, and Social Networking*, *15*(5), 263-269.

Caers, R., de Feyter, T., de Couck, M., & et al. (2013). Facebook: A literature review. *New Media & Society,* 15(6), 982–1002.

Collins, H. (2016). Social construction of reality. *Human Studies*, *39*(1), 161-165.

Gamson W. A. Croteau D. Hoynes W. and Sasson T.(1992). Media Images and the Social Construction of Reality, *Annual Review of Sociology*, Vol. 18 (1992), pp. 373-393

Gerbner, G. (1973). Cultural indicators: The third voice. *Communications technology and social policy*, *11*(1), 555-573.

Gerbner, G., Gross, L., Morgan, M., & Signorielli, N. (1986). Living with television: The dynamics of the cultivation process. *Perspectives on media effects*, *1986*, 17-40.

Gerbner, G., Gross, L., Morgan, M., Signorielli, N., & Shanahan, J. (2002). Growing up with television: Cultivation processes. *Media effects: Advances in theory and research*, *2*, 43-67.

Glynn, C. J., Huge, M., Reineke, J., Hardy, B. and Shanahan, J. 2007. When Oprah intervenes: Political correlates of daytime talk show viewing. *Journal of Broadcasting & Electronic Media*, 51(2): 228–244.

Gross, L., (2009). My media studies: cultivation to participation. *Television & New Media*, *10*(1), 66-68.

Gross, K., & Aday, S. (2003). The scary world in your living room and neighborhood: Using local broadcast news, neighborhood crime rates, and personal experience to test agenda setting and cultivation. *Journal of Communication*, *53*(3), 411-426.

Hauben, M., & Hauben, R. (1998). Netizens: On the history and impact of Usenet and the Internet. *First Monday*, *3*(7).

Herzog, H. (1941). On borrowed experience: An analysis of listening to daytime sketches. Zeitschrift für Sozialforschung, 9(1), 65-95

Klapper, J. T. (1960). The effects of mass communications.

Lynch, M., & McConatha, D. (2006). Hyper-symbolic interactionism: Prelude to a refurbished theory of symbolic interaction or just old wine?. *Sociological Viewpoints*, *22*.

McQuail, D. (Ed.). (1972). Sociology of mass communications: Selected readings (Vol. 961). Penguin Books.

Morgan, M., Shanahan, J., & Signorielli, N. (2015). Yesterday's new cultivation, tomorrow. *Mass Communication and Society*, *18*(5), 674-699.

Morgan, M., & Shanahan, J. (2010). The state of cultivation. *Journal of Broadcasting & Electronic Media*, *54*(2), 337-355.

Potter, W. J. (2014). A critical analysis of cultivation theory. *Journal of Communication*, *64*(6), 1015-1036.

Saito, S. (2007). Television and the cultivation of gender-role attitudes in Japan: Does television contribute to the maintenance of the status quo?. *Journal of communication*, *57*(3), 511-531.

Stefanone, M. A., Lackaff, D., & Rosen, D. (2010). The relationship between traditional mass media and "social media": Reality television as a model for social network site behavior. *Journal of Broadcasting & Electronic Media*, *54*(3), 508-525.

Weitzer, R., & Kubrin, C. E. (2004). Breaking news: How local TV news and real-world conditions affect fear of crime. *Justice Quarterly*, *21*(3), 497-520.

Woo, H. J., & Dominick, J. R. (2001). Daytime television talk shows and the cultivation effect among US and international students. *Journal of Broadcasting & Electronic Media*, *45*(4), 598-614.

Contact email: raziye.nevzat@emu.edu.tr

Overlooked Opportunities: Addressing Global Challenges through Cross-Cultural Political and Ecological Digital Art by Reinterpretation of Traditional Eastern Art and Philosophy

Christin Bolewski, Loughborough University, United Kingdom

Abstract
This paper is informed by a series of digital moving image art works that address current global challenges such as climate change or decline of democracy in an alternative way to word-wide audiences in the East and West by re-investigating and celebrating some values and traditions of Eastern art and culture as an overlooked, rich resource. The research process is practice-based and cross-cultural artefacts are created which are informed by aesthetic and philosophical tradition of Eastern art as well as critical approach of Western contemporary practice. Using digital media technologies idea and materiality of traditional Chinese scrolls of landscape and cityscape are adapted and remediated into animated video scrolls or video paintings. By inclusion of documentary video footage each makes a critical comment on a different subject such as the Tsunami 2011 in Japan or Tianamen Square Events 2009 in Beijing. Adopting Eastern scroll paintings to digital moving image has become quite common for Eastern artists. The body of work presented here was made by a Western artist and therefore engages additionally in translation and interpretation of cultural heritage into different contexts and cultural paradigms. These cross-cultural artefacts act as agents to foster discussion about the nature of global art practice as well as new forms of digital moving image. It results in intermedia practice that provides slow moving, contemplative narrative progression and invites the viewer to reflect on habituated pattern of media reception and to see its contents with 'fresh eyes'.

Keywords: East Asian Aesthetics, Cross-cultural Remediation, Digital Cinema, Video Painting

iafor

The International Academic Forum
www.iafor.org

Introduction

This paper seeks to contribute to the conference theme 'Fearful Futures' by presenting a series of digital moving image art works that address current global challenges such as climate change or decline of democracy in an alternative way to word-wide audiences in the East and West by re-investigating and celebrating some values and traditions of Eastern art and culture as an overlooked, rich resource.

After decades, where in the West East Asian ideas have mainly been approached as a kind of 'esoteric' hobby, there is a now a growing interest and acceptance that East Asian aesthetics and philosophy has something to offer that could help human civilization to overcome some of its main challenges. In addition to this growing interest from the West, there are also in the East new forms of self-reflection emerging. A claim is made to contribute with own cultural tradition to global developments instead of mainly adopting Western ideas. *Contemporary Aesthetics*, an on-line publication dedicated in 2018 a special volume to *Aesthetic Consciousness in East Asia* (Special Volume 6, 2018) with Eastern scholars articulating that attention needs to be paid to the study of East Asian aesthetics now.

Joosik Min writes: 'Now, in the new century, a more integrated and higher-level aesthetics based on the panhuman perspective is required. In that sense, studies on East Asian aesthetics will have to be more actively conducted. Various challenges of our times need to be solved on the basis of values where the diversity and universality of our culture can coexist, and the Eastern and Western civilizations, nature and humans, and tradition and modernity can have a symbiotic relationship.' (Min 2018, p.1)

The arts practice presented in this article is the outcome of a research process that started in 2008. It stems from similar ideas as articulated by Min, realizing that traditional Eastern aesthetics and philosophy might offer a different perspective for Western mind, and here particularly, to develop other forms of moving image making. It results in the creation of cross-cultural artefacts - informed by Eastern art tradition as well as critical approach of Western contemporary art practice. The practice merges Taoist principles of harmony and coexistence with realities of a global loss of human values in an era of technological exploitation of ourselves and our environments.

Using digital media technologies idea and materiality of traditional Chinese scroll paintings of landscape and cityscape are transformed, adapted and remediated into the time-based format of animated video scrolls or video paintings. Each video painting makes a critical comment on a different subject such as the 2008 Tibetan Unrest, the Tsunami 2011 in Japan or Tianamen Square Events 2009 in Beijing by inclusion of documentary video footage into the content of traditional contemplative Eastern scroll paintings. This results in a hybrid, multilayered stream of diverse image and sound material referencing historical and contemporary still and moving image traditions as well as 3D computer generated imagery. The tradition of Chinese mountain-water (*shanshui*) painting, its compositional features and concepts of multiple perspectives are adapted to what Manovich has described as the 'language' of digital cinema, where 'cinema becomes a particular branch of painting - painting in time' and is basically a form of animation. (Manovich, 1995, p.20) It creates slow moving

contemplative images, which offer reflection on its intermedia form and hybrid content, but also acts as a model for producing awareness of the unification of self with our environments.

Media Saturation, Speed and Slowness

In our contemporary media saturated societies each of us is bombarded with information, images and sounds presented in rapid speed on a daily basis around the clock. We are accustomed to scan information quickly and as soon as we think we grasp the message we decide to move on to the next thing. A lot of recent research reports that our average attention span has decreased down to 8 seconds. When we watch television, we check our mobile phones frequently or change channels, and we loose concentration in meetings or conversations after a few minutes only.

In this flood of information it is difficult to attract and hold the viewers attention to communicate issues that matter. Here, the return to slowness by delivering moving image content that lingers between still and animated image and the unfamiliar compositional aesthetic of East Asian image tradition presented to an audience that is accustomed to conventional language and speed of film and television offers an opportunity to hold the attention for longer periods of time. It invites to calm down from our speedy life and to engage in a more profound and lasting way.

The video painting, an emerging genre in contemporary global art practice, uses modern high resolution video format and wall-mounted LCD flat screen display. It adapts content of still image tradition such as painting or photography and translates narrative pictorial structure to the time-based format.

Its main features are commonly described as:

- Strong reduction of movement or slow subject speed to facilitate contemplation
- Use of long term, single shot life action recordings with static camera position (aiming for transparent immediacy) or
- Multilayered complex image content based on spatial montage / digital collage with
- Seamless slow image transitions, reduced sequential editing and hard video cuts
- A mainly visual experience with reduced or no sound track

The Animated Contemplative Video Scroll

There are a number of contemporary Eastern Artists who explore the potential of video painting for reworking content and form of their painting tradition as contemplative video scroll. Art historian and sinologist Birgit Hopfener concludes that Chinese painting tradition is an important source of inspiration for Chinese video artists as China does not has a rich film history to offer. (Hopfener, 2012) This observation could explain this phenomenon, but is probably not the only reason. Under close examination, particularly content and form of traditional Eastern scroll painting are suitable candidates for adaption to animated video painting. It is its emphasis on temporality (when unrolling the scroll and through the use of multiple perspectives integrated into one painting), as well as the contemplative content and

the overall openness and suggestiveness of Eastern art and culture, that assembles well with the ambient nature of video painting.

A prominent example is South Korean artist Lee Lee Nam who uses digital technology and LED monitors to animate and present his interpretation of traditional Asian sceneries. 'This use creates a striking duality between both traditional and modern image of Asia, fitting perfectly with contemporary issues of globalization. This treatment by the artist appears like a positive message of hope: traditional and precious heritage continues to live through inventions of the XXI century. Those screens and modern technique do not delete and replace cultural heritage but rather support it, giving it a new light.' (Ode To Art Gallery, 2018)

Most of Nam's work sets the visual components of traditional landscape painting into motion: snowflakes or raindrops are falling down; mist drifts slowly through landscapes; water floats through rivers. Often the work is accompanied by supportive ambient natural soundtrack. In similar ways animates *River of Wisdom* presented at *World Expo Shanghai 2010 China Pavilion* the static content of an old Eastern masterpiece. The 128 x 6,5m projection using 12 seamless arranged projectors is a digital remake of one of the most cited and reworked traditional Chinese paintings *Along the River During the Qingming Festival* (original size: 26 cm x 5,25 m) by the Song dynasty artist Zhang Zeduan (1085–1145). It captures the daily life of people and the landscape of the old capital Bianjing.

Cross-Cultural Approaches: Reinterpreting Shanshui Painting as Video Painting

Whereas these two examples of Eastern digital video scrolls are mainly concerned with animating its narrative content, the artwork in this study expands beyond this approach. It fuses the original meditative content of Eastern art tradition grounded in Buddhist and Taoist philosophy with criticality of contemporary Western art practice. It incorporates documentary video footage into the traditional sceneries to make a contemporary and critical comment on its original content and values. These are in contrast to today's environmental and political challenges in the West and East alike and seem to have lost its relevance for Eastern and Western society alike.

Figure 1: video still from 'horzontal video scroll' *mountain-water-painting* © Christin Bolewski 2009; 6,12 min, HD video presented on horizontal mounted flat screen display

David Adam Brubaker writes in his article *The Private Character of Natural Beauty: Shanshui Painting as a Model for Unity of Self and Natural*: 'Given concerns now about ecological imbalance, we have an urgent need to revitalize the appreciation of natural environment so that nature is no longer perceived materially as a set of objects of relative worth to be used and exploited. One way forward is to develop an aesthetics of environment that explains how a particular human being acquires an awareness of self as inseparable from nature, where the difference or distance between human interiority and objective environment is dissolved.' (Brubaker, 2018)

For a Western filmmaker, there is an additional inspiration next to Brubaker's argument to investigate contemporary ecological issues with reference to Shanshui Painting. It can be found in Western art history in the writings of Avantgarde filmmaker and film theorist Sergej Eisenstein who declared the Chinese hand scroll as the first moving image. He was inspired by the commonality between Chinese hand scrolls and the medium film in the development of his theory of film montage early in the 20th century. He discovered cinematic elements in the multi perspective composition of Chinese hanging and hand scrolls that fused in his mind a combined image of close-ups and composition in depth. (Eisenstein and Leda, 1969)
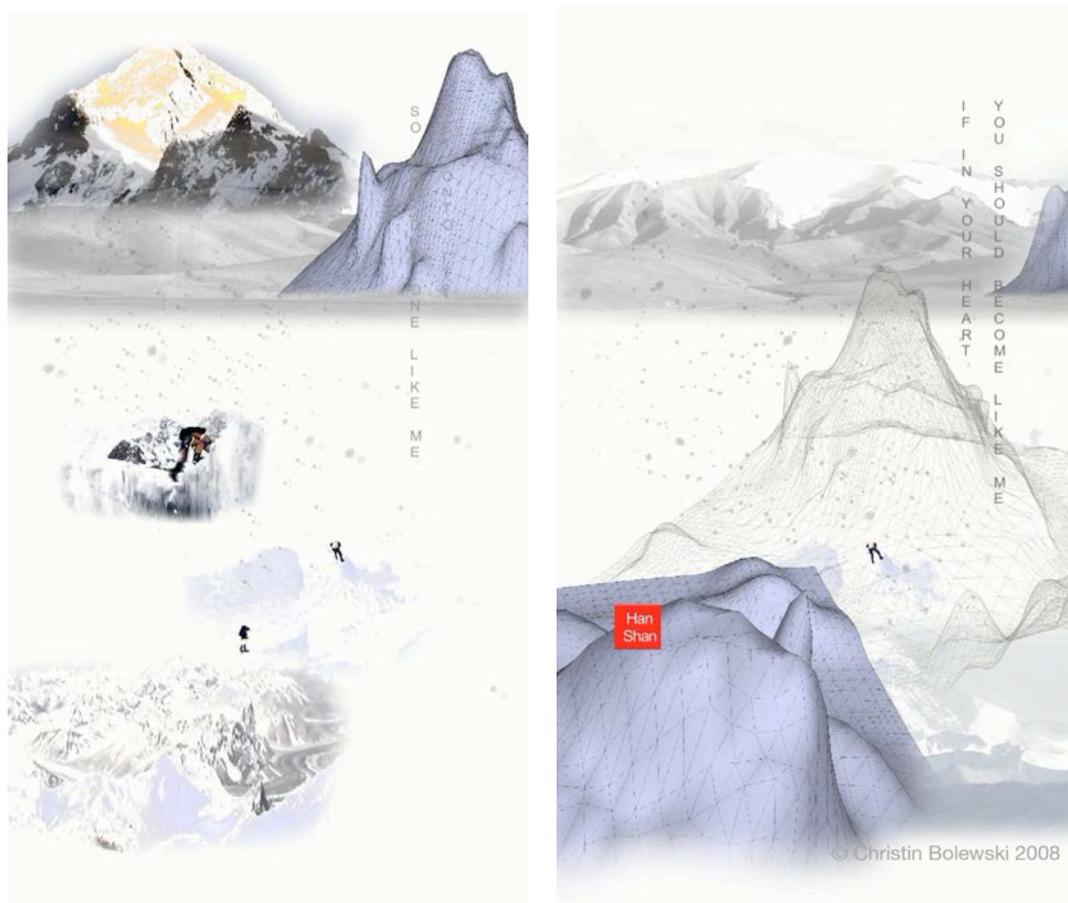
Figure 2 + 3: video stills from ' vertical video scroll' *Shan-Shui-Hua* © Christin Bolewski 2008; 15,19 min, HD video presented on vertical mounted flat screen

Figures 1-3 show video stills from the first two video paintings created in this research project. These practical outputs revisit Eisenstein's observation that the Eastern scroll can be seen as kind of 'moving image'. It translates content, aesthetic and compositional features of traditional Chinese landscape painting (vertical hanging scroll and horizontal hand scroll) into vertically and horizontally animated video scrolls by developing a unique concept of mainly 'spatial montage'.

Chinese landscapes often include small human figures that blend harmoniously into the vast world around them. It is often a pilgrim who can be seen repeatedly at different locations in the landscape. With him, the viewer 'travels in mind' through the landscape. The animated video scroll transposes this symbiotic relationship into a different, more contemporary Western manner: it uses the figure of the Western mountaineer equipped with special tools and protective clothing to vanquish the highest peaks in order to conquer nature rather than searching for harmonious existence; thus counterpointing Eastern and Western ideals.

Montage of Conflict: Eisenstein's Concepts of Counterpoint

To make a critical comment about ecological imbalance and our current relationship to nature the artwork makes use of the concept of *intellectual montage* and *counterpoint* with reference to Eisenstein's montage theory. The concept of

counterpoint stems from Western music theory and is a mediation of two or more equally important musical lines into a meaningful whole, in which they both maintain their independence and fuse together into consonant simultaneities. Eisenstein adapted this idea to film theory and proposed *montage of conflict* as an important tool for creating new meaning that emerges from collision of ideas – from two pieces in opposition from each other. To create what Eisenstein calls 'consonant simultaneities' the video scroll incorporates contemporary documentary video footage of mountaineers and traditional Chinese poetry into the traditional scenery, which contents contradict each other. The text inserts deliver quotes from the famous Chinese poet Han Shan (from the Chinese Tang Dynasty) and is placed in accordance with Eastern tradition in vertical direction. Its content acts as a reflection on the Western mountaineers fight against nature contradicting the Chinese attempt of spiritual harmony expressed in the poem.

Eastern Multiple Perspective and Digital Spatial Montage – A Logic of Co-Existence

With respect to how conventions of cinematic montage can be adapted to these cross-cultural video paintings the body of work investigates how temporality, space and (multi)-perspective is used in traditional Eastern visual art and relates this to modern digital film practice and 2D/3D computer animation. Texts of Jan Kricke on influence and use of traditional Eastern systems of visual perspective in current digital 3D computer visualization (Krikke, 2004) or Erwin Panowsky's *Perspective as Symbolic Form* (1991) have informed the referential framework and conceptual approach to the making of these video paintings: The Eastern concept of shifting perspective *San Dian Tou Shi*, multi-perspective *San-e-ho* and the endless paper scroll format are explored simultaneously through digital animation, collage and compositing. Using numerous visual aesthetics including virtual camera and digital particle systems, documentary video footage and a variety of still image sources together creates a hybrid media practice that applies no sequential editing and no hard video cuts. Instead it uses mainly the concept of *spatial montage* - a key feature that Manovich (1995) has identified for *digital cinema*.

In *digital cinema* the sequential mode of traditional montage, usually an assembly line of shots, which appear on the screen one at a time, is replaced by a spatial one where within the screen a multitude of separate image components exist within a single space. It 'offers an opportunity to move away from "a logic of replacement" towards "a logic of addition and co-existence" (Manovich, 2001, p.325) Spatial montage involves various images of various size and proportion appearing at the same time on one screen. This is essentially is a key feature of Shanshui painting using San-e-ho and San Dian Tou Shi that gets unintentionally revisited in a lot of contemporary computer and screen based media work.

The video scrolls are animated from the right to left direction, as one would unroll a traditional hand scroll painting. Additionally soft image transitions fade in and out separate image elements, which make it impossible to divide the film into temporal units. All these elements and different media are weaved together into a continuous flow. The horizontal video scroll allows the placement of separate image components and the unfolding narrative structure to be more in accordance with principles of 'San-e-ho' and refers stronger to cinematic conventions: It can also be projected in

traditional ways as a slow moving video art film in a cinema, so that its reception and the narrative progression can be compared to what a viewer would expect from cinematic storytelling. The vertical video scroll derived from the hanging scroll focuses more on adaption of 'San Dian Tou Shi' as it allows placement of different shot sizes employing different perspectives more freely on the screen. Its vertical format is quite unconventional for use of moving image practice and more familiar to reception of paintings.

Figure 4: video still from *Shizen?Natural* © Christin Bolewski 2015; 7,16 min, HD video animation presented on wall mounted flat screen display

Figure 4 shows another horizontal video painting titled *Shizen?Natural*. It adapts the Japanese *Makimono* - a set of 4 hanging scrolls which are changed in accordance with the 4 seasons of the year - to a narrative video scroll that makes in 4 seasons or chapters a critical comment on the destruction of our natural environment and the ecological disaster related to the Tsunami in Japan in 2011. With its far reaching effects it did not only had an impact on the Eastern parts of the world and has become a tragic and iconic event in the latest history of mankind. Images are taken again from different sources mixing still images, 2D/3D animation and digital particle systems with documentary video footage from Japanese gardens, Mt. Fuji and Fukushima. The text element presents a poem of the famous Japanese poet *Yamabe no Akahito* celebrating nature and Mount Fuji - one of Japan's holy mountains. The text acts here again as *counterpoint* to the unfolding disaster shown in the narrative progression of the video.

Video Painting and Intermedia Practice

With regard to inclusion of numerous visual aesthetics into these video paintings it can be described as hybrid media practice. But with regard to how video painting, as a new subgenre, references specific elements of the two involved media painting and cinema simultaneously, it is best described as *intermedia* practice. Intermedia work is something that seems to 'fall between media' - where different media are combined and transformed, but remain recognizable in a form of self-reflection. Yvonne

Spielmann writes in *Intermedia in Electronic Images* (2001): 'Formal aspects of different visual media, such as painting, film and electronic media are linked. In particular, those forms of an image that have occurred in one single medium undergo a process of remodeling and reshaping when they are transferred into the context of another visual medium. Transferring results in transformation when the structural elements of both media are made evident and visible in a form that reveals their differences.' (Spielmann 2001, p.60) This is exactly what video painting as a new sub genre in moving image practice does, as it deliberately makes reference to content and form of still and moving image tradition in a self-referential mode where the origins of the two references are kept 'visibly' on purpose and arise as a new concept. The concept of intermedia seems per Spielmann's definition something quite similar as Eisenstein's concept of counterpoint – where out of the collision something new arrives in which the different parts maintain their independence and fuse together into consonant simultaneities.

Theoretical Approach to the Practice: Western Contemporary Critical Art Practice and Theories of Cultural Hybridity

Whereas the East Asian examples discussed above mainly celebrate and set in motion traditions of Eastern art, this body of work adapts and re-interprets the traditional Eastern content and form to create new moving image innovation and to make a statement on the relevance of such traditions and narratives within contemporary context, societies and realities. Both ways of treatment illustrate some main features that are commonly allocated as stereotypes to each culture: The East being more attached to tradition - the West being obsessed by constant innovation, progress and development:

'The tendency of valuing old things and recognizing them as standards is deeply rooted in East Asian cultures, and such old customs seem to be no exception in aesthetics.' (Min 2018, p.2)

Western contemporary critical art practice recognizes its artists to work in a global and culturally diverse environment providing an opportunity to reflect on issues relevant to contemporary societies and the world around us. It puts an emphasis on self-reflection and interrogates its contexts and ways in which it engages with its audiences. It is built on a long history of previous developments of Western art traditions, in which 'the idea of culture as a process of reinterpretation and reusing inherited resources have often been noted in general ways, and emphasized by many recent scholars.' (Irvine, 2016, p.16)

In digital media theory this process of referencing and reinterpretation is described as *Remediation* and refers to the ways in which any new medium is always both a refashioning of an earlier medium and a novelty understood through previous media. 'Remediation did not begin with the introduction of digital media. We can identify the same process throughout the last several hundred years of Western visual representation.' (Bolter and Grusin, 2000, p.11)

Remix studies is a recent field of studies emerging in the West. Martin Irvine concludes in his essay *Remix and the Dialogic Engine of Culture:* 'Any work produced and received in a culture is, necessarily, a materialized symbolic structure

encoding an interpretive dialogic pattern of combinatorial units, meanings, values, and ideas that came from somewhere and are on their way to somewhere else.' (Irvine, 2016, p.31) This analysis of a *remix process* indicates that it is not necessarily important to reflect where the origin of these *combinatorial units* lies - if they stem from the same cultural context or not. And it works quite well with some other scholars' contributions, which recently propose *cultural hybridity* as alternative to comparative models based on East-West dichotomies. Cultural hybridity does not emphasis an imbalance of power of a minority culture against a dominant culture. It rather suggests that cultural exchange can take place between equally strong cultures. Irvine proposes the use of the concept of *rhizome* where hybridization (of media or cultures) can be explained as an association of pre-existing elements arranged in new configurations and contexts.

This model of the rhizome or the cultural hybrid could also work as an alternative to a concept of *cross-cultural remediation* when aiming to categorize the work undertaken in this research process. The concept of *rhizome* seems to make it obsolete to argue for the origins of the separate elements, but at the same time acknowledges that appropriation, remix or remediation are common strategies for any culture to develop further with a number of 'invisible' earlier cross-cultural influences and references included. Frank Vigneron writes in *Hybridization in the Visual Arts: Now You See Me, Now You Don't*: 'A cultural element only stays a hybrid as long as it is seen as such, but its visibility is subject to change.' (Vigneron, 2011, p.30) This comment and the quote from Irvine above both point out that such process of *hybridization* is not only a recent phenomenon, but indeed has taken place throughout the history of mankind with numerous and manifold forms of migration and colonization taking place on our planet and many former cross-cultural influences or hybrid elements being invisible today in each culture.

Cross-Cultural Video Painting and Political Commentary

As part of the research process that investigates the fusion of East Asian aesthetics with digital film making leading into cross-cultural practice or cultural and media hybrid outcomes, two further video paintings were created which use the same media approach and treatment as described above. But instead of making a comment on ecological imbalances, they both make a comment on political issues.
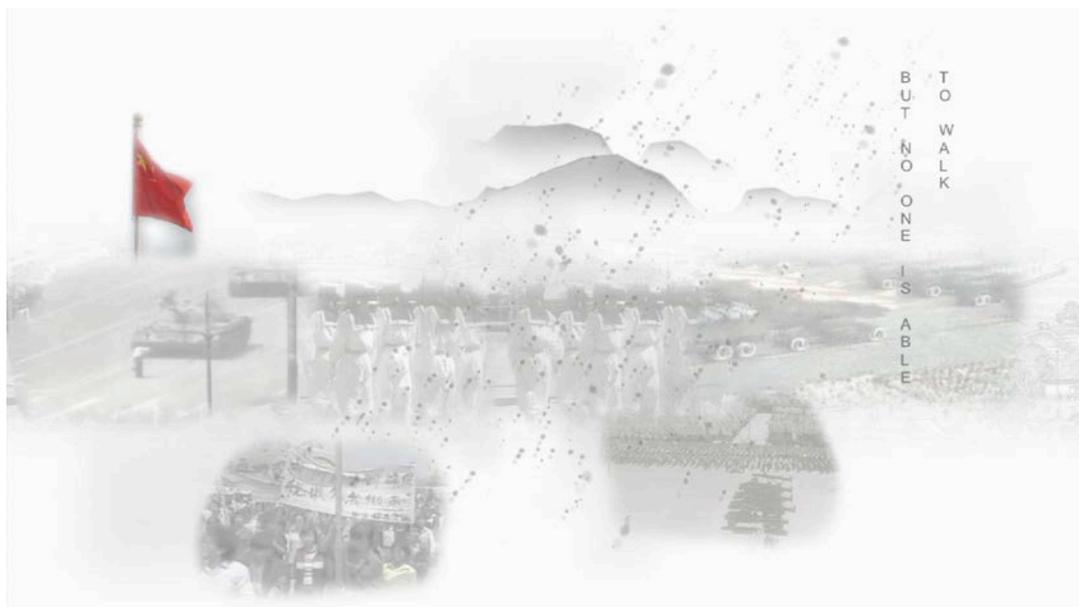
Figure 5: video still from *(No) We, I, Myself and Them?* © Christin Bolewski 2017; 8,55 min, HD video animation presented on wall mounted flat screen display

(No) We, I, Myself and Them? is a video painting that appropriates the ancient Chinese hand scroll of a cityscape *Along the River During the Qingming Festival* which for World Expo 2010 was already remade into an animated digital video scroll. *(No) We, I, Myself and Them?* reinterprets this old master piece again using similar strategies as explained above: Contemporary and historical documentary video footage recorded at Tianamen Square in Beijing including footage of *Tiananmen Square Incidents* in 1989 and excerpts from the poem *Massacre* (1989) of the Chinese author Liao Yiwu are digitally merged into the original painting to create consonant simultaneities and to articulate a critical political statement. This acts as a comment on the unfolding disaster shown in the narrative progression of the video.

The concept of shifting perspective *San Dian Tou Shi* is mainly explored in this work, as the original hand scroll uses multi-perspective *San-e-ho* only within limits and presents most of its compositional elements arranged parallel to the picture plane. Hence the separate image components in this digital work are mainly arranged and animated into right to left scroll direction. Spatial montage and digital collage is again the main process to combine the different image elements.
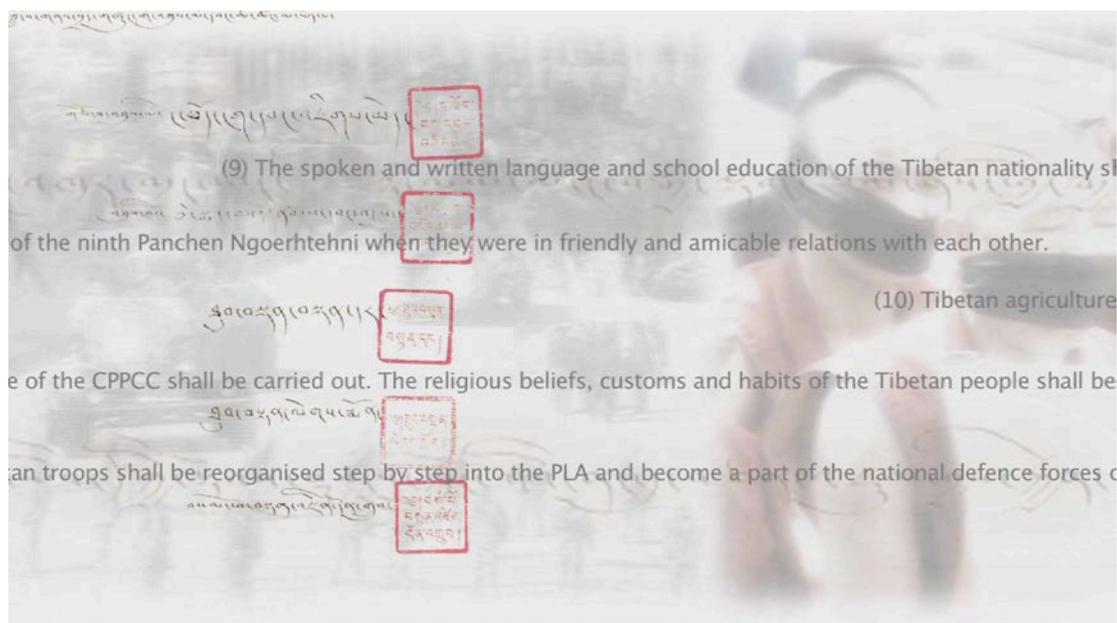
Figure 5: video still from *Seventeen Point Plan* © Christin Bolewski 2013; 3,00 min, HD video animation presented on wall mounted flat screen display

The final video painting in this series relates to the official piece agreement between China and Tibet titled *Seventeen Point Plan* that was signed in 1951. A digital reproduction of the historical document is animated and superimposed with documentary press photography accompanied by sound recordings from broadcast news of the 2008 Tibetan unrest to make a critical comment on the content of the historic document and the political situation in Tibet since its occupation through China. It applies the concept of counterpoint in similar ways as the other video paintings by merging traditional, historical image sources with contrasting contemporary elements. The work explores the Buddhist praying wheel as a form of moving image and uses other elements of Eastern religious practice – the circular movement around religious sites such as *Stupas* or *Mount Kailash* in Tibet - as further reference to develop a 'circular moving scroll format'. The animation imitates Eastern *shifting perspective* and applies the *Ken Burns Effect* to create a slow panning effect by which the compositional elements move from right to left through the screen. Each still image photograph contains a micro-narrative that similar as a scene in a film is presented in linear fashion and read by the viewer in that temporal progression, but also in context with the superimposed text and accompanied sound information. Hence, the narrative structure unfolds quite similar to conventions of film and television, but it is the strict arrangement as seamless animated scroll with no hard video cuts, which refers to the Eastern scroll format.

Conclusion

Joosik Min writes: 'East Asian aesthetic ideas direct us to rethink about the destruction and loss of humanity caused by the values in the era of machinery and technology; the destruction of nature derived from too much emphasis on production and development; and what is the true human value.' (Min 2018, p.6)

The contemplative mode of Eastern aesthetics and its underlying philosophical ideas are in this body of artistic practice used to establish a subversive strategy to comment

on global political, social and ecological issues in an alternative way. It uses the intermedia form and content of *video painting* - its ambient character, slowness and the "otherness" of its narrative structure and form of presentation - as a method to raise awareness amongst a global media and information saturated audience. These cross-cultural artefacts act as an agent to foster discussion about the nature of global or cross-cultural art practice as well as new forms of digital moving image making.

Traditional Eastern visual compositional features are adapted to the language of digital cinema: multiple image sources, camera positions and viewpoints are combined into a complex image composition referencing what Manovich has proposed as spatial montage by using its methods of digital collage, video layering, seamless image transitions, reduced sequential editing and hard video cuts, etc. Intellectually, it uses Eisenstein's concept of counterpoint to combine colliding materials, aesthetics, messages and meanings of old traditions and realities of today into a complex mainly visually driven narrative composition. Taoist principles of wholeness, coexistence and harmony clash with the Western insatiable longing for constant technological progress.

In his essay *Art History as a Global Discipline* Elkins writes in 2006 that art history depends on Western conceptual schemata and concludes 'it can be argued that there is no non-western tradition of art history, if by that is meant a tradition with its own interpretive strategies and forms of argument' (Elkins, 2006, p. 19). He finally comes to the conclusion that 'globalism means the use of Western forms, ideas, and institutions.' (Elkins, 2006) This is one voice amongst many others, but demonstrates that perhaps the idea of something 'global' a few years ago was seen more critically than today. For example, art historian and sinologist Birgit Hopfener examines how 'contemporary art is no longer constituted solely through Western narratives and epistemologies of art, but by multiple and entangled histories, knowledge and power structures by historicizing and localizing contemporary art practices and discourses and their transcultural entanglements.' (Hopfener, 2018)

In returning to the beginning of this text and the quotes from the special volume *Aesthetic Consciousness in East Asia* (2018) it can be anticipated that in near future there will be more research undertaken from the East to articulate its own contributions to global frameworks so that many more cross-cultural influences or hybrid elements will exist in Eastern and Western culture alike.

References

Bolter, J.D., & Grusin R. (2000). Remediation - Understanding New Media. US: MIT Press

Brubaker, D.A. (2018) The Private Character of Natural Beauty: Shanshui Painting as a Model for Unity of Self and Natural Environment. *Contemporary Aesthetics*. Special Volume 6, 827. Retrieved from https://contempaesthetics.org/newvolume/pages/article.php?articleID=827

Eisenstein, S. &, Leda, J. (Eds.). (1969). *Film Form: Essays in Film Theory*. Washington: Harvest Books.

Elkins, J. (2006). *Is art history global?* New York: Routledge. Retrieved from http://www.jameselkins.com/images/stories/jamese/pdfs/globalism-art-seminar.pdf

Hopfener, B. (2012) Responsive Wirklichkeitsverhältnisse - Chinesische Bewegtbild-Installationen im transkulturellen Kontext. In Frohne, U., & Haberer, L. (Eds.), *Kinematographische Räume: Installationsästhetik in Film und Kunst* (pp 197-218). Munich: Wilhelm Fink Verlag.

Hopfener, B. (2018). Retrieved from https://carleton.ca/arthistory/people/birgit-hopfener/

Irvine, M. (2016). Remix and the Dialogic Engine of Culture. In E. Navas, & O.Gallagher, & x.burrough. (Eds.). *The Routledge Companion to Remix Studies*. (pp. 15-42). New York: Routledge.

Krikke, J. (2004). *The Corridor of Space: China, Modernist, and the Cybernetic Century*. US: Olive Press.

Manovich, L. (1995). What is digital Cinema?. Retrieved from http://manovich.net/index.php/projects/what-is-digital-cinema

Manovich, L. (2001). *The Language of New Media*. London: Routledge.

Min, J. (2018). The Issue of Newness Viewed through Korean Aesthetics. *Contemporary Aesthetics*, Special Volume 6, 822. Retrieved from https://contempaesthetics.org/newvolume/pages/article.php?articleID=823

Min, J. (2018). Thinking the Present of East Asian Aesthetics. *Contemporary Aesthetics*, Special Volume 6, 822. Retrieved from https://contempaesthetics.org/newvolume/pages/article.php?articleID=822

Ode To Art Gallery. (2018). Nam Lee Lee - Video Installations at Ode To Art Gallery Singapore. Retrieved from https://www.odetoart.com/shop.php?p=artwork&a=8249,installation&artist=Lee%20Lee%20Nam

Panofsky, E. (1991). *Perspective as Symbolic Form*. US: Zone Books.

Rivers of Wisdom. (2010). World Expo Shanghai. China Pavilion

Spielmann, Y. (2001). Intermedia in Electronic Images. *Leonardo,* 34 (1), 55-61. Retrieved from https://muse.jhu.edu/article/19636/pdf

Vigneron, F. (2011) Hybridization in the Visual Arts: Now You See Me, Now You, Don't. *Visual Anthropology*, 24:1, 30-45.

Yiwu, L. (1989). Massacre

Contact email: C.Bolewski@lboro.ac.uk

Discerning Disinformation through Design: Exploring Fake News Website Design Patterns

Joaquin Miguel G. Ruiz, De La Salle University, Philippines

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

Abstract

The onset of emerging technologies in a fast-changing media landscape has led to media sources becoming more complex; leading to their capacity to create intricacies for the public's perceptions of truth. In the Philippines, disinformation runs rampant through fake news websites, peaking during the 2016 Presidential elections. While current fake news detection methods range from source checking to content analysis, visual communication scholars note that design plays a role in signifying credibility, as people tend to first notice visual cues. Using Tandoc et al.'s fake news typology, juxtaposed with visual design cues (e.g. logo, typography, photography, layout) and website credibility elements, this paper visually analyzes twenty-three Philippine fake news websites to glean visual design patterns. From a qualitative perspective, the presence and/or absence of visual design cues and elements, including aesthetic treatments, are analyzed. Findings verify the presence of visual design patterns across all types of fake news websites, often characterized by low-aesthetic treatments. More notably, individual typologies (e.g. parody, fabrication, propaganda) exhibit unique visual design patterns indicative of the level of facticity and intention to deceive; which affects how visual design elements are crafted. While literature suggests the possibility of fake news providers mimicking visual design cues of legitimate news organizations, findings show an apparent disregard to overall visual quality, indicative of an absence of a legitimate organization behind such websites where visual design takes a back seat to other goals. This paper concludes that visual design patterns may be used to discern disinformation from a visual communication standpoint.

Keywords: fake news, disinformation, visual communication, graphic design, website design

iafor

The International Academic Forum
www.iafor.org

Introduction

The proliferation of untruthful news, popularly known in this day and age as "fake news", has become a rampant phenomenon worldwide. The digitization of news, as well as the rise of social media websites, have been proven to be contributing factors to its rise (Tandoc et al., 2017); Spratt & Agosto, 2017; Alcott & Gentzkow, 2017). With a steadily increasing amount of people accessing news linked via posts in social media, they are, and will be, exposed to a lot of fake news (Mitchell, Kiley, & Gottfried, 2017). It is advised that instead of merely judging the link based on how it appears on posts in social media, users should click on it to verify its authenticity, and be led to a website where they may make their own discernment on its credibility.

While reading and dissecting the content itself would be the best way to judge the authenticity of a website, scholars have pointed out that website visuals and aesthetics are also an important indicator of credibility (Robins & Holmes, 2008; Fogg et al., 2002). A visitor can tell so much about a website and its various visual elements based on how they perceive and see it (Berger, 1989; Blintz, 2016). Detecting visual cues and patterns of news online can help people classify if a website and its contents are credible or not, as people often rely on visual cues to understand ideas and information (Ryan, 2016).

Given the importance of being able to discern disinformation with its potential negative impacts on society, it is crucial to study how different aspects may play a role in detecting fake news. At the time of this writing, there have been numerous initiatives worldwide by various organizations to come up with detection methods for fake news (Kiely & Robertson, 2016; "How to Spot Fake News," 2018; "10 tips on how to spot fake news from Facebook'" 2017). However, based on available material, not much has been said on the utilization of website graphic design patterns as a detection tool for fake news websites.

The study proposes to examine the research question: What characterizes the design of fake news websites? What design patterns can be derived from it? Its objective is to explore whether visual patterns exist in the different types of fake news websites, and how discerning such patterns may make apparent the visual design logic of fake news website creators and designers; and thus, offer an alternative method of fake news detection. By doing so, it may serve as a guide for news consumers in discerning and detecting disinformation.

Visual Communication and Design Cues

The study utilizes various visual design cues that pertain to news websites as a visual communication medium, and how they create meanings of credibility—specifically, from the initial impression of the visitor when they encounter a website initially: (1) its logo, (2) typography, (3) color, (4) photography, (5) presence of advertisements, and (6), its overall organization and layout.

Logo

Having a visible and well-designed logo on a website elicits trustworthiness and expertise (Lowry et al., 2014). A website without a logo is seen as less credible

(Robins & Holmes, 2008). A logo is an identifier that provides contextual clues to the visitor what site he/she is currently visiting—showing that a website without one could be confusing (Morville & Rosenfeld, 2007). David Airey (2010), in his book *Logo Design Love* claims that anyone can design a logo, but not anyone could design the right logo. He elaborates that in order to have a well-designed logo, it should aim to be iconic.

A less-professional logo could be then seen as less credible as it lacks the expertise or competence aspect in source credibility framework (Lowry et al., 2014). This claim was made through experiments by Lowry et al. (2014), wherein they worked on a study that involved comparing high and low aesthetics of the overall layout and logo of hypothetical websites. Low-aesthetic logos, for example, were purposely made to look amateurish and cheap which led to the website it was associated with to be perceived in a negative light amidst the website's high-quality design.

In a related matter, a website favicon, an icon usually found beside the URL bar in browsers, usually in the form of the logo ("Create a favicon for your site in 8 steps", 2014), can also add to the credibility aspect. In terms of fraudulent websites, if a favicon contains one that is unrelated to the contents of the website (e.g. not having a form of the logo for example), it could be fake (Jain & Gupta, 2017).

Typography

Type choice, just like designing logos, are intentional (Serafini & Clausen, 2012). Designers carefully select them based on appropriation to the project, their connotative values, and what message they want to elicit (Lupton, 2010). Limiting the amount of typeface used in a website is crucial as it could look chaotic and unattractive (Farkas & Farkas 2010). Though there are no definite rules, best practices pertain to using no more than 3-4 typefaces (Bear, 2018). Consistency in type choice and styles, textual hierarchy, as well as the overall legibility and lack of typographic errors are also crucial factors in building credibility in website graphic design (Hasan & Abuelrub, 2011).

Color

It is of common best practice by some to use not more than 3 colors for major elements (Niederst, n.d.). Having too much colors is bad for a website, as the chaotic visual nature it entails gives a negative impression of the website to its viewers (Fessenden, 2017). Consistent use of colors throughout a website is an important aspect of web design best practices (Macdonald, 1999). Simple color schemes and utilizing white space are also characteristics of websites viewed as being credible (Ahmad et al., 2010). The overall website color, and how it appeals to a visitor, connects to their overall trust and satisfaction with the website (Karimov, Malaika, & Hove, 2011).

Photography

News websites utilize journalistic photographs to inform readers on current events, to portray certain people, or to provide illustrations (Kędra, 2016). As mentioned by

Kedra (2016), different types of photographs are utilized for different reasons throughout a news website, and are categorized into sub-genres and types[1].

A photograph should be objective in nature, as its initial goal is taking a glimpse of reality itself instead of fabricating stories through photographic narratives (Barret, 1986). Issues may arise when photographs are viewed as graphic signs, as they carry connotative messages that may suggest intentions—the reason why photos are selected accordingly in news (Sari & Yusuf, 2012).

Photography from a graphic design point of view in relation to a website's credibility pertains to the choice and quality of photos, and if image manipulation is present. For starters, whether it is glaringly manipulated or not, photographs in websites should be relevant to the context of a website to improve its credibility (Sari & Yusuf, 2012). Not only should it be appropriate, but in terms of the quality of a photo from a technical aspect, it increases a website's credibility from an expertise point of view (Fogg and Tseng, 1999).

Advertisements

The existence of numerous amounts of advertisements on a website can lessen a website's credibility according to studies conducted by Stanford in relation to web credibility—specifically, it being trustworthy and competent ("Stanford Guidelines for Web Credibility", 2004). Ads should be part of, and integrated seamlessly with the website's design (Snell, 2008). A certain portion of the website should be allotted for advertisements, wherein the advertisement does not look out of place, and more importantly, overpowers the actual content of the website. It is important to do so because credibility judgement on a website lessens when it is hard to distinguish advertisements from the content itself (Fogg, 2003).

Organization & Layout

Credibility is reliant on how viewers perceive interfaces, such as a website, based on if there is order in the way it is organized (Seckle et al., 2015). Consistent overall look in terms of the way a site is organized and laid out is crucial in making a website more credible (Shah, Ravana, & Ismail, 2015). Organization could be achieved through different design concepts such as the grid system and visible navigation elements. A website is organized when its contents and elements are designed in a format that is not cluttered due to a working and existing grid system composed of columns and sometime rows, wherein elements could be laid out upon (Samara, 2002). A website with a working grid system is viewed as being more credible as compared to websites without such structures (Ahmad et al., 2010).

In terms of a fluid website with a working grid system, the layout is supposedly responsive to different mediums when browsing the internet—adapting its layout depending on the medium (Subić et al., 2014). Simple, functional, visible navigation elements must be present (Hasan & Abuelrub, 2011).

---

[1] Journalistic photographs are divided in genres, each with sub-types (in parenthesis): (1) News Photography (News photos and photo-chronicles), (2) Reportage photography (Photo Reportage and historical photo reportage), (3) Portrait photography (mug shots, journalistic portraits, and small portraits), and (4), Illustrative photography (photo illustration, cover photos, photomontages, and video-stills) (Kędra 33).

Juxtaposing visual design cues with Tandoc et al.'s Fake News Typology

The study cross-tabulates the various visual design cues with Tandoc et al.'s framework on fake news and its typologies. As defined, fake news is created to cater to and achieve certain objectives by the parties involved (Gu et al., 2017). Motivations may include, but are not limited to: (1) political; (2) financial; (3) character assassination; or, (4) data leaks. Tandoc et al. operationalized the term fake news and created a typology on the subject matter on the basis of two concepts: facticity and intention—with each type of fake news having varying levels of the two elements (Tandoc et al., 2017).

The different types of fake news are the following: (1) news satire, the use of humor and exaggeration to mock news programs to deliver new, (2) news parody, purposely coming up with humor-laden false articles for the sake of entertainment, (3) news fabrication, articles published to mimic real news (without implying it is fake), (4) photo manipulation, or the use of digital software to alter photographs, (5) advertisements and public relations, wherein ads or press releases are in the guise of real news, and (6) propaganda, news that are created with political motivations in mind to persuade or influence the masses (Tandoc et al., 2017).

In the context of the study of fake news websites, three out of the six types of fake news, News Satire, Manipulation (of photos), and Ads and Public Relations are not included. News satire are not included because amidst Tandoc et al. defining it initially as fake news based on existing literature, they contradict their conceptualized definition as Satire News is low in its intention to deceive, and at the same time, high in facticity (Tandoc et al., 2017). Photo manipulation, on the other hand, does not encompass an entire website, but merely has traces or elements of it within the website itself. Photo-manipulated images are a tool that is part of a fake website or the reporting of fake news as it refers to images used in the medium itself which could be manipulated—but this does not talk about news websites as a whole. Therefore, photo manipulation, fell under the visual design cue "Photography" instead. Ads and public relations on the other hand, under the definition of Tandoc, does not necessarily refer to fake news websites, but more on the utilization of press releases and paid advertorials in the guise of news articles in existing news media's advertising space to mislead the audience into thinking that they are news reports or editorials while inserting persuasive messages about their products (Tandoc et al., 2017).

The typologies of fake news that are utilized are: (1) news parody (2) news fabrication and (3), propaganda. The presence (or absence) of visual design cues, as well as their overall aesthetic, are observed in the context of the different types of fake news websites (see table 1).

Table 1: Cross-tabulation of the Typology of Fake News and Visual Design Cues

Type of Fake News	Visual Design Cues					
	Logo	Typography	Color	Photography	Ads	Organization & Layout
News Parody						
News Fabrication						
Propaganda						

Methodology

For the study, twenty-three (23) fake news websites were analyzed individually from 26 January 2018, to 8 February 2018. As the study pertains to visual design cues, a first-level analysis, basically on what was immediately visible, was conducted throughout the different pages of the website.

Nineteen (19) News Fabrication and Propaganda websites were derived from a verified list of fake news websites care of Fakeblok, a Google Chrome extension for fake news website detection. In a December 7, 2017 report, 48 websites were flagged by Fakeblok (GMA News Team, 2017). Out of those 48 websites, 19 were currently active at the time of the study, and were further classified using Tandoc's typology, whether they fit into News Fabrication and Propaganda based on the content and themes of the articles. Websites that mostly talked about certain political alliances, beliefs, and obviously biased were considered as Propaganda websites. Websites that contained numerous categories of news such as, but not limited to, entertainment, gossip, world, and political news, were considered as News Fabrication websites. In News Fabrication websites, if ever political articles were to be found, they were in minimal amounts and were not the entire focus of the website. Four (4) parody websites were chosen from two lists by GMA Network ("Think Before You Click: List of Pinoy fake news sites.", 2014) and a separate Center for Media Freedom and Responsibility (CMFR) report (CMFR, 2016) from the above-mentioned Fakeblok list; both of which tackled known and popular Filipino websites of the same subject classification.

All websites analyzed were considered as concocted fake websites according to related literature, given that they do not seem to imitate existing media sources (spoof websites).

Findings and Analysis

Visual Design Cues (Overall)

Based on the findings presented, fake news websites are characterized by either a lack of certain visual design cues that qualifies it as a medium that communicates credibility to its viewer from a first glance, or, if ever cues are present, they are of low-aesthetic treatments, which again, relates to something that is not credible. A fake news website that is perceived to be low in credibility visually, or based on how the website as a whole, as well as its individual elements, will lead to the viewer potentially not trusting the website; as trustworthiness is a component of credibility

(as cited in Berlo et al., 1969). The design could be then indicative of the visual communication medium itself to be trusted as a source of news based on how it is presented visually (dynamism). With data gathered from this study, visual patterns of fake news websites could be then utilized within tools of alternative detection methods of fake news—this time, from a visual communication perspective.

Logos were either absent in fake news websites, and if ever they were present, it was of low-aesthetic treatments. An absent logo communicates distrust to the viewer as they as there is no visual presence behind the identity of the organization or person behind the fake news website. Low-aesthetic treatment of the logo on the other hand, communicates it not being professional to the viewer—which leads to a lack of credibility again.

Typography choice was consistent in most websites; when it came to the way some text were stylized (e.g. weights, capitalization, alignment), it exhibited low-aesthetic treatments. When certain typefaces are in uppercase (e.g. title headers) or when line-spacing between lines of text are too near each other—they are hard to read. When bodies of text are hard to read, the website as a visual communication medium, just like logos earlier, is viewed as being not professional—which entails lower credibility. The same could be said when there are inconsistencies in alignment of text as well as utilizing too many typefaces.

Though not as abundant as the previous two, as most colors in general provided contrast as text were visible, one glaring visual design pattern was present in the analyzed websites. Though a consistent color palette was surprisingly present in most (which increases credibility), a few websites utilized too many colors—of which they are considered low-aesthetic treatments. If a website utilizes too many colors, the overall look may tend to be chaotic and hard on the eyes of the viewer; which again entails, lower credibility. Multiple colors are usually not an issue if done subtly and if there is a purpose for doing so (e.g. categorization of tags); but if the colors are glaringly persistent and hard on the eyes, that is when issues arise.

Photographs on the other hand were the most evident in most fake news websites. Though individual website types have some unique patterns amongst themselves, websites in general utilized different types of photos with low-aesthetic treatments. Whether it was a blurry or pixelated photo, it communicates that the website does not value professional photography and design standards. When multiple photos are used in the form of photo-montages, they are also of low-aesthetic quality. To add to that, a lot of design elements superimposed on photos made were of low-aesthetic treatments given how they would distract from the photo itself. These websites also utilized the use of "grabbing" photos, specifically from other media sources without attribute or credit. By stealing photos, detected through reverse image searches, they communicate themselves as being untrustworthy by intentionally disregarding copyright laws. To add to that, by not including captions, either they are intentionally disregarding ownership credits, or they are trying to present themselves as a legitimate news source as viewers would assume they are providing the photographs. On hindsight, it could also be a result of laziness or lack of intention.

Advertisements were abundant. As previously discussed, people not only hate ads on websites in general, but do so even more when they take up too much screen real

estate, or get obtrusive in the main content of the website. Having this creates a negative perception to its audience thus lowering its overall credibility. The abundance of advertisements connects how financial motivations are reasons behind the proliferation of these types of websites.

Overall, in terms of its cluttered layout, or the lack of certain features and page indicators—a website would be viewed as something that is difficult to navigate. User-experience oftentimes deals with the user itself navigating around the website, but much could be said by how he/she sees it in the first place. Some websites did not even have a visible navigation system, or if ever it was present, it was ineffective either with what links were present (either lacking or ambiguous in the categorization) or its placement—thus making the website difficult to go around. Based on literature, when a website is difficult to navigate, people lose interest—and when they lose interest, they view the website as not credible (Fogg, 2002). The study affirms past studies on the subject matter.

Low-aesthetic treatments of space (either a lack or over-abundance) were also present in most websites. Though most websites were mobile responsive, the overall websites were either of low aesthetic treatments, or completely different aesthetic-wise to their desktop counterpart. Just like the other design visual cues tackled earlier, if it does not seem like it is professionally-done, it will lack credibility in the view of its audience. On a contrasting note, grid systems were visibly present in all of the websites. Although this could be a design choice, some types of fake news websites utilize pre-made templates that have a built-in grid system.

Visual Design Cues in Specific Fake News Websites

News Parody

In news parody websites, photography visual design patterns were derived from the findings, specifically (1) the use of generic stock photos, (2) a lack of cover photos, and (3), photo-manipulated photographs. As news parody websites are primarily for entertainment purposes, photo choices and manipulation could be a choice to inject ironic humor given the photographs themselves. What connects this to credibility on the other hand is not how generic the photos are, but more of the source of these photos, as they may be "grabbed" as well from Google or other sources.

The lack of cover photos on the other hand, could be more of a structural aspect more so than intent, given the way the website is designed. Most of the news parody websites utilized a continuous page blog-type layout, wherein in order to go around the website, the viewer should either click the "more" or "previous" buttons at the bottom of the page. In these types of layouts, instead of the main pages utilizing a cover photos and maybe the title and/or excerpts, the main pages would show the article headline and the whole text and just utilize photographs within the articles, but not specifically as a cover page.

Based on visual cues being obvious and humorous, news parody websites are visually representative of its low-intention to deceive.

News Fabrication

Due to the short-lived life of fake news websites online (Lazer et al., 2017), designs tend to be rushed—as a lot of errors tend to appear in the different aspects. Based on what it present, it appears that website creators do not tend to double, or triple-check their posts due to the errors.

Numerous fabricated fake news websites utilized pre-made templates, as was noted in the footer section of the website. By utilizing a pre-made template, they can hastily come up with a "professional-looking" website. This could be another reason why a grid was present in most news fabrication websites in general, and not just news parody. They could appear as "professional" and "credible" to various audiences who are naïve on the existence and looks of these template at a first glance, things seem to be in order in some aspect. Apart from the low-aesthetic treatments of typography being present in fake news websites in general, style inconsistencies were common in particular to news fabrication websites—specifically capitalization.

Repeating the exact same photo numerous times were persistent in some websites. Broken photo links were also common. These types of errors do not only pertain to errors that arise with the speed of how fake news websites come and go, or the need to come up with news fast, but are also indicative of the lifespan of the social media posts as they come and go very quickly.

Fabricated news thrives on click-bait (Chen et al., 2015). The presence of these lavishly-said statements were not only present visually in the titles of the articles via capitalization, but at times, are superimposed on photos—which were pretty common in news fabrication websites. A lot of times, these photos were stills of video covers that had attention-grabbing statements. Not only were these present, but were inconsistent in use and of low-aesthetic treatments.

With the way motives are financially-based thru clicks, the focus for creators and contributors of news fabrication websites may be assumed to be mostly on creating click-bait worthy statements and headlines as opposed to putting efforts towards its design. As opposed to legitimate organizations that have the resources to hire editors and designers to make the website legitimate and credible (Chan-Olmsted et al., 2013), the opposite is evident here. Overall, as per mentioned, the various visual design cues in news fabrication websites affirm how it attempts to legitimize itself by using templates to deliver news low in facticity. Though this type of fake news attempts legitimacy, it fails to do so; thus indicative of its definition of a high intention to deceive.

Propaganda

As propaganda fake news are created with political motivations to influence and persuade (Tandoc et al., 2017), the websites that fall under this category utilized visual design patterns that lean to the said definition. Propaganda websites have numerous similar visual design patterns to news fabrication websites due to a number of propaganda websites being a variation of it at times—the difference is that it focuses on news bent on political and character assassination motives. For example, the way it utilized photos with click-bait titles superimposed on titles highlight the

political enemy's name with a striking or controversial statement about him or her. The type treatment employed (usually bold, italicized, bright colors) were used to grab attention and be visually striking. Overall, just like news fabrication, this could connect to how these types of websites have a high intention to deceive—with the subject matter differing slightly to the particular nature of fake news.

Amidst this link to the type of fake news, visual design cues were generally of low aesthetic-treatments just like the previous. From the superimposed text being inconsistent, or even cropped at times, to how typographic styles are inconsistent as well—all point to bad design that leads to a lesser credibility. Photographic quality is still the same story, whether it is a single photo, or a montage. Photo manipulations just like as it was with news parodies earlier on, were present in some websites. Compositions were more embarrassing to a certain character than humorous; in some cases, utilized the technique to juxtapose various details and glorify their affiliated political loyalties; although the aspect of humor and glorification is of a subjective matter, depending on the point of view of the audience's political affiliation. During the study, as most of the propaganda websites have pledged their loyalties to the Duterte government, they included links to Duterte-based social media pages. By doing so, it further emphasizes the nature of the propaganda website as being politically-motivated and biased as is defined.

Conclusion

A disregard to an overall quality and visual aesthetic was apparent which could link to an absence of a legitimate organization to create credible websites both in content and more importantly as it relates to the study—how it is visually presented. The fake news websites tend to focus on various goals (e.g. financial, political) by usually crafting click-bait stories, that due to a lack of a proper organization, the visual design tends to be foregone and put in the background. They do not primarily care about building a brand with their website as a reputable and legitimate news source as they are more focused on grabbing attention and fulfilling their different purposes. The speed of how fake news websites come and go (Alcott, 2017) may also play a factor in the providers' lack of attention and attempt to look like a legitimate news source via visual design.

As was gleaned in the study, findings show that notable visual design patterns are present in the different types of fake news websites, often characterized by low quality aesthetics leading to a lack of credibility when examined as a visual communication medium. To reiterate, there are design patterns that span the different types of fake news, whilst some are specific to certain ones. Intention plays a part in the way some visual design elements are crafted per type of fake news. Fake news websites content are crafted with the goal of each type of fake news in mind. Oftentimes, design is placed in the backseat due to a lack of a body or organization to ensure legitimacy in the way a website looks just like what legitimate news outlets do. They tend to focus on attention-grabbing news to fulfill each of their goals. As was shown, this was apparent when a legitimate website was compared to the various fake news websites studied.

From a practical standpoint, the study could be beneficial to society as it proposes a new method to potentially detect fake news websites and may lend itself as an

alternative or complementary method of detecting disinformation which is notably becoming rampant and widespread.

References

"10 tips on how to spot fake news from Facebook." Rappler, 7 Apr. 2017, Retrieved from: www.rappler.com/technology/social-media/166326-how-to-spot-fake-news-facebook.

Airey, D. (2010). Logo Design Love : A Guide to Creating Iconic Brand Identities. Berkeley, CA : New Riders.

Ahmad, Rahayu, et al. (2010). The Impact of User Experience Levels on Web Credibility Judgments. Proceedings of the American Society for Information Science and Technology, 47 (1), pp. 1–4.

Allcott, H., & Gentzkow, M. (2017). Social Media and Fake News in the 2016 Election. Journal of Economic Perspectives, 31(2), 211–236. Retrieved from https://doi.org/10.1257/jep.31.2.211

Barret, Terry (1986). Teaching about Photography: Selectivity, Instantaneity, and Credibility." Art Education, no. 3, p. 12.

Bear, J. H. (2018). How Can You Clean Up Your Graphic Designs? Retrieved from http://www.thoughtco.com/use-fewer-fonts-1074171

Berlo, David K., et al. (1969). Dimensions for Evaluating the Acceptability of Message Sources. The Public Opinion Quarterly, (4), 563. Retrieved from http://0-0-search.ebscohost.com.lib1000.dlsu.edu.ph.lib1000.dlsu.edu.ph/login.aspx?direct=true&db=edsjsr&AN=edsjsr.2747566&site=eds-live

Bintz, C. (2016). Visual literacy: does it enhance leadership abilities required for the twenty-first century?. Journal Of Visual Literacy, 35(2), 91-103. doi:10.1080/1051144X.2016.1278087

Chan-Olmsted, S., et al. (2013). Mobile news adoption among young adults: examining the roles of perceptions, news consumption, and media usage. Journalism & Mass Communication Quarterly, (1), 126. Retrieved from http://0-0-search.ebscohost.com.lib1000.dlsu.edu.ph.lib1000.dlsu.edu.ph/login.aspx?direct=true&db=edsgao&AN=edsgcl.321680398&site=eds-live

Chen, Yimin, et al. (2015). Misleading Online Content: Recognizing Clickbait as "False News"." ACM WMDD'15.

CMFR (2016). Knowing Your Source: Think Before You Click. Retrieved from http://cmfr-phil.org/in-context/knowing-your-source-think-before-you-click/

"Create a favicon for your site in 8 steps." (2014, May 7). Creative Bloq, Creative Bloq ART AND DESIGN INSPIRATION. Retrieved from www.creativebloq.com/illustrator/create-perfect-favicon-12112760

Farkas, David K., and Jean B. Farkas (2002). Principles of Web Design. Longman.

Fessenden, T. (2017, October 1). First Impressions Matter: How Designers Can Support Automatic Cognitive Processing. Retrieved from https://www.nngroup.com/articles/first-impressions-human-automaticity/

Fogg, B.J. (2003). Credibility and the World Wide Web. Persuasive Technology: Using Computers to Change What We Think and Do, Morgan Kaufmann Publishers, an imprint of Elsevier Science, pp. 147–181.

Fogg, B. J., and Hsiang Tseng (1999). The Elements of Computer Credibility. Proceedings of the SIGCHI conference on Human factors in computing systems the CHI is the limit - CHI 99.

Fogg, B.J., et al. (2002). Stanford-Makovsky Web Credibility Study 2002. A Research Report by the Stanford Persuasive Technology Lab & Makovsky & Company.

Gu, Lion et al. (2017). The Fake News Machine: How Propagandists Abuse the Internet and Manipulate the Public. A Trends Lab Research Paper.

GMA News Team. (2017, December 07). WATCH: More 'fake news' sites blacklisted by NUJP, CMFR. Retrieved from http://www.gmanetwork.com/news/news/nation/635799/more-fake-news-sites-blacklisted-by-nujp-cmfr/story/

Hasan, Layla, and Emad Abuelrub. (2011). Assessing the quality of web sites. Applied Computing and Informatics (2011), vol. 9, pp. 11–29.

How to Spot Fake News. (2018, July 17). IFLA. Retrieved from www.ifla.org/publications/node/11174.

Jain, Ankin Kumar, and B.B. Gupta. (2017, January 10). Phishing Detection: Analysis of Visual Similarity Based Approaches." Security and Communication Networks, Hindawi. Retrieved from www.hindawi.com/journals/scn/2017/5421046/.

Karimov, Farhod P., Malaika Brengman, and Leo Van Hove. (2011). THE EFFECT OF WEBSITE DESIGN DIMENSIONS ON INITIAL TRUST: A SYNTHESIS OF THE EMPIRICAL LITERATURE. Journal of Electronic Commerce Research, vol. 12, no. 4, pp. 272-280,282-301, ABI/INFORM Global. Retrieved from https://search.proquest.com/docview/914166186?accountid=190474.

Kędra, Joanna. (2016, March). Enhancing Visual Literacy through Interpretation of Photo-Genres: Toward a Genre Typology of Journalistic Photographs. Journal of Media Practice, vol. 17, no. 1, pp. 28-47. EBSCOhost, doi:10.1080/14682753.2016.1159451.

Kiely, Eugene, and Lori Robertson (2016, December 19). How to Spot Fake News. FactCheck.org. Retrieved from www.factcheck.org/2016/11/how-to-spot-fake-news/.

Lazer, David, et al. (2017, May). Combating Fake News: An Agenda for Research and Action, Harvard Law School. Shorenstein Center on Media, Politics and Public Policy 2017.

Lupton, Ellen. (2010). Thinking with type: a critical guide for designers, writers, editors, & students. Princeton Architectural Press.

Lowry, Paul Benjamin, et al. (2014, January 02). A Picture Is Worth a Thousand Words: Source Credibility Theory Applied to Logo and Website Design for Heightened Credibility and Consumer Trust. International Journal of Human-Computer Interaction, vol. 30, no. 1, pp. 63-93.

Macdonald, L.w. (1999). Using color effectively in computer graphics. IEEE Computer Graphics and Applications, vol. 19, no. 4, pp. 20–35., doi:10.1109/38.773961

Mitchell, A., Kiley, J., Gottfried, J., & Guskin, E. (2017, May 24). The Role of News on Facebook. Retrieved from http://www.journalism.org/2013/10/24/the-role-of-news-on-facebook/

Morville, Peter and Louis Rosenfeld (2007). Information Architecture for the World Wide Web : Designing Large-Scale Web Sites. vol. 3rd ed, O'Reilly Media.

Niederst, Jennifer. (n.d.). Learning Web Design: A Beginner's Guide to HTML, Graphics, and Beyond. 2nd ed.

Robins, David, and Jason Holmes. (2008). Aesthetics and credibility in web site design. Information Processing & Management, vol. 44, no. 1, pp. 386–39.

Ryan, Lindy. (2016). The visual imperative: creating a visual culture of data discovery. Morgan Kaufman.

Samara, Timothy. (2002). Making and breaking the grid: a graphic design layout workshop. Rockport.

Sari, Diana Fauzia and Yunisrina Qismullah Yusuf. (2012, July). Different Representations and Semiotics Analysis of Web News Texts. International Journal of Language Studies, vol. 6, no. 3, pp. 17-36. Retrieved from 0-search.ebscohost.com.lib1000.dlsu.edu.ph/login.aspx?direct=true&db=ufh&AN=77668924&site=eds-live.

Seckler, Mirjam, et al. (2015, April 1). Trust and Distrust on the Web: User Experiences and Website Characteristics. Computers in Human Behavior, vol. 45, pp. 39-50.

Serafini, Frank, and Jennifer Clausen. (2012). "Typography as Semiotic Resource." Journal of Visual Literacy, vol. 31, no. 2, pp. 1–16.

Shah, A. A., Ravana, S. D., Hamid, S., Ismail, M. A. (2015). Web credibility assessment: affecting factors and assessment techniques. Information Research, 20(1), paper 655. Retrieved from http://InformationR.net/ir/20-1/paper655.html

Snell, Steven. (2008). Online Advertising And Its Impact On Web Design. Smashing Magazine, 3 Dec. Retrieved from: www.smashingmagazine.com/2008/12/online-advertising-and-its-impact-on-web-design/.

Spratt, Hannah E. and Denise E. Agosto. (2017). Fighting Fake News: Because We All Deserve the Truth: Programming Ideas for Teaching Teens Media Literacy. Young Adult Library Services, vol. 15, no. 4, pp. 17-21.

Stanford Guidelines for Web Credibility. (2004). Stanford Web Credibility Research. Retrieved from: http://credibility.stanford.edu/guidelines/index.html.

Subić, Nataša, et al. (2014). Responsive web design – Are we ready for the new age?. Online Journal of Applied Knowledge Management, vol. 2, no. 1, pp. 93–103.

Tandoc Jr., Edson Zheng Wei Lim & Richard Ling. (2017). Defining "Fake News". Digital Journalism.

"Think Before You Click: List of Pinoy fake news sites." (2014). GMA News Online, Retrieved from: www.gmanetwork.com/news/hashtag/content/ 382094/think-before-you-click-list-of-pinoy-fake-news-sites/story/.

Contact email: joaquin.ruiz@dlsu.edu.ph

The Politics of Disaster Reporting: A Multimodal Critical Discourse Analysis of News Reports on Typhoon Lando

Karl Patrick R. Mendoza, De La Salle University, Philippines

Abstract

Much of what we know about the politics of disaster reporting is limited to a straightforward knowledge of what stakeholders do during crises. Largely unnoticed in previous studies of this topic is the extent by which other modes apart from language are utilized for ideological purposes and the textual mechanisms through which these can be challenged. This paper addresses the issue of representing social action in the online news reportage of Typhoon Lando and its contribution to the maintenance of power asymmetries in Philippine disaster risk reduction. For that purpose, it asks how semiotic resources are used to represent the efforts of stakeholders, in what way are these shaped by the discursive practices of journalism, and who are mainly passivated/activated by these representations and at what cost. To answer these questions, twenty-eight (28) news reports from INQUIRER.net were examined using content analysis before interpreting their meanings and explaining their implications to society through the framework of critical discourse analysis. The core argument of the paper is that even as journalists banked on the presupposed inequality between Lando stakeholders in producing marketable news reports, their conservative representation of the present order may still be scrutinized in other communicative spaces because texts are always open to re-contextualization. Overall, it is suggested that future research into the politics of disaster reporting must take into account the lived experiences of those who actually read and write news reports as part of a broader effort of enhancing the critical media literacy skills of ordinary people.

Keywords: disaster reporting; multimodality; Critical Discourse Analysis (CDA); Typhoon Lando

iafor

The International Academic Forum
www.iafor.org

Introduction

In spite of developments in critical discourse analysis which have increasingly placed an emphasis on visual images and their interaction with other modes (Kress & Van Leeuwen, 1996), the study of disaster reporting remains stuck with the interpretation of written language. Current research on disaster reporting has been particularly concerned with the use of labelling strategies in representing actors in the Katrina event. As a case in point, Davis and French (2008, p. 246) mentioned that "…labelling Katrina a 'natural' disaster versus a 'technological' crisis shapes public understanding about the event, the source of the problem, and types of responses required for fixing the problem(s)"

At present, there is no existing study that applied a multimodal approach to the critical discourse analysis of disaster reports. This is unfortunate given the fact that a not-so-distant field from linguistics—*social semiotics*—has a set of tools for documenting and describing the semiotic resources (i.e. written language, images, sounds, gestures) used in a text (Van Leeuwen, 2005). Multimodality is an interdisciplinary approach that considers meaning making as being more than just about language (MODE, 2012). Unlike pure linguistic analysis, the interactions between similar modes (intra-semiotic relations) and between different modes (inter-semiotic relations) are considered in the multimodal analysis of actual texts (Bednarek & Caple, 2012).

Employing a multimodal approach to the critical discourse analysis of disaster news allows researchers to bridge critique with action by offering an explanation of how texts actually communicate what they communicate to people (Fairclough, 2017) As follows, the main question of the present research is: *how does the multimodal reportage of a disaster event in online news contributes to the maintenance of pre-existing arrangements for disaster risk reduction (DRR)*? Corollary to this, three related questions were answered:

- How are semiotic resources used in representing social action during the disaster?
- In what way are these representations shaped by the constellation of discursive practices surrounding online journalism?
- Who are mainly passivated/activated in the news discourse and at what cost?

Critical Linguistics, Social Semiotics, and MCDA

In Multimodal Critical Discourse Analysis (MCDA) "both text and image can be thought of as being composed of communicative choices by authors that seek to do certain kinds of work for them" (Machin & Mayr, 2012, p. 9). Texts will always use linguistic and visual strategies that appear commonsensical or normal but are in fact ideological since they are embedded in existing power relations (Machin & Mayr, 2012). The job of MCDA is to describe "what semiotic resources are drawn upon in communication, or discourse, in order to carry out ideological work" (Ledin & Machin, 2017, p. 60).

MCDA traces its roots to 'critical linguistics' (CL) which emerged in the late 1970s in the work of Roger Fowler, Robert Hodge, Gunter Kress, and Tony Trew at the University of East Anglia in the UK (Machin & Mayr, 2012). Drawing from the

Systemic Functional Linguistics (SFL) model by the renowned English-born linguist M.A.K. Halliday (1925-2018), CL views text as multifunctional, always both representing the world and constituting social relations and identities, seeing them as made up of choices within available resources Hence, its basic premise is that "…coding events in language entails choices among the models—which the grammar makes available and that such choices are potentially ideologically significant" (Fairclough, 1995, p. 25).

CL has been criticized for paying little attention to the interpretative practices of audiences. Fairclough (1995) notes that in CL, there tends to be a monolithic view of media power which understates the extent of diversity and change in media practices. It is as if the lessons of a hegemonic discourse are received in the same way across spaces. However, this does not seem to be the case when we factor in intertextuality. As Peterson (2005, p. 130) contends: "People are never only audiences constructing readings of texts, they also seize upon, remember, replicate, and transform elements from the media they consume."

By the 1990s, some critical linguists have begun to develop a 'social semiotic' approach to communication (Hodge & Kress, 1988; Kress & Van Leeuwen, 1996). Like CL, social semiotics analyzes the representation of events via the denaturalization of language. Yet, in contrast to it, there is an interest in other modes apart from language. Moreover, productive and interpretative practices have become a major concern in social semiotics as the cultural, historical, and social uses of language and other semiotic resources are taken into account in explaining their potential meanings (Bezemer & Jewitt, 2010).

The Swiss linguist and semiotician Ferdinand de Saussure (1857-1913) originally defined semiotics as "the science of the life of signs in society." As a particular branch within the field of semiotics, social semiotics is a form of enquiry and activity that can be applied to specific instances and specific problems like office design, software development, politics, and journalistic reporting, among others. van Leeuwen (2005, p. 3) postulates that social semiotics does three things:

▪ collect, document and systematically catalogue semiotic resources—including their history
▪ investigate how these resources are used in specific historical, cultural, ad institutional contexts, and how people talk about them in these contexts—plan them, teach them, justify them, critique them, etc.
▪ contribute to the discovery and development of new semiotic resources and new uses of existing semiotic resources.
For the present research, the focus will be limited to the inventorization of semiotic resources and the description of their use in a specific instance and context.

Research on Disaster Reporting

Current research on the politics of disaster reporting, particularly in daily media (print and television), emphasizes the role of media organizations in perpetuating a state sponsored social order. Although largely focused on the case of 2005 Hurricane Katrina, it was shown that media outlets legitimize the need for increased social control (viz., Tierney et al., 2006; Fleetwood, 2006; Garfield, 2007) as they "…rely

on the social or   der to retain their own value in the capitalist mode of creative destruction" (Price, 2006, p. 58). For this purpose, victims were either construed as unworthy or irresponsible individuals in the dominant discourse, who, without state intervention, cannot take action on their own.

By contrast, other studies underscore the impacts of media representations to those who actually experienced the disaster event. According to Ride and Bretherton (2011), communities after disasters are more pre-occupied with talking about memory to make sense of what happened than "recovery" or "bouncing back". In addition, the motivation in telling each story illuminates just how diverse are the actions and identities of subjects beneath the grand narrative of a disaster event. Through performing and bearing witness for instance, people are able to resist annihilation, question community memory, and to honor the sufferers, unspoken heroes, and the deceased (Carlin & Park-Fuller, 2012). Likewise, an ethnographic gaze into local community life after disasters reveals the presence of organic relationships that defy the logic of state intervention (Ride & Bretherton, 2011).

Missing from the current literature on the politics of disaster reporting are studies which investigate the effects of disaster-related news coverage particularly the potential for differential interpretation of an event by audiences. The pre-existing literature in this area is intent on uncovering how language is used to represent the social identity of disaster victims in the news media. On the other hand, studies that focus on the different ways in which people interpret disasters in everyday life help foreground these representations against the background of social power relations. Overall, however, the growing importance of images in online journalism coupled by the expanding scope of governmental crisis-related activity means that a "stand alone" and language-centered discourse analysis may no longer suffice. Thus, it would have been better if previous studies have employed other methods for the empirical validation of results (e.g. ethnography, corpus linguistics, interviews, FGDs, surveys, and content analysis) while including other modes (visual, aural, gestural) in their critical analysis of discourse.

Media and Disasters: Towards A Discourse-Specific Conceptual Framework

Broadly, the relationship between media and disasters can be viewed in two ways. On the one hand, the media provide the space through which governmental response systems facilitate consistent and clear communication about their activities (Schneider & Jordan, 2016). On the other hand, disasters (as events or happenings) are considered important media products because they attract heavy audience attention. From this perspective, the 'political' is seen to reside at the level of discourse practice involving the production and consumption of news reports and the level of social practice comprised by the situational, institutional, and societal positioning of journalism vis-à-vis disasters.

Additionally, however, we must note that news reports on disasters are texts that contain particular representations of social action. They are constructed based on the semiotic choices of journalists who write them. That said, text may be considered as another level of politics in disaster reporting. Viewed altogether, the three levels of politics in disaster reporting (i.e. text, discourse practice, and social practice)

constitute the three steps involved in carrying out a CDA of news reports on Typhoon Lando (see Richardson, 2007).

Figure 1 provides the conceptual framework developed for the study (see next page). The framework underscores that online news reports on disasters should be analyzed at the level of text, discourse, and society. Overall, these levels also correspond to the steps outlined by Richardson (2007) and Machin and Van Leeuwen (2016). At the *textual level*, the semiotic resources used in representing social action is described. On the other hand, these representations are interpreted at the *discursive level* in the context of news production and consumption. Lastly, the broader implications of de-politicized representations of the disaster to society are analyzed at the *societal level.*

Figure 1. Conceptual Framework
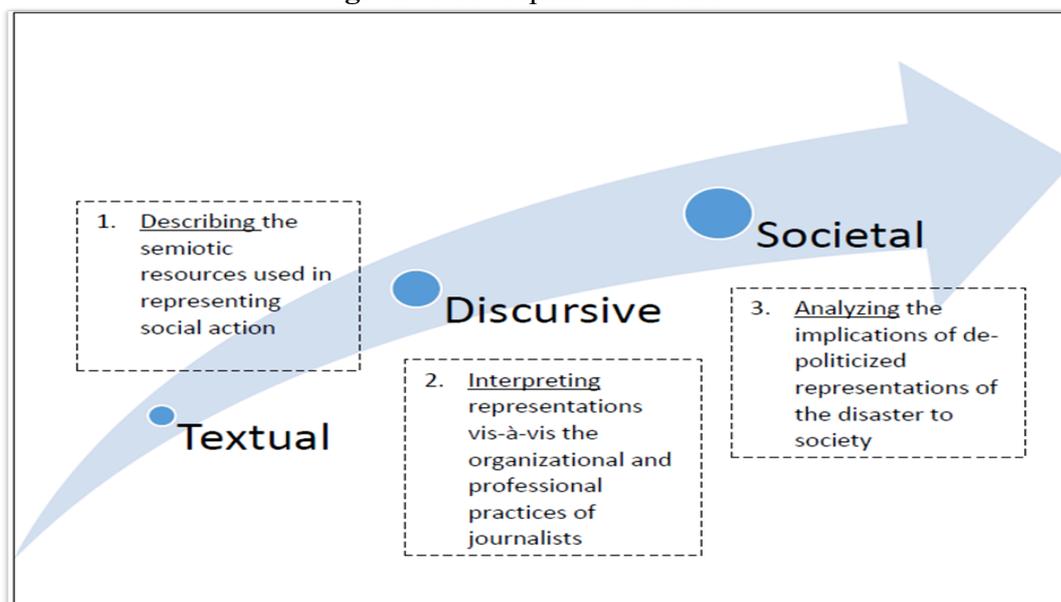
Methods and Procedures

The study is pragmatic in nature. A hybrid methodological approach involving the use of content analysis and multimodal critical discourse analysis was employed for the research. The results from content analysis were utilized as the quantitative springboard for more qualitative discussions of disaster reporting in online news. MCDA was used to unpack ideology and power embedded in the representation of social action.

Body of texts

The body of texts is composed of twenty-eight (28) online news reports on Typhoon Lando from INQUIRER.net. The news reports were downloaded on December 13, 2017 using the web import feature of MAXQDA. The strategy employed in selecting the texts was relevance sampling.

Three (3) steps were followed in the selection process. First, a content search was run in INQUIRER.net using the keyword "typhoon lando." The results from which became the initial set of texts that the researcher worked on. Next, the result list was narrowed down to news reports with the typhoon-lando tag. Such was done to ensure

that the collected texts are all news reports rather than editorials. Afterwards, only those news reports with press photographs were selected for the final analysis.

Data language

Data languages or "coding frames" are organized sets of descriptive categories that serve as portals to empirical inquiry (Krippendorff, 2013). They link texts to the phenomena of the observed world on the hand and the formal demands made by available analytical techniques on the other. As for the present research, the data language was responsible for transforming the textual material into relevant units that fit the SFL transitivity system (see Figure 2).

Figure 2. Data Language
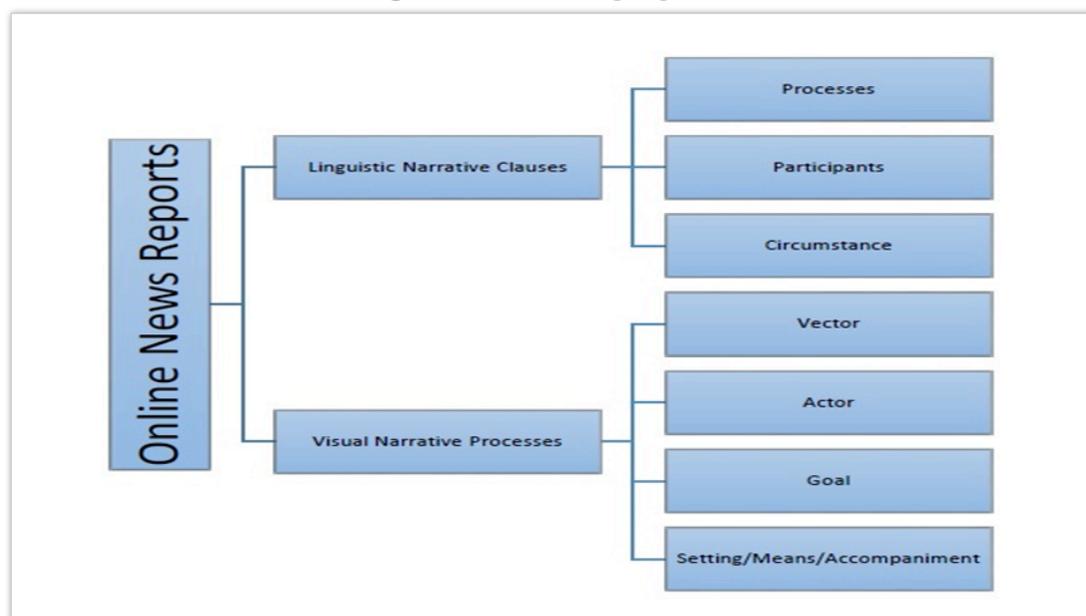
Unit of analysis

There are three (3) units of analysis in the present research: sampling units, coding/recording units, and context units. First, the sampling units are the *search results* on Typhoon Lando from INQUIRER.net. They were selectively included in the analysis based on relevance to the research questions. Second, the recording units that were separately described, coded, and recorded in terms of the data language are *participants*, *process*, and *circumstance*. These categories are the elements of the SFL transitivity system. Third, the context units that set limits on the amount of information to be considered in the description of recording units are *linguistic narrative clauses* in body texts and *visual narrative processes* in press photographs of news reports. In experiential terms, narrative clauses and processes construe various configurations of participants, process and circumstance (Halliday & Matthiessen, 2014). As such, they correspond to process types that represent various domains of experience (i.e. material, behavioral, mental, verbal, relational, and existential).

Findings and Discussion

Text

The first research question of the study aims to describe the semiotic resources used in representing social action in Typhoon Lando. In order to answer this question, the content analysis of news reports focused on the following: process types, role construal, and objects of action. It is important to explore these transitivity patterns because they show the actual semiotic choices made by journalists in reporting the disaster event.

Figure 3. Magnitude of Process Types
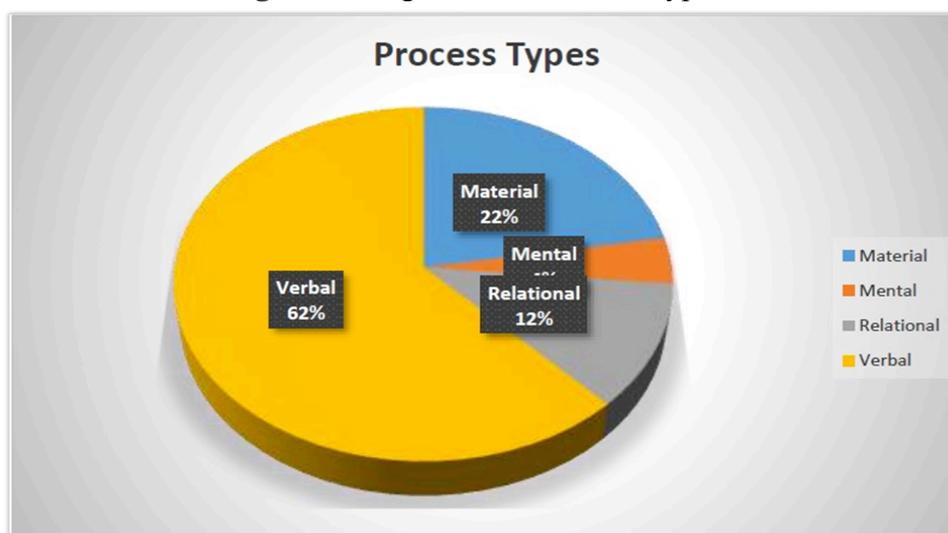
The extent of each process type in the news discourse is shown in Figure 3. According to the chart, the most frequent are verbal processes followed by material, relational, and mental processes. As can be seen, verbal processes constitute more than half of the coded processes in online news reports. This high percentage is especially important, given that online news, like mainstream journalism, are known to be reliant on elite sources in their reportage of events (Curran et al., 2013). Verbal process clauses allow news reporters to attribute information to sources such as officials, experts, and eye witnesses (Halliday & Matthiessen, 2014). It is worthwhile to note that verbal processes in the data corpus seem to be patterned according to the perceived importance of authority in legitimizing a news discourse. Knowledge that come from sources whose social positions are viewed as more elevated than ordinary citizens may be the basis of reporters for preferring verbal processes over other options.

As crucial as exploring what process types are present in news reports is the identification of stakeholders in Lando and the way in which their roles are construed. The stakeholders in the Lando disaster are public officials, policy experts, local people, and advocacy groups. As agents (actors), each of them perform various roles in the news discourse. Knowing what these roles are is important for understanding the "who does what" component of transitivity.

Figure 4. Distribution of Agent Roles
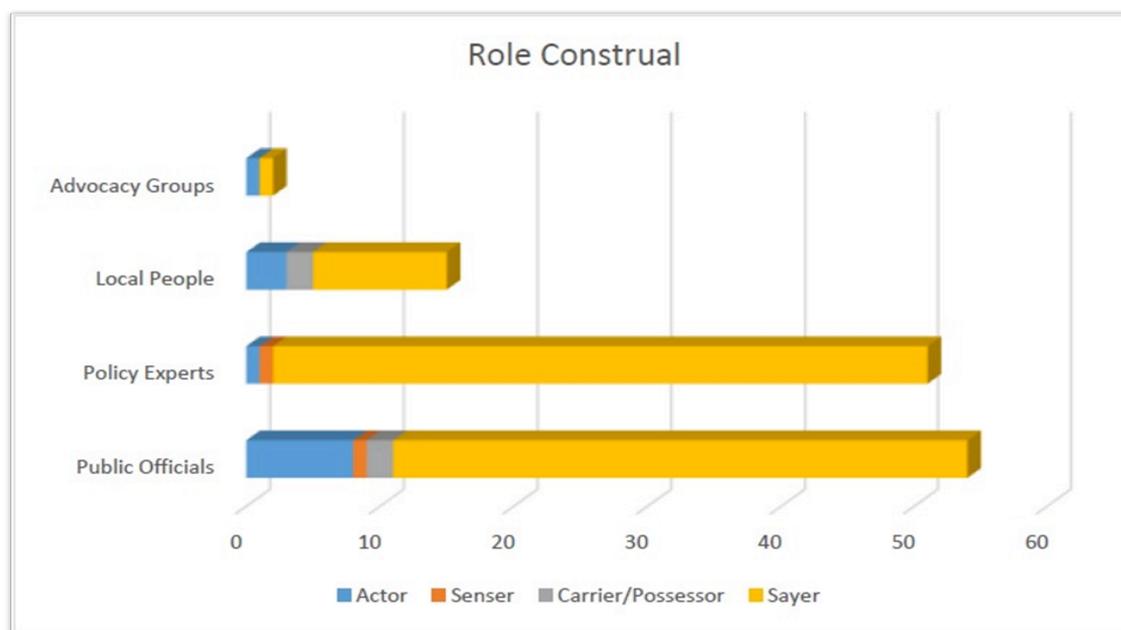
Figure 4 shows the frequency of role construal per stakeholder. Based on the chart, all stakeholders are always assigned the role of sayer and actor but not carrier/possessor and senser. As can be observed, public officials have the most diverse set of roles assigned to them. The diversity of role construal may indicate the degree of importance given to a stakeholder because it highlights the variety of contexts of agency in a news discourse. In that case, the agency of public officials is highlighted for they are construed as sayers, actors, carriers/possessors, and sensers at the same time. By being patterned this way, reporters are able to reinforce the idea that disaster-related activities continues to be steered by the state through public officials.

Meanwhile, the objects of action are more diverse when compared to their subjects as the former includes non-human entities such as typhoon and location. First, verbal processes have *addressees* as their objects. There is almost no addressee in the data corpus except for very few references to the public in general. Yet, upon closely examining their *verbiage* or the statements made by sayers, one can find that a large majority of verbal process clauses deals with disaster response and typhoon status.

Second, the *goal* is the object of action in material processes. The most frequent goal in the data corpus are geophysical occurrence followed by disaster response and impact. The typhoon is the primary actor in material process clauses with geophysical occurrence and impact as the goal, while those with disaster response as the goal, the most frequent actors are public officials followed by advocacy groups.

Third, the object of action in relational processes is *attribute/possession*. They serve as the descriptors of *carriers/possessors* in such processes. In the data corpus, typhoon, areas, and impact are primarily described in terms of location. For example, in the relational clause "…*Lando was about 510 kilometers east of Baler, Aurora province*", the carrier typhoon is identified with the attribute of being located 510 kilometers east of Baler. A further instance of identifying something with a particular

location is the clause: *"Areas placed under Signal No. 1 were Batanes, Zambales, Bataan, Cavite, Laguna, Batangas, Albay, Camarines Sur and Metro Manila."*

Fourth, the object of action in mental processes is *phenomenon*. These unfolding events or happenings are perceived by *sensers*. The primary sensers in mental processes in the data corpus are local people. All of them sense the phenomenon of typhoon. For instance, in the mental clause *"occasional rains and gusty winds will be experienced over areas under Signal No. 1 while those under Signals No. 2 and 3 will have stormy weather"* the sensers are the local people living in areas under Signal No. 1 and 2 and the phenomenon they sense are occasional rains and gusty winds and a stormy weather, respectively.

Discourse practice

The discourse practices of journalism refer to the production and consumption process of news (Richardson, 2007). On the one hand, the process of news production is underpinned by organizational practices which in turn are built on audience expectations. Apart from being citizens, audiences are consumers to whom news products must be sold to. They are also commodities that must be fought over by media companies desiring an increase in their advertising revenues.

On the other hand, journalism has its own 'culture' that determines its institutional roles, epistemologies, and ethical ideologies (Hanitzsch et al., 2011). Journalism culture is the organizing "script" that is practiced but normally hidden as an idea in daily news work. Thus, it can only be examined upon closer examination of the actual practices of journalists from the inside.

Organizational practices and audience expectations

As news production is ultimately based on audience expectations, it is useful to reflect on the following questions: What kinds of stories are told to them? In what types of advertisements are these stories embedded? How are language and visuals used? The answers to these questions help us understand who the audiences are in the reportage of Typhoon Lando.

First and foremost, a variety of stories ranging from news to entertainment and lifestyle to technology was found in INQUIRER.net. This conjures an image of a well-rounded audience who are able to consume different kinds of media products.

Next are the types of advertisements in which these stories are embedded. Upon closer examination, it appears that the INQUIRER.net website targets middle-to-upper class professionals because its advertisements are mostly about consumer goods and financial services.

Finally, the use of the English language and the consistent deployment of visual elements in the website creates a "professional" feel to media content. Through this, the news website is able to target middle-to-upper class audience segment that, although well-rounded, prefers to read professional-looking news reports.

Disaster reporting in the context of professional journalism

Analyzing the domain of institutional roles, epistemologies, and ethical ideologies may help us understand the extent by which the set purpose of journalism is translated into practice. *Institutional roles* refer to the ideal social function of journalism. It deals with the question of interventionism, power distance, and market orientation. Meanwhile, *epistemologies* is "…concerned with the accessibility of reality and the nature of acceptable evidence" (Hannitzsch et al, 2011, p. 276). This domain has two dimensions, namely, objectivism and empiricism. The former pertains to whether truth is external or dependent on the observer while the latter concerns itself with the means by which truth-claims are justified. *Ethical ideologies* refer to how journalists respond to ethical dilemmas. It tackles the degree by which journalists base their work choices on universal ethical principles on the one hand and the importance of consequences in their reasoning about ethical dilemmas on the other.

Journalists "reported things as they are" without any regard for educating the audience or advocating for social change. Such is exemplified in their efforts to maintain distance through citing statements about disaster response, typhoon status, and impacts. Moreover, the journalists saw themselves more as "partners" rather than as adversaries of the ruling elite by affirming the present arrangements via objective reporting. Nevertheless, the reportage of Lando was driven by both market logic and political information and mobilization. As this implies, audiences are seen both as consumers and citizens.

With regard to epistemologies, the reportage of Lando is objective and empirical. Journalists positioned themselves as observers from a distance whose interest solely rests in the third person narration of the disaster event. Contributory to this positioning is their use of material, mental, and relational processes that emphasized the external and internal aspects of human experience and the connections between them, respectively. Meanwhile, empirical evidences in the form of verbiage coming mostly from public officials and policy experts are utilized in order to represent the objective reality of the disaster event.

In terms of ethical ideologies, there is no available evidence whether questionable reporting methods have been employed by Lando journalists. Also, the researcher cannot ascertain the weight of consequences in journalists' reasoning about ethical dilemmas because of the absence of an ethnographic dimension which investigates their actual reporting practices. Still though, a closer examination of news content reveals that journalists accurately described the victims, situations, and environments; provided context through research and interviews; and, carefully used language and photographs to avoid sensationalism and unwanted exposure.

Social practice

The third and final research question of the study deconstructs the ideological practice of reporting Lando in online news. This is carried out through an exploration of the social context and consequences of its reportage. The social context in this study refers to DRRM, which, as an ideological practice, prefers certain ways of acting in the news discourse. On the other hand, the social consequences of disaster reporting are the effects of journalism on the social context of disaster reporting, namely, the

different ways in which we perceive others and distinguish ourselves relative to others.

DRRM in the Philippine Setting

Apart from lives lost, persons injured, and properties destroyed, one of the most pressing challenges raised by the issue on disasters is development. The Philippine Disaster
Risk Reduction and Management Act of 2010 (R.A. 1021) emphasizes the role of communities in the disaster risk reduction while acknowledging the socio-economic, environmental, and political dimensions of their overall management. The DRRM act is a critical policy instrument that aims to empower "…local stakeholders to directly engage in disaster risk reduction efforts, whilst recognizing the particular vulnerabilities of marginalized groups such as women, children, disabled persons, ethnic minorities, and the elderly" ("Natural disaster risk reduction," 2016). Furthermore, the National Disaster Risk Reduction and Management Framework (NDRRMF) and National Disaster Risk Reduction and Management Plan (NDRRMP) operationalizes this principle by taking a proactive and preventive approach to disaster management. Being community-based, the referent of disaster reduction activities under this framework are individuals, households, and communities (Delica-Wilson, 2005).

Activating/Passivating Stakeholders in Typhoon Lando

Figure 5. Attribution of Agency
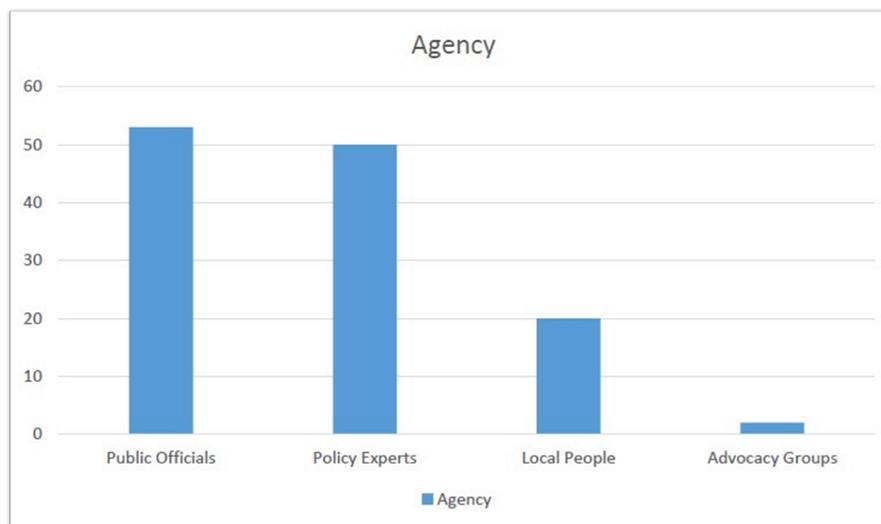
Figure 5 shows the attribution of agency among the stakeholders in Typhoon Lando.

According to the figure, public officials are the most activated stakeholders followed by policy experts. Local people only have less than half of the agency attribution of public officials and policy experts. On the other hand, the agency of advocacy groups are almost completely non-existent. As this shows, the dominance of an already powerful set of actors in the present order are legitimized while hinting at the weak activation of local people situated below the dominant discourse of public officials and policy experts.

In essence, the discourse on Lando has empowered public officials and policy experts at the expense of providing space to the voice of local people and advocacy groups. Still, the activation of some stakeholders more than others in the news discourse is neither inherently bad nor good. The representation of social action simply requires that while one does an action, another must receive it. Because of this inevitable "tidying," empowerment can only be achieved through an awareness of activation/passivation patterns.

Figure 6. Activation/Passivation Patterns
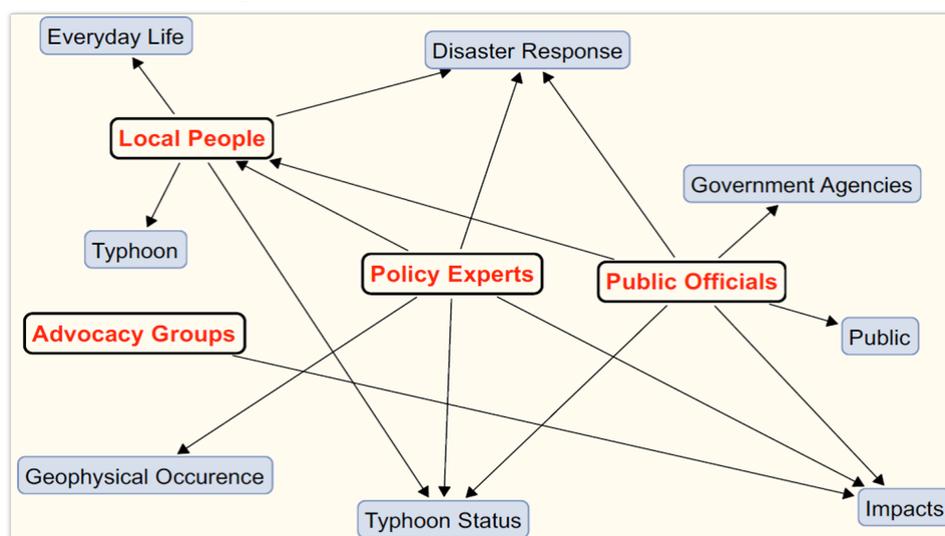
The activation/passivation patterns in linguistic narrative clauses is shown in Figure 9. Presented in the form of a semantic map, the figure illustrates who acts and to what/whom are they primarily acting upon. Based on the map, the most passivated or objectified are disaster response, impacts, and typhoon status. Interestingly, only local people were positioned as objects of action alongside being actors in the discourse. Overall, these patterns seem to demonstrate that the disaster lies in the response and early recovery phase, given that, while public officials and policy experts are occupied with making calculated responses through statements about response, typhoon status, and impacts etc., local people are inevitably placed at the frontlines as the primary experiencers of the disaster capable of telling stories about their fate.

Notwithstanding this positioning, local people might have remained largely passivated in linguistic narrative clauses if not for the press photographs that highly emphasized their agency. A closer look at the visual narrative processes in press photographs reveals that local people figured primarily as agents in non-transactional actions (7), non-transactional reactions (3), and bi-directional transactional actions (2). An example of non-transactional action is shown in Table 14.

Table 1. A Non-Transactional Action

Image source: http://newsinfo.inquirer.net/732703/lando-leaves-11-dead-ecija-villagers-saved-from-flood

The consequences of de-politicized representations of social action to DRRM

While the revelations made about de-politicization here are by no means complete, it is useful to outline some of their consequences to DRRM from the perspective of an informed reader. First of all, the acceptance of certain regularities in DRRM practice without question is crucial letting the overall governmental response system perform its most immediate function of reducing loss in lives and property. Thus, deconstruction needs to give way to the tidying up of disaster reporting in the media according to familiar semiotic templates of representing objects, person, and viewpoints.

Another consequence is that audience expectations of the news media must now reflect an awareness of journalism's tendency to depoliticize disaster events. This is not to say that all responsibility have to be borne by audiences; rather, it is to suggest that journalistic practice may change in response to the dynamic preferences of news readers. So if we prefer to adopt a critical, multimodal approach to the reading of news texts, then news organizations might be compelled to air or publish media products that cater to voices not usually found in regular disaster news.

Lastly, the wider social understandings of disasters in the Philippine setting can no longer stand unmoved by the vast availability of multimodal avenues to engage in DRRM either as news consumers, citizens, and persons. In this context, de-politicization brings with it a host of questions pertaining to power struggles and the use of new media technologies in everyday life.

Conclusion and Recommendations

The study has made two major contributions to the literature on media coverage of disasters. First, it was able to illustrate how a social semiotic approach to disaster reporting can provide a more convincing account of representation taking into account the choices made by authors of news texts in a multimodal communication environment. A second contribution made by the study is to show that de-politicized representations of social action in online news are both causes and effects of social power relations that underpin disasters.

Future research into the politics of disaster reporting should look into *the lived experiences of those who produce and consume news reports*. As mentioned earlier, one of the pitfalls of this study was its exclusion of the ethnographic dimension of journalism practice. That said, the validity of critical discourse findings can be increased to a point if researchers will decide to carry out interviews or FGDs with journalists and news audiences who actually write/read disaster reports.

For journalism practice, an awareness of the critical and multimodal reading of disaster reports as presented in this study raises *a call for implementing collaborative media literacy projects involving social scientists, environmentalists, CDA scholars, journalists, teachers, citizenship advocates, and disaster experts*. Educating the public about climate change and disasters must not be isolated from their socio-economic, cultural, and political contexts.

For future action about disasters, *ordinary people who are not charged with any formal responsibility in DRRM are equally positioned to mobilize change as those who do*.

If by news production, we mean the process in which journalists make the news according to audience expectations and their professional ethics, then, changing the way we read news can make an impact as to how they may frame disasters in the future.

References

Bednarek, M., & Caple, H. (2012). *News discourse* (Vol. 46): A&C Black.

Bezemer, J., & Jewitt, C. (2010). Multimodal Analysis: KeyIssues. *Research methods in linguistics*, 180.

Carlin, P. S., & Park-Fuller, L. M. (2012). Disaster Narrative Emergent/cies: Performing Loss, Identity and Resistance. *Text and Performance Quarterly, 52*(1). doi:10.1080/10462937.2011.622782

Curran, J., Coen, S., Aalberg, T., Hayashi, K., Jones, P. K., Splendore, S., . . . Tiffen, R. (2013). Internet revolution revisited: a comparative study of online news. *Media, Culture & Society, 35*(7), 880-897.

Fairclough, N. (1995). Media discourse.

Fairclough, N. (2017). CDA as dialectical reasoning. *The Routledge handbook of critical discourse studies*, 13-25.

Halliday, M., & Matthiessen, C. (2014). *An introduction to functional grammar*: Routledge.

Hanitzsch, T., Hanusch, F., Mellado, C., Anikina, M., Berganza, R., Cangoz, I., . . . Karadjov, C. D. (2011). Mapping journalism cultures across nations: A comparative study of 18 countries. *Journalism Studies, 12*(3), 273-293.

Hodge, R., & Kress, G. (1988). *Social semiotics*: Cornell University Press.

Kress, G., & Van Leeuwen, T. (1996). *Reading images: The grammar of visual design*: Psychology Press.

Krippendorff, K. (2013). *Content analysis: An introduction to its methodology*: Sage.

Ledin, P., & Machin, D. (2017). Multi-Modal Critical Discourse Analysis. *The Routledge handbook of critical discourse studies*, 60.

Machin, D., & Mayr, A. (2012). *How to do critical discourse analysis: A multimodal introduction*: Sage.

Machin, D., & Van Leeuwen, T. (2016). Multimodality, politics and ideology. *Journal of Language and Politics, 15*(3), 243-258.

MODE. (2012). Glossary of Multimodal Terms.   Retrieved from https://multimodalityglossary.wordpress.com/multimodality/

Richardson, J. (2007). *Analysing newspapers: An approach from critical discourse analysis*: Palgrave.

Ride, A., & Bretherton, D. (Eds.). (2011). *Community Resilience in Natural Disasters*. New York, USA: Palgrave Macmillan.

Van Leeuwen, T. (2005). *Introducing social semiotics*: Psychology Press.

Contact email: mendoza.karlpatrick@gmail.com

From "Running Man" to "Mission X": Variety Shows as Cultural Representation of Local Identities

Nurul Laili Nadhifah, Universitas Brawijaya, Indonesia

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

Abstract

Running Man, as one of Korean successful variety shows, never fails to advertise parts of Korean culture like food, K-Pop, cultural values, traditional games, history, even historical sites. With quite a huge amount of fans not only from South Korea but also from other countries as well, *Running Man* also occasionally encourages interactions between the hosts and their fans in some games, indirectly introducing Korean culture to all over the world, resulting in the increase of consumption on Korean culture's products. This reality show concept is, then, adapted into Indonesian variety show called *Mission X*. Quite different from *Running Man*, *Mission X* has its own ways in introducing Indonesia and its culture. This study aims to analyze the way *Running Man* and *Mission X* represent themselves as the platforms of advertising their local identities by applying Fiske's vertical intertextuality and cultural identity theories. Drawing on data collected from the shows as the main texts and SNS as secondary texts, while data of fans' reactions are gathered by doing random interview online. This research, through comparative studies, intents to explain the similarities and differences of cultural representations shown on those shows. The findings show different aspects of local culture displayed by those variety shows caused different methods of representing them. While *Running Man* introducing different aspects and values of culture like food or history through games and certain themes, *Mission X* tends to introduce cultural aspects more through display of setting.

Keywords: Mission X, Running Man, cultural representation, local identities, vertical intertextuality

iafor

The International Academic Forum
www.iafor.org

INTRODUCTION

Along with the spread of Korean Wave, many kinds of Korean variety shows which each has their own uniqueness slowly gain their own fans that form their own fandom. Running Man, which was first aired July 11, 2010, is one of them with the fandom called Runners. Running Man's concept, where the hosts and guests have to do some missions in certain landmarks or locations, is then adopted by some countries as well. Keep Running -- previously known as Running Man China-- is a Chinese variety show first aired on October 10, 2014 which also a spin-off from Running Man. Another one is Mission X from Indonesia, which concept of missions also have similar vibe and patterns of those by Running Man. Nevertheless, it is then explained in some websites that Mission X is a result of cooperation between SBS and TransTV, since many argued that Mission X is illegally copying Running Man. Just like then what Kaligis (2013) clarified in his website, that it was September 9, 2013, where Running Man production Director Cho Hyo Jin came to Indonesia relating with this cooperation.

An important point seen from Running Man is how indirectly Running Man becomes an important platform of advertising other part of Korean culture, aside from Korean Pop Culture, like Korean traditional food, traditional games, even parts of Korean history. In some episodes aired on special occasions like Chuseok, Running Man makes the hosts and guests wear traditional clothes or play traditional games in historical sites or museum. Introducing Korean food also can be done by making places like traditional market as the game spot. The viewers, who mostly at first watch the show because of their favourite idols who become the guests, then are drawn to watch this show because of its uniqueness, who later slowly learn about Korean cultures also.

Questions then emerge when this variety show is adapted into another form of variety show from other countries. Depending on their cultural aspects and values, then how about the ways those new shows modify this function as platform to advertise the local cultures. Mission X, which is an Indonesian show inspired by Running Man, then is taken as the object of this study. One of the main reasons is Indonesia is a country already known for its richness of local cultures and various tourism sites, in a way, its popularity is in a kind of different way and aspects from South Korea.

This paper aims to discuss about the way Running Man promotes Korean local cultures, which is then compared with Mission X to show and explain the similarities and differences of cultural representations shown on those shows analyzed from the shows themselves, the SNS or official sites of the shows, and the result of fans interviews. In the end, it will be shown how the aspects of cultural values and local cultures also impact the way of introducing and representing them.

According to Fiske's vertical intertextuality, it consists of primary texts' relations with other texts which refer specifically to it, like secondary texts, and also the tertiary texts (1987, 117). The shows as the primary texts cannot be interpreted only by themselves. The secondary texts, which are the SNS, act to promote the circulation of meanings of the shows themselves. viewers, as the ones who hold the social relations, stand as the tertiary texts through the result of random interviews done by the researcher.

As the first text, Running Man uses the viewers as the most interesting factors in the show. By inviting the famous idols like members of boy groups and girl groups or famous actor/actress from recent dramas, Running Man definitely successes to attract many of viewers attention. Meanwhile, for those guests, this also bring benefit for them since they will be able to promote their new albums or new movies and dramas this way. Those guests are then given some missions to finish, along with the hosts.

**Figure 1: the well known actress Yoo In Young as a guest
(*Running Man 213* 00:00:45).**

**Figure 2: The famous Super Junior Lee Dong Hae who
became a guest along with other members (*Running Man 376*
00:53:15)**

From there, slowly, Running Man then inserts some missions related with the aspects of culture that they want to introduce not only to the Koreans but also to the viewers from all over the world. One of the example is introducing Korean traditional food. Not only does Running Man make the hosts and guests to do some missions in the restaurants or cook the food by themselves, but the show also make the traditional markets as the landscape sometimes. This way, there are two benefits that they gain, introducing Korean culinary culture and "reminding" Korean youngsters about their traditional places since nowadays Young people in Korea would prefer to go to mall and other modern places than places like traditional markets. In this kind of section, the show always makes sure to present the food in the most interesting way to attract the viewers for learning and knowing about Korean culinary more.

Figure 3: Korean dish presented as part of mission (*Running Man 404*. 01:17:37)

Figure 4: Nice presented Korean traditional food for those who win the mission (*Running Man 404* 00:34:54)

Other ways of introducing Korean culture is by including the experts of such culture into the mission. Usually, the hosts and guests need to meet those experts and do some mission given to them by those experts, which are related to the culture. The example of such case can be seen from figure 5, where a host and a guest need to meet an expert of Korean classic music and earn some points by doing some games with her. Traditional music is not really well known among the youth in Korea, since K-Pop through Korean wave is much more dominating. Through this kind of mission, young people in Korea will at least know about their traditional music and culture better. Moreover, once this episode is watched by viewers from other countries, they will also learn about Korean traditional culture bit by bit.

Figure 5: Song So Hee, an expert of Korean Classic Music was invited in Running Man (*Running Man 257* 00:12:45)

Figure 6: The mission that should be done by Kim Jong Kook and his partner along with Song So Hee (*Running Man 257* 00:18:35)

Different strategy is applied by Mission X. Traditional aspects of culture like traditional food or traditional dancers are not mostly directly included in the mission; Instead, like what is pictured in figure 7, it is elegantly shown as welcome dance for the hosts who come to a certain area or island for doing the show, in this case, Bengkulu. Furthermore, since each region in Indonesia has their own dances and other aspects of traditional culture like traditional clothes, songs, food, traditional means of transportation, and any others, then such kind of way in presenting traditional culture will still attract the viewers and still effective for introducing them especially to the youngsters in Indonesia, who mostly do not really know about traditional cultures other than the ones from their own regions.

Figure 7: Traditional Dance as a welcome dance in Bengkulu
(***Mission X***: ***Misi Detective*** **00:04:20**)

**Figure 8: D*elman* (traditional vehicle/cart pulled by horse), used by
the hosts to take them to the mission area (*Mission X: Misi Detective*
00:08:13)**

In Mission X, famous singers and actors or actresses are rarely invited to the show, the hosts mostly do the missions by themselves, which then take the role into introducing Indonesian traditional culture for themselves. One of the reasons is because Indonesian pop culture is much different from K-Pop wave, and young people in Indonesia love and know about K-Pop wave more than their own pop culture. That is why the presence of Indonesian singers and actors or actresses will not really affect the fame of this show. Nevertheless, when there are some booming movies that are well known enough among young people in Indonesia, then Mission X will invite the actors and actresses as the guests and set the setting and mission like the ones in the movie. This event itself also does not happen quite often, since mostly Indonesian movies fame is not centered by the actors and actresses, but mostly because of the main issues exposed.

Figure 9: Dilan and Milea as characters from Indonesian movie which is so famous among Indonesian people, especially young ones (Mission X: *Dilan Dan Milea Tetap Romantis Waktu Jalanin Misi 00:01:55).*

Moreover, since the standard of youth culture in Indonesia nowadays is K-Pop, this show will include Korean related things once in a while in the show. Some examples are inviting Korean people --does not need to be famous, as long as they are Koreans-- to appear shortly in the show, or including food like hot samyang noodle --which is quite popular among Indonesian youth nowadays-- in the mission to attract Indonesian young viewers.

However, the interesting part of this show is the fusion of culture that is shown in some episodes. One of the examples is when at first the hosts need to consume Korean spicy food fast to complete a mission. To really gets the feel of Korean culture, they do it at Korean restaurant while wearing hanbok --Korean traditional clothes--, while using Korean words or phrases here and there.

Nevertheless, the introduction of the members of the teams is done by putting their picture while wearing Kebaya and Sinjang Bundel for the women and Salontreng for men, which are ones of many traditional clothes from Indonesia. The missions given to them is also written in Sundanese language, one of 652 dialects exist in Indonesia, since the mission is located in Bandung. This fusion serves two meaning, for attracting viewers' attention along with introducing local cultures to them.

Figure 10: The hosts are wearing hanbok in the opening for a show (*Mission X*: *Tantangan Makan Pedas Khas Korea 00:00:57)*.

Figure 11: the hosts are wearing hanbok while consuming Korean spicy food at a Korean food restaurant to complete the mission (Mission X: *Tantangan Makan Pedas Khas Korea 00:03:57)*.

Figure 12: The introduction where the host wear Sundanese traditional clothes (**Mission X: *Tantangan Makan Pedas Khas Korea 00:02:21)*.**

Figure 13: The hosts read the mission given in Sundanese dialect while wearing hanbok (*Mission X*: *Tantangan Makan Pedas Khas Korea 00:07:57*).

The next one is SNS and websites as secondary texts, which according to Fiske (1987, 117) has a mean to promote the circulation of selected meanings of the primary text. SNS and websites could play its role as secondary text for a reason that they penetrate our cultural life really well, especially nowadays. Through its twitter account, Running Man tries to give teasers of their upcoming shows, attracting viewers with the pictures of the hosts and guests together. They also do "real" interactions with the viewers through their SNS and official website in programs.sbs.co.kr, for example asking the viewers to do some votes for special occasions. Other social event happened for instance in episode 280 where the viewers determined what the hosts and guests should do. In those episodes, the hosts were required to create temporary personal SNS, where the hosts' challenge was to follow what viewers told them to do through the comments on those SNS accounts.

Figure 14: Running Man members try to earn more points by doing mission given by viewers through their temporary SNS accounts (*Running Man 280* 01:14:39)
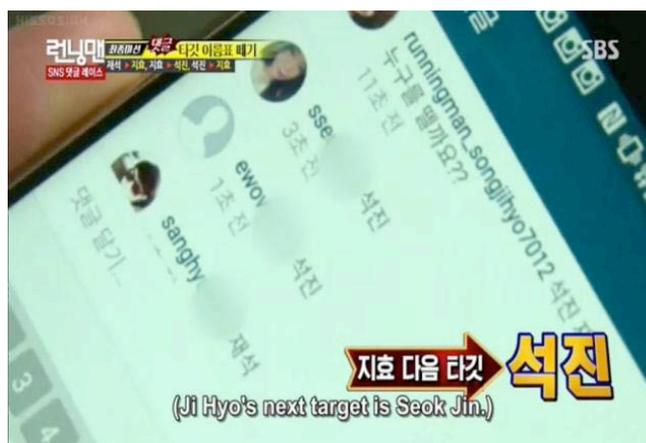
Figure 15: The mission given by viewers through SNS account for Song Ji Hyo (*Running Man 280* 01:14:52)

Different method is applied by Mission X for their social media account, for they do not use the twitter account @missionxttv exclusively for their own program. As a program issued by Trans TV, Mission X's twitter account then positioned itself as a platform of introducing and advertising other programs of Trans TV. It might helps other programs to be known by the viewers, but as the consequences, it is quite difficult for Mission X to gain its own fanbase in a large numbers. There are some fanbase accounts for Mission X's fans, but they are not quite active since the enthusiast of the fans in not that high and there are no real interactions between the hosts and the fans.

The third one, the tertiary text, is the viewers as the ones that hold the social function. As it is understood, viewers are not only textual subjects who are inactive. viewers are social subjects, who according to Morley (1980b), Willeman (1978), and Neale (1977) cited in Fiske (1987, 61) live in particular social formation and are established by a complex cultural history, both social and textual. It is also stated by Fiske (1987, 124) that tertiary text can be public --in this case are comments by fans in both SNS and website-- and can be private --which are responses by the viewers gathered from random interview.

Some fans of Running Man and Mission X are interviewed randomly, related with the reasons of their liking toward the show and how they see both introduction and penetration of cultural aspects in those shows. Some viewers reveal that they watched Running Man for the idols at first. Nevertheless, slowly they learn about Korean culture and since the games are mostly interesting and fun, they then watch it regularly regardless of who the guests are. This then becomes one of the reasons why lately Korean local culture is quite well known among Indonesian young people nowadays.

Different case happens for those who claim themselves as loyal viewers of Mission X. They watch it because the missions done by the hosts seems fun and most of the hosts are already well known as Indonesian comedians, which makes them host the show in quite funny way. They like the way it still has the taste of Indonesia culture without introducing it rigidly, and yet still showing its modern and creative parts through the games and settings. However, some state that they do not really like how Mission X

adapt some Korean shows' style because it is not really suitable to be applied in different culture like Indonesia.

CONCLUSIONS

Differences between Running Man and Mission X exist because of so many reasons. South Korea introduces itself to the world through K-Pop wave, where then idols and actors or actresses hold important role in gaining attention of viewers. By inviting the famous idols for being Running Man's guests, the attracted viewers then will learn about South Korea's cultural aspects through the games, missions, and challenges given. This way, Running Man positioned itself as a representation of Korean culture, by introducing it not only to the Korean youth but also the viewers form other countries.

For Indonesia, this country is already known for its cultural aspects far before these television programs were created. Visitors often visits Indonesia solely because of these reasons. Boosting the show's popularity while introducing Indonesian culture aspects is done by mixing it with something popular among Indonesian youth today, that is Korean culture. Basically, while Running Man is using its K-Pop wave to introduce its traditional culture, Mission X is adding Korean culture to introduce Indonesian traditional culture.

Moreover, by using and exploiting the secondary text well, that is SNS and websites, Running Man could gain its fame, which then help itself to spread Korean culture, while Mission X do not really use its websites and SNS to promote the show itself. It is used to promote other shows instead, which actually is not a bad strategy applied by the television channel. Nevertheless, Mission X might exploit social media more to gain greater audiences It is related with the third aspect, where fans as the tertiary text also hold important roles in spreading and interpreting the culture. By communicating with the fans through SNS and websites, Running Man could gain more popularity, with many fans abroad creating their own fans accounts and creating videos or posting many things to support the show. Some fans even gather by themselves and reenact some episodes of the games. Adopting the same strategy, Mission X may also gains more fans who will then help this program introducing Indonesia culture to the world.

References

Fiske, John. (1987). *Television Culture: Popular Pleasures and Politics*. London: Routledge.

Hyung Taek, Im. (Director). (2015). *Running Man ep.257*. Seoul, South Korea: SBS.

Hyung Taek, Im. (Director). (2016). *Running Man ep.280*. Seoul, South Korea: SBS.

Joo Hyung, Kim. (Director). (2017). *Running Man ep.376*. Seoul, South Korea: SBS.

Joo Hyung. Kim. (Director). (2018). *Running Man ep.404*. Seoul, South Korea: SBS.

Kaligis, Aldo. (2013). *Mission X dan Running Man : Strategi (Perusahaan) Indonesia Demi Mencapai Progresivitas Ekonomi*. Retrieved from http://sett.com/ suigeneris/mission-x-dan-running-man-strategi-perusahaan-indonesia-demi-mencapai -progresivitas-ekonomi

Official, TRANS TV.   (2018, February 11). *MISSION X - Dilan Dan Milea Tetap Romantis Waktu Jalanin Misi*. [video file]. Retrieved from https://www.youtube.com /watch? v=mGLy7WPTSzY&t=12s

Official, TRANS TV. (2017, May 6). *MISSION X - Misi Detective.* [video file]. Retrieved from https://www.youtube.com/watch?v=9QnDH5EKPvU&t=19s

Official, TRANS TV. (2018, January 20). *MISSION X - Tantangan Makan Pedas Khas Korea*. [video file]. Retrieved from https://www.youtube.com/watch?v=SMdqCDnArvc&t=34s

The Best Episodes of Running Man. (2018). Retrieved from https://episode.ninja/series/ running-man

Data-Driven Business Model Innovation in Journalism:
A Case Study of BuzzFeed as a Platform of Public Good

Mathias Felipe de Lima Santos, Aalborg University, Denmark
Ruiqi Zhou, Aalborg University, Denmark

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

Abstract

Fake news became a buzzword especially after the 2016 U.S. election leaving the concern of what is circulated on social media (Allcott&Gentzkow, 2017). The business model implemented by the traditional news outlets was based on a print revenue stream, where their main profit came from the advertising. With the Internet, the legacy publishers were forced into the online business environment where information was easily accessible yet no clear revenue model implemented (Teece,2010). Inspired by HuffPost, BuzzFeed gained its audience producing viral entertainment content. Without banner and video pre-roll ads, BuzzFeed created a unique business model, which has a socially inspired sharing and interaction strategy. "In the face of the continuously changing challenges of the digital age, it is difficult for quality news journalism to survive on any significant scale if a means for adequately funding it is not available" (Anderson et.al.,2013). To set foot into quality content, BuzzFeed started to produce investigative and data stories. Peretti's latest multi-revenue streams report offered a sustainable model and broke the rumor of axing BuzzFeed News. To combat misleading information and fake news, BuzzFeed produces information that has a public interest, as it plays a crucial role in ensuring that citizens are well informed. As Peretti states "[i]f you are thinking about an electorate, the subscription model in media doesn't support the broad public" (Roettgers,2017). With the aim to analyze the importance of BuzzFeed's business model, as a source of public good and yet still under-researched case, the paper focuses on understanding how the business model evolved and is contributing to the search for a sustainable business model in the industry. By in-depth empirical research, this paper studies the role of BuzzFeed as a source of public good and three business models' evolution that formed up new ways to engage the audience. BuzzFeed has shown how being innovative and technology-driven can help news and media industry to survive their big competitors. Finally, the paper concludes with an agenda for perspectives in the journalism industry.

Keywords: buzzfeed; business model; public good; new media; digital journalism; innovation; digital native platforms; news organizations; empirical research

iafor

The International Academic Forum
www.iafor.org

Introduction

Inspired by the viral business of HuffPost, BuzzFeed gained its audience as a producer of viral social media content and entertainment. The company ran its portal without banner and video pre-roll ads making its business model different from other media organizations. BuzzFeed has a socially inspired strategy, which uses of sharing and interaction of social media (Gallagher, 2015).

To make it an actual profitable business, the company created a business model(BM) based on native ads, which rarely take the form of blatant promotion of a product itself, but there was a direct link between the content created and what it actually promoted. The ads' message is embedded in the story (Taylor & Jackson, 2014). Besides the native content, "[i]t recently launched an e-commerce store that 'curates' clothing and other products emblazoned with sweary messages" (Garrahan, 2017). Using data analytics to optimize the headlines and content, BuzzFeed created a platform to provide the most appealing content that has the best chance to become viral and were aligned with the goals of the advertisers and the audience required by them.

However, BuzzFeed wasn't considered by many as a quality content provider due to its heavy focus on the clickbait. To be able to go beyond its root, BuzzFeed started to produce investigative and data journalism (Saba, 2013). The company launched its separated news division in 2016, which makes no profit, differentiated from its entertainment unit with the goal to establish a new business model. Amid the suspicion of cutting BuzzFeed News, Peretti's recent multi-revenue streams release solidified its determination in keeping the news sector and making it profitable.

BuzzFeed, like HuffPost, changed the way of producing content and interacting with the audience based on new ways to generate revenue. Understanding how BuzzFeed's business model is changing and how it contributes to change in the digital journalism industry as a source of a public good are the goals of this project. By understanding BuzzFeed's transformation, this paper touches in the point of how the platform serves the public good and how the change further impacts its position in digital journalism.

History of BuzzFeed

Jonah Peretti was a tech-savvy professional who graduated from MIT Media Lab. He, along with Arianna Huffington, a famous political commentator, and Kenneth Lerer, a PR professional invited founded Huffington Post, which later became one of the first successful digital news platforms (Voigt et al., 2016).

Peretti left HuffPost to create his own business in 2006, which later became BuzzFeed. John S. Johnson III, a researcher, joined Peretti to create a platform for social media news. Inspired by HuffPost's viral business, BuzzFeed gained mass audience with viral and entertainment contents. The platform started with list articles(listicles) and later gain fame for adorable cats lists (Tully, 2014), which was considered as a meme platform. Meme was first coined by Richard Dawkins' book, *The Selfish Gene*, in 1976 to elaborate on how cultural information spreads. The memes are usually spread via social media and are figures or GIFs, being deliberately altered by human creativity (Dawkins, 2016).

Only in 2008, BuzzFeed found native advertising as a revenue solution, which is based on viral content sponsored by brands. The shareable characteristic fast grew into a profitable core business of BuzzFeed. Later, the company was described as a clickbait platform whose main goal was to get users with appealing headlines and criticized for being shallow, misleading, and ubiquitous (Chen, 2017; Frampton, 2015). Blom & Hansen (2015) stated that one main trait of clickbait was the abusive usage of unidentified pronouns to create an information gap in the headlines.

It started its serious journalism in late 2011 by hiring established journalist Ben Smith for the coverage of the presidential election in 2012. One year later, it launched BuzzFeed Brews, curating interviews with politicians and entrepreneurs. Later that year, a Pulitzer Prize winner, Mark Schoofs, was hired to develop investigative reporting as well as expanding in UK, France, Australia, Brazil, and Japan. In 2017, BuzzFeed "is more diverse and balanced than it was a year ago and, very importantly, for the first time a quarter of our annual revenue will come from sources other than direct-sold advertising" (Kafka, 2017).

Market Demand

The market for news has gone through tremendous changes in the last decades with the appearance of technology. The business model of the traditional publishers was based on a printing revenue stream, where their main profit came from the sales of space or spots in the newspaper or magazines for advertising. With the advent of the Internet, the traditional publishers moved to the online environment where information was easily available and no clear revenue model implemented (Teece, 2010).

Digital journalism was a new practice, which distribution costs of digital news are lower and the information is more accessible. It significantly democratized the flow of information that was previously controlled by traditional media. This contemporary form fundamentally changed the previous one-way communication between media outlets and readers (Boler, 2010; Franklin, 2013).

This new environment requires alternatives to address the customer, which could capture their attention. Hence, true Internet companies created an expectation that information should be free, which challenges business to be profitable. "Newspapers have employed a revenue model for decades in which the paper is sold quite inexpensively (usually at a nominal level, insufficient to cover costs), while publishers looked to advertising revenue to cover remaining costs plus provide a profit" (Teece, 2010).

Online news gives people access to "unlimited pages at their disposal and a potentially vast global audience of readers, publishers once thought that the volume of online traffic they attracted would correlate with advertising revenue growth" (Garrahan, 2017). Those displayed ads were the main revenue for the free content providers until the rising of Google and Facebook and their programmatic ads. This duopoly took the major part of the ad revenue through sophisticated algorithms to achieve cost efficiency for advertisers. "Unlimited pages of inventory kept prices down. Publishers found that advertisers were unwilling to pay premiums for display ads that have never come close to matching television commercials in price" (ibid.).

With the boom of tech startups, like eBay and Craigslist, new ways to accommodate ads were created and siphoned off advertising revenues by enabling customers to find products easily and filter by their interests.

According to Reuters Institute Digital News Report, most countries found a growing distrust in the media (Newman et al., 2017). Fake news and misleading information are spread in the social media and raise the disbelief in media. News is changing but the information is still a basic human need (Fortune Magazine Video, 2014). Almost two decades after the Internet first disrupted, various newsrooms are still fighting to develop a sustainable income source, which doesn't flood readers with advertisements or discourage them with a paywall. According to the survey by ICFJ (2017), the digital-only newsrooms are twice as prone to generate revenue from alternative sources than traditional or hybrid newsrooms. Publishers have to realize that diversified revenue streams and engaging readership are the keys to both editorial independence and financial success. Create quality content that will inform and increase knowledge for the audience is a way to promote the brand and ensure the quality of news.

Theoretical Framework

Freemium

With technological evolution, companies have to innovate their business models to be sustainable and competitive. "A business model articulates the logic and provides data and other evidence that demonstrates how a business creates and delivers value to customers" (Teece, 2010). Business model innovation is a way to maintain competitive advantages that are hard to replicate by competitors or new entrants in order to guarantee a sustainable revenue stream (ibid.). Newsrooms are still struggling to develop a sustainable revenue source without discouraging the audience with paywalls or excessive ads (Berkhead, 2017).

According to Teece (2010), "[a] good business model yields value proposition that is compelling to customers, achieves advantageous cost and risk structures, and enables significant value captured by the business that generates and delivers products and services". Thus, to be successful in the digital age, customer-centric approach is essential on how to deliver and capture value. The technology innovation has been a key issue in designing business models in digital journalism. The commercial viability of businesses is essential to create a sustainable revenue stream and only possible with a competitive advantage built on innovation. In this way, getting a correct business model and technology strategy are the paths to achieve commercial viability (Teece, 2010).

Flickr, an image and video platform, was one of the prominent Internet business models. The platform was based on "freemium" (a portmanteau of 'free' and 'premium') where it is characterized by giving the service away for free but supported by ads to generate revenue. (Teece, 2010; Wilson, 2016).

The freemium was a concept originated from the game industry in the 1980s, often in a time-limited or feature-limited version to promote a paid-for full version of games, as licensing scheme. The theory behind is the possibility for vendors to get customers

hooked on the free version then to convert them into paying customers, selling them the complementary services (Teece, 2010; Wilson, 2016). This business model became dominant in the last decades, used by The New York Times in 2012 that released part of the content for free, charging only the archived articles and advanced ways of reading (Dutton, 2013).

Freemium relies on a certain percentage of users to pay for extra value, while the majority don't and are therefore subsidized by the paying users. Thus, the freemium model works to promote initially information as public good, which means creating new strategies to distribute and capturing the value of it without having some form of an excludable good.

Information economics

The digital revolution brought information to evidence that it is costly to produce but easily and cheaply to reproduce on the Internet. In general, the very first copy of information is expensive and it can be easily replicated with minimal additional costs. The investment in the first copy is the dominant cost but with the information technology, the distribution cost is zero marginal. The production and distribution of information are the central tasks of media companies. Before the Internet, information in the media industry was costly to produce and reproduce with first copy taking up most of the investment (Stahl & Grigsby, 1997).

As technology constantly innovates itself and consistently improves, there seems no natural capacity limits for additional copies, which allows companies to reproduce it without limitation. The commoditization of the information is another issue. Historically, the print newspaper used information as a private good, in which only the people who buy the newspaper have access to the news that was gathered by an organization. Digital organizations have lower their prices down to a level that is close to zero or totally for free to face competitors. Thus, users have the idea of free content in the digital media industry (Stahl & Grigsby, 1997).

The concern of companies is to create a differentiated product that is hard to replicate and makes them dominant. To differentiate in the news industry has to add value to raw information to make it distinguishable (Stahl & Grigsby, 1997). BuzzFeed started to innovate with listicles, which brought the information in a different way that audience was used to read.

Internet helped to gather data from users to understand their consumers' behaviors. Based on the data analysis, customers' needs are exploited to serve the product design or recommendation that can capture the benefits offered by it. Google and Facebook are mastering on how to use data that they get from their daily users to provide personalized content for a targeted customer, which adds higher value to the ads, increasing their revenue stream. The cost leadership that combines economies of scale and scope is a way to have an advantage over the competitors. Technology allowed companies have lower costs to be dominant and avoid competitors to conquer market share (Stahl & Grigsby, 1997).

A characteristic attributed to information is non-excludability and non-rivalrous. The non-rivalrous happens when one piece can be consumed simultaneously by other

consumers. A good is considered non-rivalrous if the providing costs is a marginal cost. The non-excludability means that is hard to prevent other people from gaining access to it. By nature, information is non-rival, but it can be exclusive or non-exclusive. When others can benefit from an information than creators, it has a positive impact. Digital media broke down the barriers of the non-rivalrous characteristic. Newspapers use paywalls to create barriers for readers. Thus, the information turned into an exclusive good, only the ones who pay for it would have access. In order to be a public good, information needs to be both non-rival and non-excludable (Cornes & Sandler, 1996; Weimer & Vining, 2017).

Publishers have the power to exclude information, in a way to protect their intellectual property (IP) rights. However, excludability generates another problem by restricting the information and, consequently, keeping knowledge from people. Thus, neither perfect excludability nor perfect non-excludability is likely to result in the socially optimal outcome, find a balance between both is a way to find a business model that will make journalism profitable again (Cornes & Sandler, 1996; De Long & Froomkin, 1998; Shmanske, 1986; Weimer & Vining, 2017).

The more newspapers prioritize on profit making at the expense of news reporting, the less valuable the news becomes a resource for citizens and democracy. News is information, thus, a public good that contributes to the pillars of democracy, which needs to be produced professionally and ethically. Publishers have to be in charge of producing a material that has a public interest, as they play a crucial role in a functional democracy (McManus, 2009).

Network economics

In economics, there is an assumption that takes consideration that increasing costs per unit produced when expanding the market share, will be decrease returns to scale. It doesn't apply to the networks, once the marginal costs to reproduce is almost zero. There are two types of scale economies, the first is known as supply-side economies of scale and when more items produced, the lower the unit costs is (Shapiro & Varian, 1999).

The other type is the demand-side economies of scale, essential in information industries. Users are responsible for the interaction in the networks and the demand is the mechanism used to attract them. The more users that a network has, the more contacts can be built; thus it will benefit the individual users and also resulting in more interactions. Positive feedback is a way to build a virtuous circle that big networks get bigger and the small ones get smaller.

In the Internet that is critical for market dynamics and competitive strategy, where the virtual networks have invisible nodes that need to interact with another one. The value of connecting to a certain network depends directly on the number of people who have already connected to it. On the contrary, the criticism creates a movement of users to the competitors, which stimulates both networks to a battle zone, a place to compete to be an industry leader, as shown in Figure 1 (Shapiro & Varian, 1999).

Figure 1 - Positive Feedback (Market Share % vs. Time)

Positive feedback doesn't mean growth directly, but it is a virtuous cycle. If the service is failing, these perceptions can spread around and make the business starts to shrink. The positive feedback allows companies to achieve rapid growth and dominate their markets, like the Big Four -Amazon, Apple, Facebook, and Google. Before, the word of mouth was the most valuable resource to promote products or services; with new media, the positive feedback is the form to engage and promote business in digital communication ecosystem. Large networks are more attractive as a result of network externalities. Thus, externalities arise in the network when one node affects others without a compensation. When the network grows, there is more engagement, interest, and a possibility of internationalization. This movement tends towards the creation of oligopolies of temporary character due to the limitation to keep the growth (Shapiro & Varian, 1999).

The network economics benefit from the network effects that generate momentum that helps these platforms survive competitors and makes arduous for insurgents to replace them. The state of journalism today is an example, the duopoly created by Google and Facebook generated and accumulated their revenues from ads through users' data to customize the ads (Srnicek, 2017).

Technology companies rely on data as the power of their business. In last century oil moved the economy and turned into a treasure for many. Data is becoming the 21st-century oil, as a tool for business understands users and creates control over them. Data, as a resource, is essential to run business and likely the global economy in the contemporary context. Platforms turned into the stock market of data, where companies have data ready to create the targeted campaigns towards specific audiences and organizations make money from selling these data. Every interaction in a platform becomes a data point that is fed into their database to feed their customers. The business model created by the platforms relies on a data-centric economy using network economics to benefit from it (Sillito, 2016).

Methodology

To understand the phenomena of the rise of new media is one of the greatest challenges in the contemporary media studies. Following the contrast in the study of research methodologies in media studies, this research embraces the American methodology for media research relying on the direct observation of distinct

phenomena, which is the BuzzFeed case study (Putnis, 1986; Cunningham & Turnbull, 2014).

The paper uses empirical research to perform a qualitative and quantitative analysis to understand the evolution of the business model in BuzzFeed. By reviewing the news, articles, and reports from the search results; trending topics were identified by year, which gives an overview of its business focus transformation. Through reviewing of interviews with the BuzzFeed stakeholders, ranging from its founder to users, was possible to understand what was the direction that BuzzFeed is determined to go along.

Table 1 - Performed searches in Google

Key Words	String searched	Hits
Business model, BuzzFeed	"Business model" + BuzzFeed	305
Revenue, BuzzFeed	Revenue + BuzzFeed	390
Jonah Peretti, BuzzFeed	"Jonah Peretti" + BuzzFeed	200
Data, BuzzFeed	Data + BuzzFeed	200
Strategy, BuzzFeed	Strategy + BuzzFeed	225

The data was collected from September to December 2017 using Google to collect qualitative and quantitative data through a combination of sentences and words shown in Table 1. In each of them, it has sought for articles with interviews and relevant data for understanding the process that results from the pioneer to the multi-revenue business models. Table 2 shows selected features that were further analyzed in the articles. The collected evidence is mentioned in this paper as data.

Table 2 - Selection criteria for articles

Qualitative	Quantitative
Interview with stakeholders	Numbers
Visual/infographics	Data analysis
Revenue stream	Data scientist
Audience feedback	

For all the selected articles, keywords will be abstracted using summarizer tool (https://www.tools4noobs.com/summarize/) to conclude the trends found throughout years. In-depth individual article analysis will be done by presenting major findings from them. Data was also gathered from the official channels for empirical research. This process allows to visualize and confirm the evidence. A visual transition of the landing page will be provided by Cachedview (http://cachedviews.com/) with elaboration on each phase's evolution.

Analysis

Through the analysis, the trending topics from the abovementioned articles were grouped by publishing year, as shown in Figure 2, and enlightens the BuzzFeed's business model transformation.
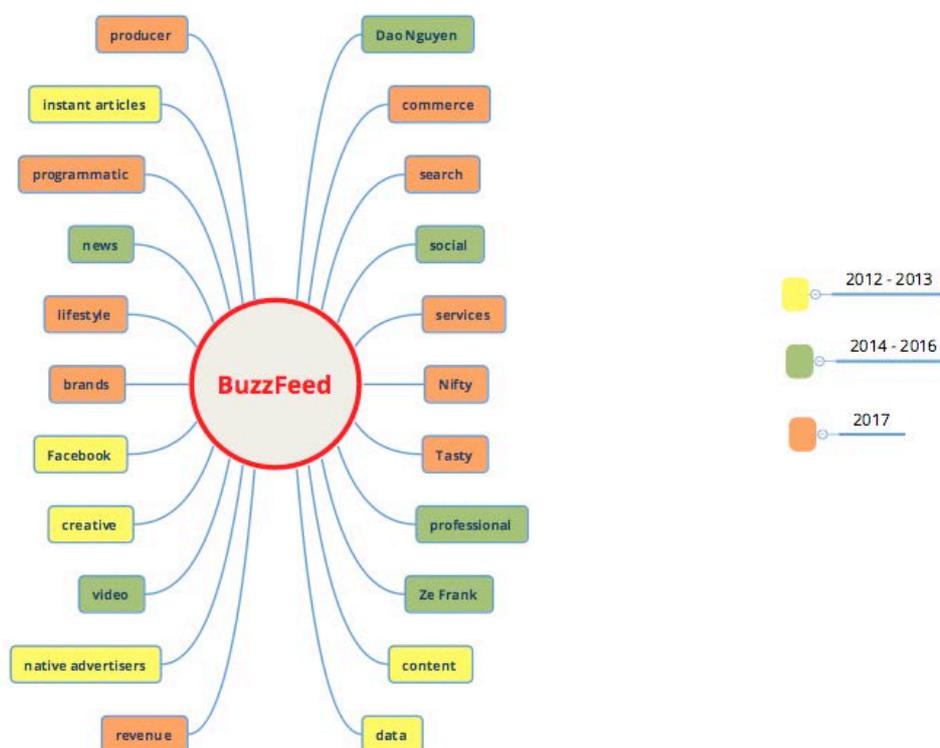
Figure 2 - Trending topics by published year

Data has been an essential part of BuzzFeed since its foundation, from the aggregation of viral contents to content ideation, it plays a central role along its transition. Native content has been an all-time buzzword since BuzzFeed's first campaigns with native ads in 2008. It did stick to the business model till very recent years. Early in 2011, it started the serious journalism experiment, which became a separate business in 2016 with the reorganization of the company into a video-centric media company with the division of BuzzFeed News and BuzzFeed Entertainment Group.

Recent news shows a multi-revenue stream business model is envisioned for the company (Peretti, 2017). Shifting away from its originally ads-supported platform to a more diversified business model with more than half of revenue from non-direct-ads sales in 2019 will result in sustaining the business from different revenues streams (Bilton, 2017).

Pioneer Business Model

The pioneer Business Model Canvas (BMC), figure 3, represents the first years of the platform that was designed to entertain with listicles and quizzes. The goal was to be a free point of consumption of information. As a platform of public information, BuzzFeed wants to be non-excludable and non-rivalrous. Contrary to the traditional

publishers that transformed into subscription and paywall business, BuzzFeed is an innovative company that provides free access to the content (Cornes & Sandler, 1996; Weimer & Vining, 2017; Fortune Magazine Video, 2014).

With social media channels, it diffuses content to create interaction and engagement. "BuzzFeed gets more than 50 percent of its traffic from distributed platforms" (Wang, 2017) and "readers are between 10 and 20 times more likely to click on them than on an average banner ad [...]", using a combination of adaptation and A/B testing, their content achieves a great audience (Beaujon, 2017).
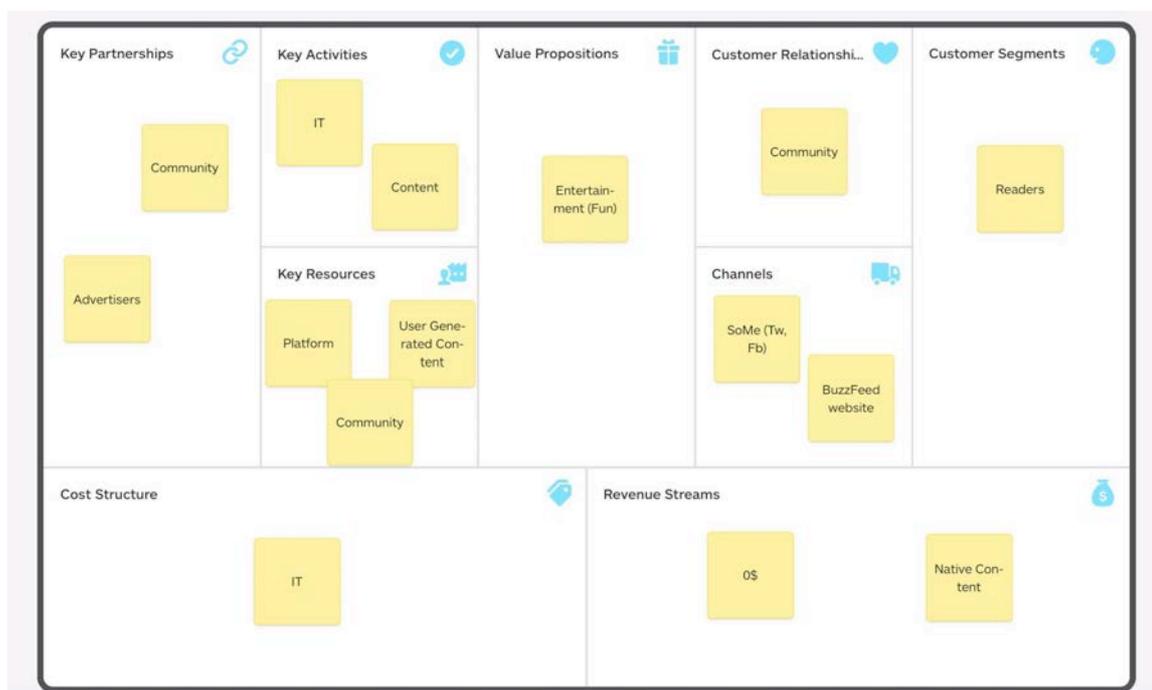
Figure 3 - Pioneer Business Model Canvas - BuzzFeed - v1

The main focus was on ideation of viral content (Watts et al., 2007). One example was illustrated from obtaining and analyzing "60,378 distinct articles and the corresponding number of Facebook shares for each article", the author quantitatively analyzed the possible permutation of the headlines and found out the listicles' successful patterns shown in Figure 4 (Woolf, 2015).
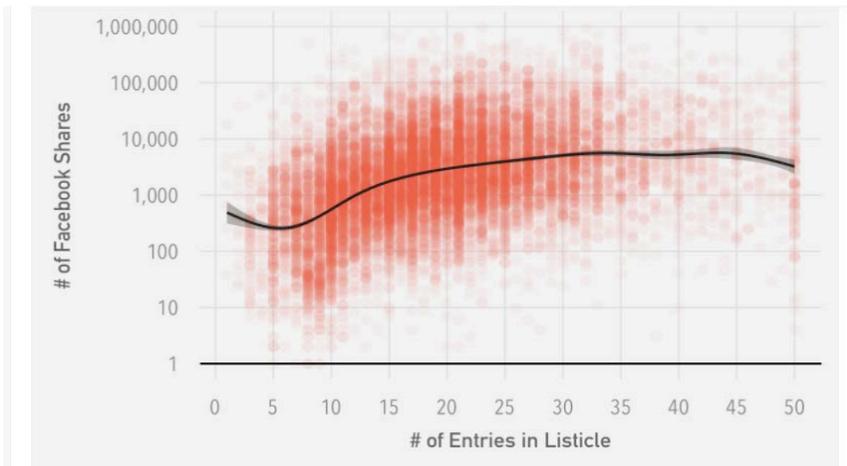
Figure 4 - Facebook Shares vs. Listicle Size (Woolf, 2015)

Thus, it was mapped phrases that are more captivating (Figure 5). Besides looking into the best practices, BuzzFeed also exploited data from other social media, such as Facebook and Twitter, to have insights on what people might be interested in (Fortune Magazine Video, 2014; Liscio, 2016).

Figure 5 - Three Word Phrases (Fortune Magazine Video, 2014; Liscio, 2016)

BuzzFeed prioritizes their social sharing based on its traffic sources (Figure 6), using 30+ platforms (Liscio, 2016, April 21). Users diffuse their content in different platforms that allow BuzzFeed attracts audience with the positive feedback (Shapiro & Varian, 1999).
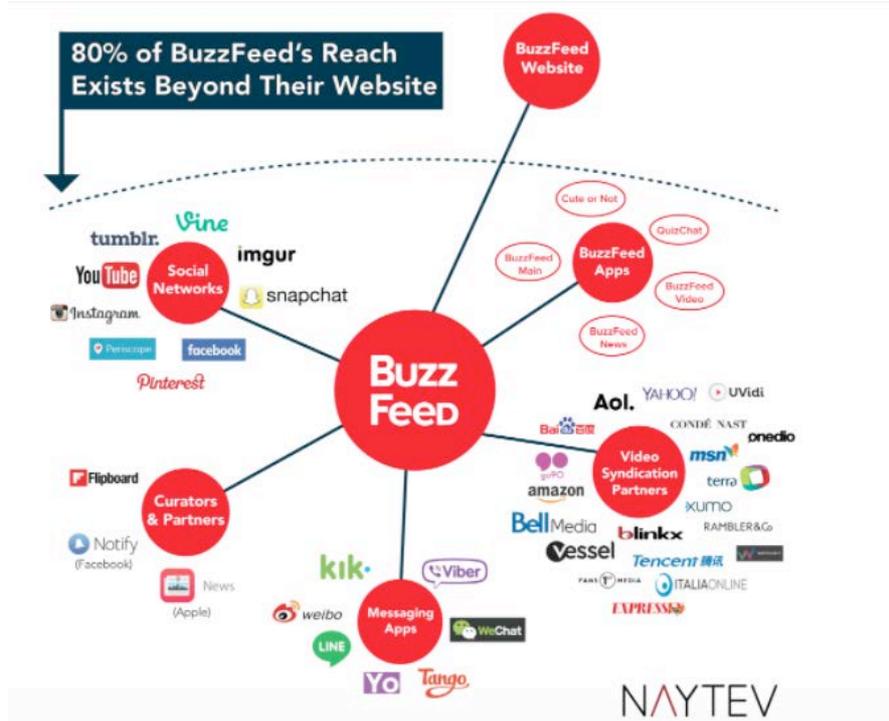
Figure 6 - BuzzFeed distributing channels (Source: Liscio, Z., 2016)

The business focus switched as the structural changes of the official website. Figure 7 shows the video content appearing in the menu.

In 2011, BuzzFeed still remained with a focus on its viral content. However, shortly after, in 2013, it brought up two new sections. The "News" section along with "Video" appeared in the menu tabs, even covering stories that mightn't look familiar at that time to the BuzzFeed's style, as serious news report.
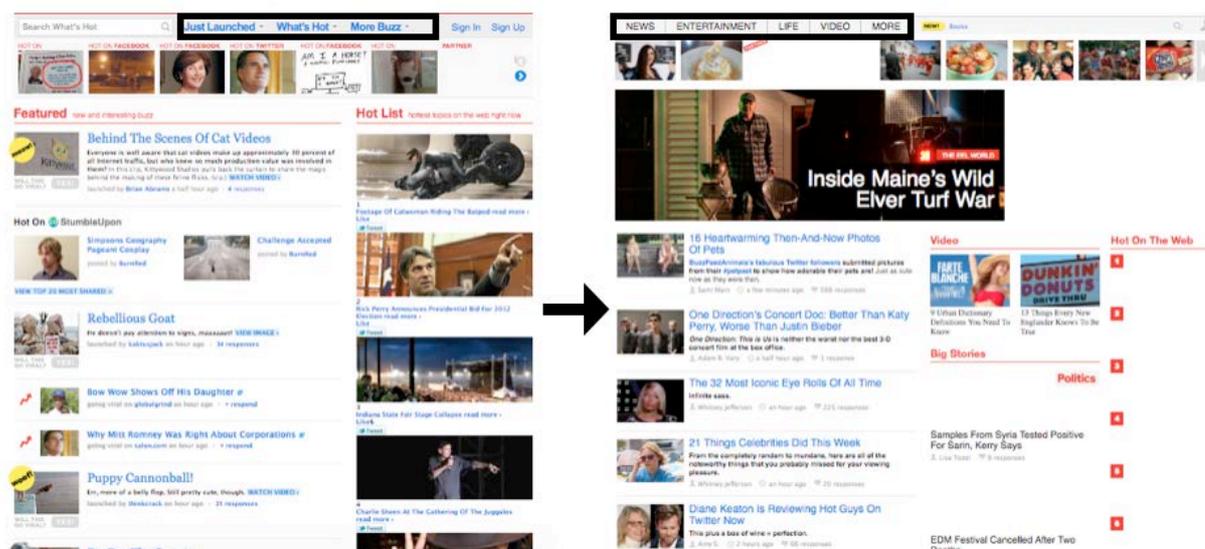
Figure 7 - Interface 2011 vs. 2013 (Source: cachedview)

Market Shift

Traditional publishers are struggling to find a way to be sustainable, while BuzzFeed has engaged their audience using different techniques that information technology offers and become relevant in the market. BuzzFeed faced new competitors, as Vice, which was trying to replicate the business model, which turned into a big competitor for BuzzFeed. Originally a print magazine 25 years ago, Vice is now a digital-first company. It has journalists in over 50 countries, focusing on the youth and lifestyle media. Thus, BuzzFeed needed an advanced Business Model to survive in a competitive environment Newman et al., 2017; Teece, 2010).

Evolution of the Business Model

It shifted to a strategy that works at scale. More than 50% of traffic comes from a variety of social media (Nguyen et al., 2015). The structure of the social media forms a network as described by the network economy (Shapiro & Varian, 1999). BuzzFeed embraces the benefits of the network effects to strengthen their engagement. As Nguyen et al. (2015) stated in an article in BuzzFeed, it is an inherent tree structure that distributes content via different platforms (Figure 3).

Social media count for "[o]ver 75% of 200M monthly users come from social or dark social sources" in 2015 (Nguyen et al., 2015). With 200M unique monthly website visitors, "BuzzFeed's videos receive over 1 billion views every month" using this sharing structure (Liscio, 2016, April 21).
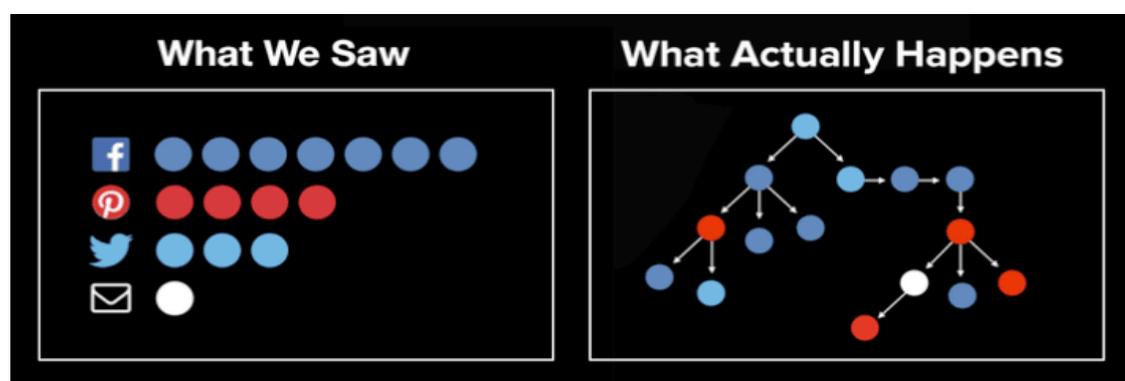
Figure 8 - Traffic of content (Nguyen et al., 2015).

BuzzFeed developed a technology called Pound (Process for Optimizing and Understanding Network Diffusion), which uses network economics to define the sociological diffusion of innovation where an idea or concept is expanded by members of the social group through certain channels (Rogers, 2010).

The technology preserves users' data or any other personally identifiable information (PII). Thus, each node of the network is anonymous. Nguyen et al. (2015) says "[p]ound data is collected based on an oscillating, anonymous hash in a sharer's URL as a UTM code". UTM code is a mere code that one can add to a custom URL to track an information, allowing Google Analytics to tell where searchers were originated in as well as which campaign directed the audience to channel (Launch Digital Marketing, 2012). Thus, information technology turned into one of the key activities for BuzzFeed.

 Each post of BuzzFeed has hundreds or thousands of initial sharers forming a forest of trees (Nguyen et al., 2015). When zooming in each tree, there are network groups that organically are capable of sharing a content. The function of this network is the same of word-of-mouth, as an "electronic world of mouth" (Nguyen et al., 2015). A "Viral Rank" was also developed, which uses an algorithm to try different ideas to maximize the chances of the content turned into a viral one (Watts et al., 2007).
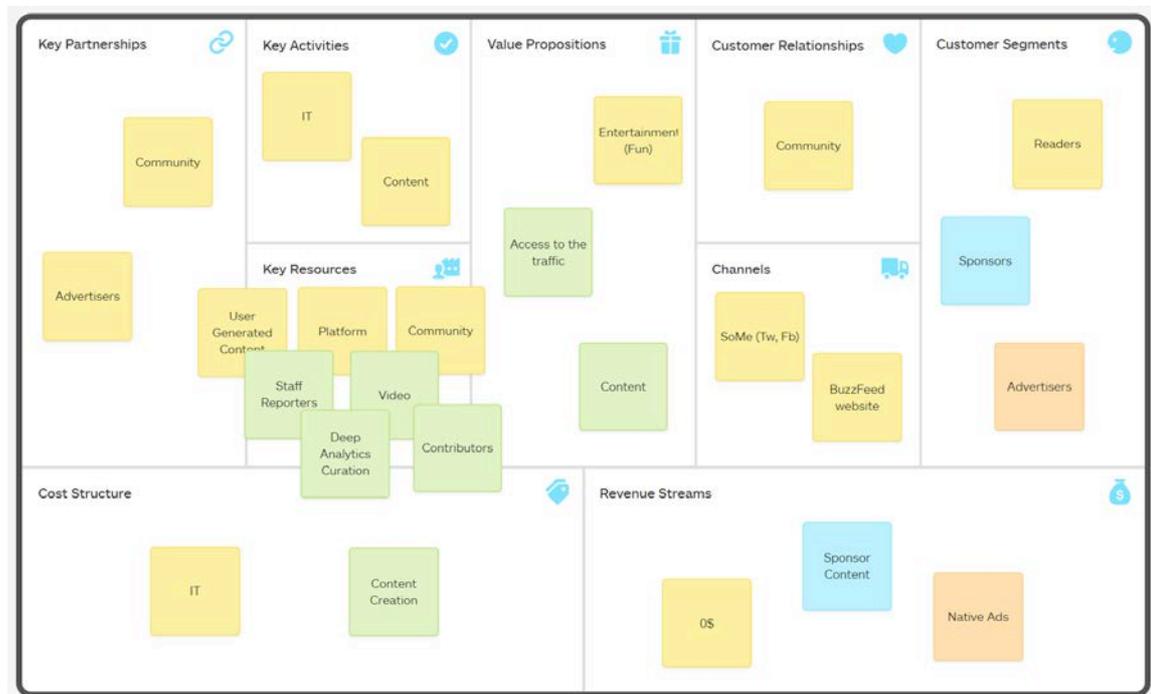
Figure 9 - Business Model Canvas - BuzzFeed - v2

BuzzFeed doesn't realize the monetization in its website while traditional publishers "rely very little on channels outside their destination websites for traffic" (Liscio, 2016, April 12). Thus, in 2015, it started to publish content directly via Facebook's Instant Articles, which "makes the reading experience as much as ten times faster than standard mobile web articles" (Sebastian, 2015). It isn't necessary for the media organization to bring traffic back to its website since it "forego[es] the display advertising model of owned and earned properties" (ibid.).

Sponsored content strengthened during this time, which is usually presented as "a longer-form piece of brand-sponsored content such as an article or video that lives on a media publisher's site" (Turgeon, 2017). Peretti says "[w]e are a global, cross-platform, tech-driven network generating FIVE BILLION monthly content views from our site, multiple BuzzFeed apps, and over 30 other platforms including Facebook video, YouTube, and Snapchat" (Peretti, 2015). It utilizes the platforms where the audience is already actively using to create and distribute channel-specific contents.

Later, BuzzFeed made a bold move on video. Figure 6 shows video partners take up almost half of the distribution channels. This evidence got stronger when Ze Frank, a pioneer in video production, joined the company. (Figure 7).

In 2016, BuzzFeed separated BuzzFeed News and its entertainment division to prioritize video production because "video represents more than 50 percent of BuzzFeed's total revenue, compared with 15 percent at the end of 2014" (Ember, 2016, September 05). Figure 10 shows "Video" as a second item.
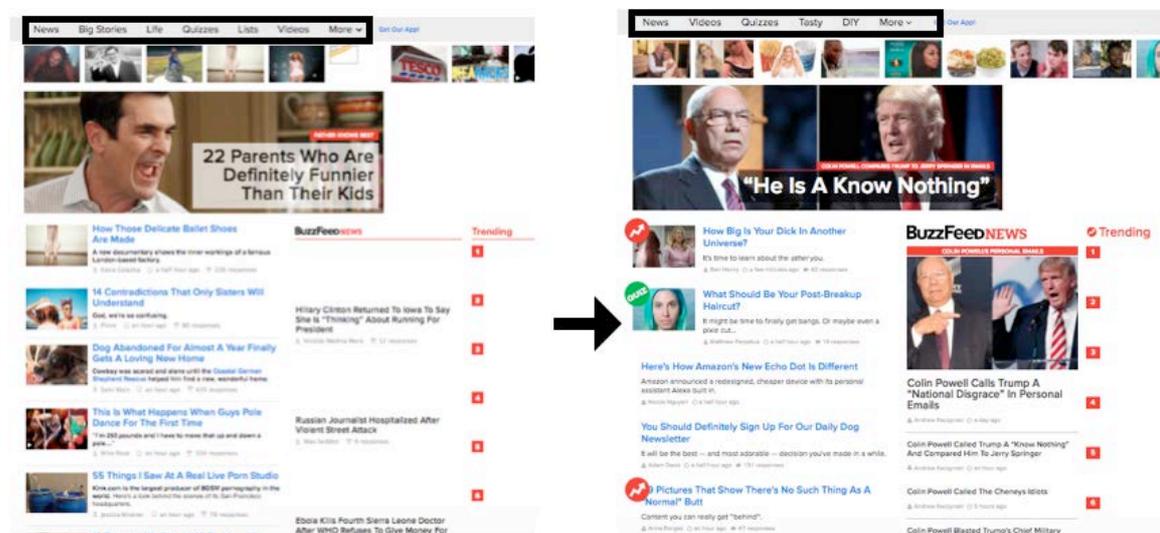
Figure 10 - Interface 2014 vs. 2016 (Source: cachedview)

Multi-Revenue Business Model

In January 2017, Donald Trump called BuzzFeed "a failing pile of garbage" after it published a dossier about him. BuzzFeed quickly produced merchandise bearing the "failing pile of garbage" slogan as T-shirts, bumper stickers, and rubbish bins (Garrahan, 2017). "The business model of news is changing", Peretti said, "Google and Facebook eat 63% of the advertising money and what's left for other media companies to share is thin" (Stevens, 2017). Peretti stated they "are taking the vast majority of ad revenue, and paying content creators far too little for the value they deliver to users" (Bilton, 2017) addressing that BuzzFeed is going to "diversify its revenue streams with other business areas" to be prepared for the next decades (Stevens, 2017).

Figure 11 - Nine boxes (Source: Peretti, 2017)

Peretti introduced Nine boxes in 2017 (Figure 11) with BuzzFeed News, BuzzFeed Entertainment and BuzzFeed Media Brands running independently. The revenue comes from the advertisement, commerce & merchandises and studio production. BuzzFeed will focus "less on direct-sold advertising and more on commerce, programmatic advertising, studio development. [...] The number of non-direct-sold advertising will be about 50% in 2019 up from 25% this year" (Bilton, 2017). BuzzFeed Media Brands are based on videos, mostly strong on Facebook. It aims to bring people together around a shared interest as Tasty, Nifty and Goodful. Tasty, by December 2017, has over 91M likes on the Facebook page, as an instructional short-form video channel for foodies around the world (ibid.).

The made-for-social videos paid off shortly after its launch. It now has its own independent website selling housewares, books, and kitchenware. Similar to The New York Times who acquired Wirecutter to launch its meditation and running vertical channel (Bilton, 2017), BuzzFeed created vertical brands itself. It isn't an innovation from BuzzFeed only, Meredith, Time Inc., Condé Nast, and Hearst have all built their brands around a slew of lifestyle brands and quality news.

Around 75% of BuzzFeed content published outside the website (Robischon, 2016) and knowledge about how one article goes viral through the networks is essential. In the 4Q of 2014, 15% of its revenue came from videos, up to 35% one year later. It has its own studios and turned into a video-centric company.

The studio in Los Angeles explores the future of long-form, TV and transmedia video with "Michael Shamberg ('Django Unchained', 'Contagion') and actor-comedian Jordan Peele (of Comedy Central's 'Key & Peele') as advisers" (Spangler, 2014). BuzzFeed sold You Do You in 2015, which topped "Top TV Seasons chart" the week after its release. This was where BuzzFeed learned that it could be a quality content provider (ibid.).
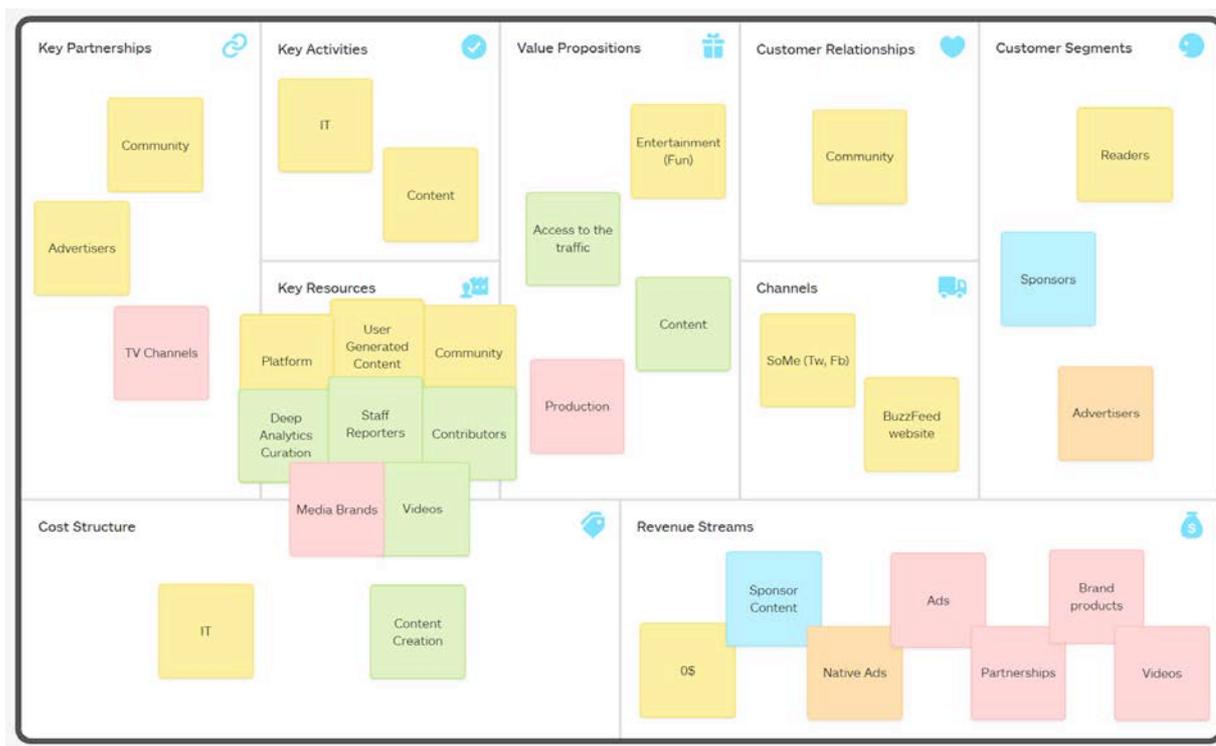
Figure 11 - Business Model Canvas - BuzzFeed - v3

The commerce has been an unusual service for a claimed media company. The e-commerce becomes clearer when BuzzFeed hired its first head of licensing Eric Karp in 2017 and started working to establish brands through the years as Nifty, Tasty, and Goodful (Ha, 2017). With its "Gift Guide" getting mature, BuzzFeed evolves to a trustworthy place to sell things, as Figure 12 (Willens, 2017). It is "designed to respond to queries people make not only on BuzzFeed's own properties but across platforms like Google and Amazon and using sales data gathered by Skimlinks" (ibid.), which it's another example of the in-depth use of data. With more than a dozen commerce writers, BuzzFeed is devoted to this search-retail route.
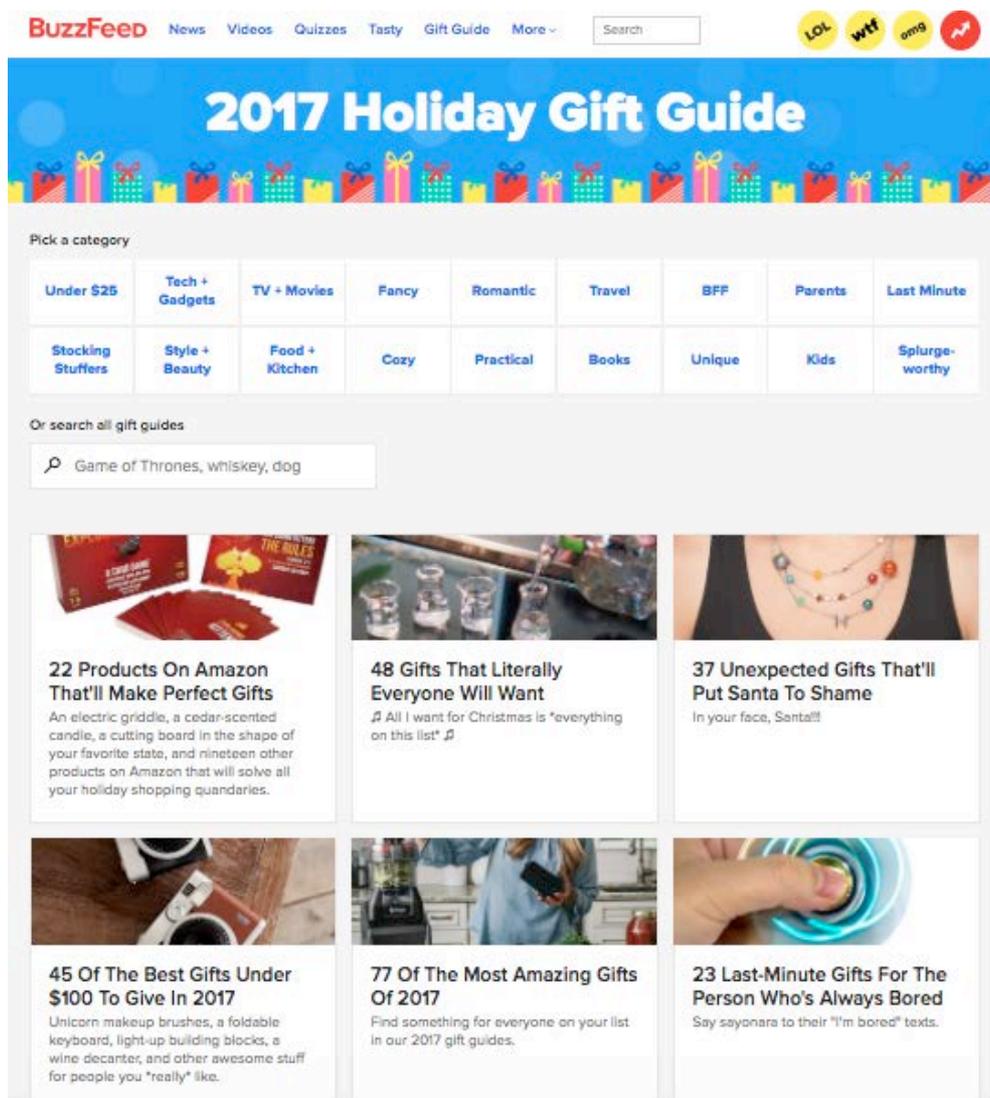
Figure 12 - Interface 2017, Gift Guide Page (Source: BuzzFeed.com)

In 2017, BuzzFeed finally embraced programmatic ads (Sluis, 2017). With its root in native ads, it could retarget the audience by analyzing the users' data as Blom, VP of branded distribution in BuzzFeed, said. "The beauty of data and audience development is that we can control the message we deliver down the audience, platform and even time of day we reach the person with a message." (ibid.)

The Nine Boxes also applies transmedia storytelling to a certain extent with increasing commerce, merchandises, online and offline activities. BuzzFeed's food series "Worth It" launched its third season with "a three-week event across the country where 150 restaurants featured on Worth It" (Main, 2017). BuzzFeed, as an online-only entity, started to focus on creating experiences for the audience in real life.

Discussion and Conclusion

BuzzFeed grew from a business that is based on listicles, quizzes, viral content, and native ads to a business that had been replicated by media organizations. BuzzFeed, Vice, Vox, and other digital native companies have been succeeding with their

businesses in comparison to the legacy companies. Replicating the printing news model is recognized as a failure for traditional media. To adapt to an environment where the information is public, it is necessary to understand the audience and create relevant content with a certain quality standard.

These digital native companies have come to dominate the news culture, mainly through social media, such as Facebook and Twitter. Data is the new "secret" weapon used to create attractive content. BuzzFeed gained a mass audience via viral content and could realign their business model to deliver more than entertainment, offering quality investigative journalism and video production.

Facebook and Google are destroying the news industry through sophisticated algorithms to customize the ads. Media plays a crucial role in shaping a robust democracy and make people aware of various social, political and economic activities happening around the world. News has the responsibility to guarantee democracy through stories that enlighten people and develop own judgments about issues.

The paywalls are bad for democracy, once they build a wall that divides audiences to the public information. As Peretti states in an interview, "[i]f you are thinking about an electorate, the subscription model in media doesn't support the broad public" (Roettgers, 2017). BuzzFeed goes to the opposite direction, providing access to information to the wider audience serving as a platform of public good.

Media companies are merging or buying each other in order to be stronger and waning competitors, like Axel Springer, a German publisher, bought Business Insider in 2015 (The Economist, 2015). This movement will lead to the creation of an oligopoly, which may dominate the news and media industry and impose rules as tech companies are doing. It isn't an option for democracy have few speakers in the name of the society.

Migrating to multiple revenue streams, BuzzFeed makes a sustainable business that can compete with the strong forces in the industry. The new place of BuzzFeed as a digital content producer using data as a source to understand their audience put them one step ahead. The perception and scalability of the business model make them prepared for a new start in the digital media industry, which will ensure that they have new opportunities to grow and innovate.

References

Beaujon. A. (2017). BuzzFeed CEO: 'We drive the trains' on Facebook's 'railroad tracks'. Retrieved December 18, 2017, from https://www.poynter.org/news/BuzzFeed-ceo-we-drive-trains-facebooks-railroad-tracks

Bell, D. (1979). Thinking ahead. Harvard Business Review, 57(3), 20-42.

Benci, T. (2013). Making Your Dealership Customer Wise-Book One. 24-25.

Berkhead, S. (2017, October 10). IJNet. Retrieved November 19, 2017, from https://ijnet.org/en/blog/study-shows-tech-revolution-may-be-leaving-newsrooms-behind

Bilton, R. (2017, December 13). "The media is in crisis": Jonah Peretti lays out his vision for a more diversified BuzzFeed. Retrieved December 19, 2017, from http://www.niemanlab.org/2017/12/the-media-is-in-crisis-jonah-peretti-lays-out-his-vision-for-a-more-diversified-BuzzFeed/

Blom, J. N., & Hansen, K. R. (2015). Click bait: Forward-reference as lure in online news headlines. *Journal of Pragmatics*, *76*, 87-100.

Boler, M. (Ed.). (2010). Digital media and democracy: Tactics in hard times. Mit Press.

Chen, Y., & Rubin, V. L. (2017). Perceptions of Clickbait: A Q-Methodology Approach. In *Proceedings of the 45th Annual Conference of The Canadian Association for Information Science/L'Association canadienne des sciences de l'information (CAIS/ACSI2017), Ryerson University, Toronto, May 31-June 2, 2017*.

Cornes, R., & Sandler, T. (1996). *The theory of externalities, public goods, and club goods*. Cambridge University Press.

Cunningham, S., & Turnbull, S. (2014). *The media & communications in Australia*. Crows Nest, NSW: Allen & Unwin.

Dawkins, R. (2016). *The selfish gene*. Oxford university press.

De Long, J. B., & Froomkin, A. M. (1998). The next economy. *Internet Publishing and Beyond: The Economics of Digital Information and Intellecutal Property. MIT Press, Cambridge, Massachusetts*.

Dutton, W. H. (Ed.). (2013). *The Oxford handbook of Internet studies*. Oxford University Press.

Ember, S. (2016, September 05). BuzzFeed Regroups as Media Turns Video-Centric. Retrieved December 18, 2017, from https://www.nytimes.com/2016/09/06/business/media/BuzzFeed-regroups-as-media-industry-turns-to-video.html

Fortune Magazine Video (2014, July 15). Retrieved December 18, 2017, from https://www.youtube.com/watch?v=t_w-lscnhEk&t=846s

Frampton, B. (2015). Clickbait: The changing face of online journalism. BBC News, 14.

Franklin, B., & Jones, A. R. (2013). Digital Journalism.

Gallagher, F. (2015). *How Does BuzzFeed Make Money?*. [online] Tech Times. Available at: http://www.techtimes.com/articles/38013/20150306/BuzzFeed-make-money.htm [Accessed 20 Sep. 2017].

Garrahan, M. (2017, January 19). BuzzFeed and online media rivals seek new models. Retrieved December 17, 2017, from https://www.ft.com/content/e1b7e23c-dde5-11e6-9d7c-be108f1c1dce

Godwin, M. (1994). Meme, counter-meme. *Wired*, *2*(10), 10.

Ha, A. (2017, August 10). BuzzFeed hires Eric Karp as its first head of licensing. Retrieved December 19, 2017, from https://techcrunch.com/2017/08/10/buzzfeed-head-of-licensing/

ICFJ (2017, October 05). A Study of Technology in Newsrooms – ICFJ. Retrieved December 18, 2017, from https://medium.icfj.org/a-study-of-technology-in-newsrooms-cea3252ce5df

Jenkins, H. (2006). Convergence culture: Where old and new media collide. NYU press.

Kafka, P. (2017, November 29). BuzzFeed is laying off 100 employees after missing its revenue goals. Retrieved December 16, 2017, from https://www.recode.net/2017/11/29/16715350/BuzzFeed-lays-off-100-greg-coleman-jonah-peretti-revenue-miss

Launch Digital Marketing (2012, September 26). *What Are UTM Codes and How Do You Use Them?*. Retrieved December 18, 2017, from https://www.launchdigitalmarketing.com/what-are-utm-codes/

Liscio, Z. (2016, April 21). What Networks Does BuzzFeed Actually Use? Retrieved December 18, 2017, from http://blog.naytev.com/what-networks-does-BuzzFeed-use/

Liscio, Z. (2016, April 12). What is BuzzFeed, really? Retrieved December 18, 2017, from http://blog.naytev.com/BuzzFeed-networks/

Main, S. (2017, October 05). Why BuzzFeed Is Hosting Real-Life Events to Promote Its Digital Shows. Retrieved December 19, 2017, from http://www.adweek.com/tv-video/why-buzzfeed-is-hosting-real-life-events-to-promote-its-digital-shows/

McManus, J. H. (2009). The commercialization of news. *The handbook of journalism studies*, 218-235.

Newman, N., Fletcher, R., Kalogeropoulos, A., Levy, D. A., & Nielsen, R. K. (2017). Reuters Institute Digital News Report 2017.

Nguyen, D., Kelleher, A., & Kelleher, A. (2015, April 27). Introducing Pound: Process for Optimizing and Understanding Network Diffusion. Retrieved December 18, 2017, from https://www.BuzzFeed.com/daozers/introducing-pound-process-for-optimizing-and-understanding-n?utm_term=.nsPY6VQaL#.ro80N452g

Peretti, J. (2015, October 23). A Cross-Platform, Global Network. Retrieved December 20, 2017, from https://www.buzzfeed.com/jonah/2015memo

Peretti, J. (2017, December 13). Building Out Our Multi-Revenue Model. Retrieved December 19, 2017, from https://www.buzzfeed.com/jonah/9-boxes

Robischon, N. (2016). How BuzzFeed's Jonah Peretti Is Building A 100-Year Media Company. [online] Fast Company. Available at: https://www.fastcompany.com/3056057/how-BuzzFeeds-jonah-peretti-is-building-a-100-year-media-company [Accessed 20 Sep. 2017].

Roettgers, J. (2017, October 18). BuzzFeed CEO Jonah Peretti: Paywalls Are Bad for Democracy. Retrieved December 19, 2017, from http://variety.com/2017/digital/news/buzzfeed-jonah-peretti-paywalls-democracy-1202593489/

Rogers, E. M. (2010). Diffusion of innovations. Simon and Schuster.

Saba, J. (2013). *Beyond cute cats: How BuzzFeed is reinventing itself.* [online] U.S. Available at: https://www.reuters.com/article/us-usa-media-BuzzFeed/beyond-cute-cats-how-BuzzFeed-is-reinventing-itself-idUSBREA1M0IQ20140223 [Accessed 20 Sep. 2017].

Sebastian, M. (2015). New York Times, BuzzFeed to Publish Directly to Facebook. Retrieved December 18, 2017, from http://adage.com/article/digital/york-times-BuzzFeed-publish-directly-facebook/298589/

Shapiro, C., & Varian, H. R. (1999). Networks and positive feedback. Information rules: A strategic guide to the network economy, 173-225.

Shmanske, S. (1986). News as a public good: cooperative ownership, price commitments, and the success of the Associated Press. *Business History Review*, 60(1), 55-80.

Sillito, D. (2016, February 12). Independent to cease as print edition. Retrieved December 16, 2017, from http://www.bbc.com/news/uk-35561145

Sluis, S. (2017, September 07). After Avoiding It For Years, BuzzFeed Finally Plots A Programmatic Road Map. Retrieved December 19, 2017, from https://adexchanger.com/the-sell-sider/avoiding-years-buzzfeed-finally-plots-programmatic-road-map/

Spangler, T. (2014, September 19). Why BuzzFeed Is Launching Its Own Hollywood Studio. Retrieved December 19, 2017, from http://variety.com/2014/digital/news/why-buzzfeed-is-launching-its-own-hollywood-studio-1201279821/

Srnicek, N. (2017, August 30). We need to nationalise Google, Facebook and Amazon. Here's why | Nick Srnicek. Retrieved December 16, 2017, from https://www.theguardian.com/commentisfree/2017/aug/30/nationalise-google-facebook-amazon-data-monopoly-platform-public-interest

Stahl, M. J., & Grigsby, D. W. (1997). Strategic management: total quality and global competition. Wiley.

Stevens, L. (2017, October 18). BuzzFeed CEO: Google, Facebook Should Share More Revenue. Retrieved December 19, 2017, from https://www.wsj.com/articles/BuzzFeed-ceo-google-facebook-should-share-more-revenue-1508356543?mod=e2fb

Taylor, H. and Jackson, J. (2014). *Different beasts for a new media: Why BuzzFeed and Vice have less in common than you think*. [online] Themediabriefing.com. Available at: https://www.themediabriefing.com/article/BuzzFeed-vice-comparison-not-the-same [Accessed 20 Sep. 2017].

Teece, D. J. (2010). Business models, business strategy and innovation. *Long range planning*, 43(2), 172-194.

The Economist. (2015, November 19). Up against the paywall. Retrieved December 19, 2017, from https://www.economist.com/news/business/21678799-many-publishers-still-see-little-alternative-continual-cutbacks-up-against-paywall

Toffler, A., & Alvin, T. (1981). The third wave. New York: Bantam books.

Tully, K. (2014, November 4). 39 Overly Adorable Kittens To Brighten Your Day. Retrieved from https://www.BuzzFeed.com/kaelintully/dont-stop-me-now-im-havin-such-a-good-time-yea-im-a-kitten?utm_term=.ll22Edzz9L#.cdrODlVVGN

Turgeon, V. (2017, December 11). The Difference Between Sponsored Content and Native Advertising. Retrieved December 18, 2017, from https://www.brandpoint.com/blog/native-advertising-vs-sponsored-content-whats-the-difference/

Van Dijck, J. (2009). Users like you? Theorizing agency in user-generated content. Media, culture & society, 31(1), 41-58.

Voigt, K. I., Buliga, O., & Michl, K. (2016). *Business Model Pioneers: How Innovators Successfully Implement New Business Models*. Springer.

Wang, S. (2017, September 19). *IJNet*. Retrieved December 17, 2017, from https://ijnet.org/en/blog/adaptation-ab-testing-and-analytics-how-BuzzFeed-optimizes-news-its-audience.

Watts, D. J., Peretti, J., & Frumin, M. (2007). Viral marketing for the real world. Harvard Business School Pub.

Webster, F. (2006). *Post-Industrial Society: Daniel Bell*. Theories of the Information Society, 3rd Ed., 32–59. Abingdon, Oxon, UK & NY, US: Routledge.

Weimer, D. L., & Vining, A. R. (2017). *Policy analysis: Concepts and practice*. Taylor & Francis.

Willens, N. 1. (2017, November 15). BuzzFeed now has 19 people writing commerce content. Retrieved December 19, 2017, from https://digiday.com/media/buzzfeed-now-19-people-writing-commerce-content/

Wilson, F. (2006, March 23). AVC. Retrieved November 20, 2017, from http://avc.com/2006/03/my_favorite_bus/

Woolf, M. (2015). Quantifying the Clickbait and Linkbait in BuzzFeed Article Titles. Retrieved December 18, 2017, from http://minimaxir.com/2015/01/linkbait/

Contact emails: mdelim17@student.aau.dk
                    rzhou17@student.aau.dk

The Significance of the Concept of Budi in the Malay Worldview: An Analysis of the Malaysian Animated Film Putih

Juaina Ahmad Fadzil, MARA University of Technology (UiTM), Malaysia
Sanghamitra Dalal, MARA University of Technology (UiTM), Malaysia

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

Abstract
This paper discusses the Malay moral values based on the concept of *Budi* and its application through the portrayal of selected characters in the Malaysian animated film *Putih* (2001). The method of analysis employs the academic study of Lim Kim Hui (2003a)'s *Budi* and its networks (*akal*, *hati*, *bicara*, *bahasa*/*pekerti* and *daya*) and it includes my attempt to argue that the thought processes as well as actions of the characters reflect the Malay cultural values originated from the concept of *Budi*. The Malay society gives importance to achieving as well as preserving harmony rather than personal gain and *Budi* governs the rules concerning their relationship. The practice of Budi which is often associated with positive values can also be discussed from the negative aspect. The characters with the understanding of the Malay culture both practice and manipulate *Budi* to suit their roles as either the protagonist or antagonist in the animated film. The protagonist who stays true to the value of *Budi* practices it with moderation and is set to be an example of an ideal Malay individual. On the other hand, the opposing characters manipulate *Budi* in order to fulfil their evil schemes. Consequently, my paper attempts to argue that the concept of *Budi* is extremely significant in the Malay worldview through the analysis of the characters in the animated film *Putih*.

Keywords: *Budi, Budi* networks, Malay worldview, Malay culture

iafor

The International Academic Forum
www.iafor.org

Introduction

In this paper, I will analyse the Malaysian animated film *Putih* (2001) and examine how the Malay concept of *Budi* functions as a primary influence for constructing and motivating the major characters and their actions in the film. *Putih* is produced by a subsidiary of Eurofine called Fine Animation (Hassan Muthalib, 2016) and it is the second animated film produced in Malaysia. Besides being inspired by the well-known Malaysian and Indonesian folklore *Bawang Putih, Bawang Merah* (translated as garlic and shallot), it also follows a plotline which is similar to the notable Western fairy tale *Cinderella*. It recounts the story of a young beautiful, kind and humble Malay girl who endures a miserable existence with her stepmother *Mak Kundur* as well as her stepsister *Merah* in the Malay Peninsula during earlier times. After enduring severe oppression and maltreatment, *Putih*'s life takes a fortunate turn when she accidentally meets and eventually marries a prince named *Putera Aftus*. In the course of my analysis, I will particularly focus on the behaviour and actions demonstrated by the protagonists, *Putih*, her mother *Labu/ Mak Labu*, her stepmother *Kundur/ Mak Kundur* and her stepsister *Merah* by utilizing the motifs signified by the concept of *Budi* in order to argue that the concept of Budi is intrinsic to the fundamental ethos of the Malay world-view.

The Concept of *Budi* in the Malay Worldview

In Malaysia, the concept of *Budi* belongs to the category which represents goodness. During ancient times, the Malays believed that humans consist of the mind and body. The body, along with its organs, will eventually perish, but not the "mind". In this context, the "mind" is related to the elements of the unseen such as thoughts, feeling, *nyawa* (life), *semangat* (soul/spirit) as well as the remnants of what has been left such as *Budi* (kindness, virtue etc) and *Badi* (bad influence). According to Ismail Hamid (1991), *semangat* is divided into good and bad. The good *semangat* is associated with paddy (*semangat padi*), while *semangat jahat* (evil spirit) is often associated with *biawak* (monitor lizard). Based on his findings on various proverbs, Lim (2003a) believes that *Budi* originates from the concept of *semangat padi* and that the notion of *Budi* is developed due to existing Malay proverbs which associate paddy with the virtues of *Budi*. This is the basis of what the Malays believe during an occurrence of an event caused by either the *semangat baik* (good spirit) or *semangat jahat* (evil spirit). Hence the worldview of the Malays back then has established and laid the foundation of the dualistic opposing understanding of good as well as bad and today, the evolution of cultures and beliefs in Malaysia has further enhanced and shaped the values of what outlines the comprehension of goodness.

The Malays are often described as gentle and polite, displaying humility as well as being cautious when speaking or behaving in order to present good character and conduct which is also known as *sopan santun* (social grace). These positive traits relate to *Budi*, a term originated from the Sanskrit word *Buddhi*, meaning wisdom, understanding or intellect. *Budi* is not to be labelled a simple term because it carries with it more than one meaning and therefore, should be perceived as '*Budi* complex' (Romlah Ramli, 2013), which in the Malay vocabulary is further extended to include ethics to accommodate the culture as well as the ways of thinking. Tham (1970) suggests that the Malay social relationships revolve around the '*Budi* complex'. It constructs the idea for individuals to behave in accordance to positive values such as

generosity, respect, sincerity, righteousness and discretion. Individuals should also incorporate the feeling of shame and embarrassment for themselves and for others. This encourages a person to be sensitive and concerned for oneself as well as other people (Dahlan, 1991). Although many recent studies on Budi have emerged in the past decade (Aminudin Mansor, 2008; Abdul Halim Ali, 2009; Noor Aina, 2011; Hashim Musa, Normahdiah, Rozita , & Siti Sarah, 2012; Zaireeni, 2014; Abdul Malik, 2015; Nor Hashimah , 2015; Wan Norhasniah, 2016), I will focus on Lim Kim Hui's analysis of the concept of *Budi*. Lim Kim Hui is one of the primary predecessors who has initiated the process of exploring *Budi* within an academic context. His analysis is based on examining the Malay proverbs in order to construct a structural analysis of the Malay ways of thinking and behaving, which I believe is relevant and helpful to my research.

The values of the Malay culture have undergone evolutions in their beliefs from animism to Hinduism, from Buddhism to Islam (Winstedt, 1982). Islam was introduced to the Malays during the rise of the great port of Malacca back in the 15th century and today, *Budi* in the Malay worldview is heavily associated with the values taught in Islam (Aminudin Mansor, 2008; Hashim Musa, 2008; Hashim Musa, Normahdiah, Rozita , & Siti Sarah, 2012; Abdul Malik, 2015), which has become the national religion of Malaysia. The teachings of Islam encourage the use of politeness in language, which in a way reflects the *akal Budi* of the Malays. It also outlines the manners for interaction that forbids Muslims from offending or disrespecting others. Islam is a religion that promotes courtesy as well as gentleness of speech. It also promotes practicing moderation that will elevate one's dignity as well as personality. In addition, mannerism of speeches as outlined by the Islamic ethics will lead its practitioners to be respected by others and at the same time generate harmony between religion, race, and nation (Norfazila Ab. Hamid , Nasimah Abdullah, & Lubna Abd. Rahman, 2017). Although the concept of *Budi* and Islam are closely associated with each other, the concept of *Budi* as Lim has researched however, focuses on the ancient Malay minds, prior to the arrival of Islam. Lim has suggested that according to the Malay worldview, the purpose of an argument is the search for truth, goodness and beauty. It is not to determine a winner of the argument but to leave each party with positive values that can be practiced and passed down to the next generation. The Malays view direct confrontations as an impolite action because of the risk of displaying certain behaviours or speeches might embarrass oneself as well as offend others besides promoting negativity within the society. This perception is reinforced with the fact that the Malays hold high regards and respect towards older people as well as those of higher rank. Respect is highly valued and therefore, the Malays are more careful towards their superiors and seek to find ways to avoid causing shame or defeat in any confrontational situation. Through *Budi*, the practice of avoiding direct confrontations has resulted in the use of other mediums of communication such as folktales, songs and proverbs, whereby advices and criticism are masked with metaphors as well as decorative words (Lim, 2003a; Hassan Ahmad , 2003; Lim, 2010; Nor Hashimah , 2015; Nur Afiqah & Nor Hashimah, 2015; Suriati & Nor Hashimah, 2016; Julaina, Nor Hashimah, & Junaini, 2017). The act of backtracking or withdrawing from an argument is also considered honourable for the purpose of avoiding larger confrontations. Such norms of social conduct promote the usage of both the *akal* (intellect) and *hati* (heart) in which the intellect and feeling should be utilized in consideration of the other party.

In his discussion of *Budi*, Lim Kim Hui (2003b) has identified and charted out the networks of *Budi* into a Molecular form, which branches out into five other interrelated categories: *akal* (intellect)*, bahasa/ pekerti* (referring to the moral behaviour or moral character and action), *hati* (heart)*, bicara* (the well-mannered way of communicating) and *daya* (contribution to the practical aspect/ *budaya*) as shown in Figure 1.
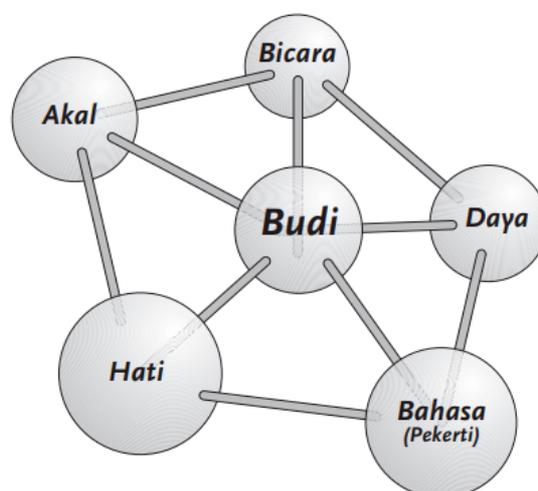
Figure 1: Lim Kim Hui's Molecurization of *Budi* (Lim, 2003b)*.*

Each branch, like an atom in a molecular structure, remains an integral part of the motif of *Budi* and cannot be detached from its central core of the idea. Therefore, sometimes when the concept of *Budi* is discussed, some authors might refer to '*akal Budi*' or '*hati Budi*' as '*Budi*' instead, because they are also known as *Budi* or at least a part of the *Budi* complex. Consequently, a lot of studies on *Budi* focus on the perspectives of *akal Budi* and *hati Budi* because they are considered as being a larger part of *Budi* as the other interrelated elements such as *bicara* and *daya* are formed through the usage of the *akal* and *hati* (Aminudin Mansor, 2008). Eventually, the practice of *Budi* and its networks will lead a person to become a *Budiman* (a person of *Budi* or a wise person). *Budi* reflects the Malay cultural values at the highest state. A person of such status, who is called a *Budiman*, is expected to display all-rounded positive virtues. A *Budiman* should be able to use their intellect in a thoughtful way to consider the realities of reasons and at the same time be able to utilize the gentleness of their heart to convey positive messages to other people. In doing so, the person displaying good character and conduct will become an example to the others and contribute to the betterment of the society. However, in spite of all its positive connotations, *Budi* can also be consciously or unconsciously used in a negative way, which Lim has referred to as 'pure *Budi*'. His discussions include the results of practicing *Budi* in an extreme manner and without guidance which may lead a person simultaneously to overreact (*mengada-ngada*) and self-degrade (*menghina diri*) instead of displaying the expected humbleness. *Budi* can also be used consciously in a negative way when a person literally plays with *Budi* (*bermain akal* (*Budi*)). *Bermain Budi* means "*mengenakan tipu daya* (*tipu muslihat*)" (Kamus Dewan Edisi Keempat, 2018) or translated as using the intellect to deceive. Therefore, in order to stay true to the values of *Budi*, it should be practiced in moderation, and this is also one of the elements of the Malay social values (Hashim Musa, Normahdiah, Rozita , & Siti Sarah, 2012). Both positive as well as negative perspectives of *Budi* will be

considered as I examine the major characters and their actions in my selected animated film *Putih* in the following section.

The Role of *Budi* as demonstrated by the Characters in *Putih*

The adaptation of the animated film *Putih* from the text *Bawang Putih Bawang Merah* has gone through some modifications in term of the title, the characters as well as events. However, the elements of values that are portrayed in the animated film are similar to the original text and have been designed to fit into a narrative style which is suitable for the current spectator (Tengku Intan Marlina, Hashim, Madiawati, & Nur Hamizah, 2014). The main character in the animated film is *Putih* and she is the daughter of the first wife, *Mak Labu*. *Mak Labu*'s husband, *Pak Sukam* married a second wife named *Mak Kundur* and together, they have a daughter, close to the age of *Putih*, who is named *Merah*. The animated film begins with an introduction to the living conditions of the characters after the death of *Putih*'s father. *Putih* and her mother are subjected to daily abuses and forced labour while *Mak Kundur* and *Merah* live a comfortable life in the same house. The animated film shows *Putih* and her mother as the practitioners of *Budi* whilst *Mak Kundur* and *Merah* possess oppositional characteristics. In the Malay worldview, *Budi* is related to the positive attributes of paddy (Lim, 2003a; Julaina, Nor Hashimah, & Junaini, 2017) which is associated with wisdom and humbleness and as the *Malay* proverb goes "*bawa resmi padi, semakin berisi semakin tunduk*" which means 'follow the nature of paddy, the more it possesses the more it will bow' (Lim, 2003a), whilst the binary opposite of paddy is *lalang* (weedy-grass) and is associated with negative attributes such as arrogance, pride and greed as demonstrated by the characters *Mak Kundur* and *Merah*. This metaphor is also re-enforced by the fact that *Mak Labu* is left with the paddy field while *Mak Kundur* is left with the house that they are living in (which they were supposed to be sharing) by their deceased husband.

Although *Mak Labu* is killed early in the animated film, she plays an important role in forbidding *Putih* to confront or talk about *Mak Kundur* or *Merah* behind their backs because the act of openly disagreeing with an older person is deemed unacceptable in the Malay society. In a scene after being harshly treated by *Mak Kundur, Putih* expresses her thoughts to her mother that *Mak Kundur* should not have treated them the way she does. The truth of her words is dismissed by her mother as *Putih* is told not to say anything negative in regards to her stepmother. In a way, *Mak Labu* is a supportive character who constantly reminds *Putih* to practice the characteristics of *hati Budi* and supresses her negativity. In order to practice *Budi,* one has to be steadfast in his or her act of patience. This is because many others would display acts and speeches that are meant to be demeaning to a person. Fighting a person back with the same method of negativity would lead a person astray from the true path of *Budi* as he or she is required to confront such situations through a discrete manner. *Budi* highlights the positive thinking that one should possess, even when faced with a person of less desirable manner. One should never misjudge a person based on his or her appearance and should always be kind to others. As example of bearing attributes of a *wanita Budiman* (lady of *Budi*), both *Putih* and *Mak Labu* demonstrate the characteristics of being kind to not only people but even to animals. In one scene, *Mak Labu* is washing clothes next to the river when a fish surfaces (*kaloi / gourami*). *Mak Labu* manages to catch the fish for her family's meal but eventually sympathizes

with the fish and decides to let it go when she sees the fish's younglings. *Putih* also portrays kindness to animals in which she befriends a cat, *Gemo* and a rat, *Mikus*.

Lim (2003a) states that the Malays practice *Budi* with moderation in order to avoid undesirable outcomes due to 'pure *Budi*'. *Budi* that is practiced to its extremity might cause a person to build up his or her suppression to such an extent that might risk sudden emotional outbursts such as *amok, latah* (involuntary verbal expressions due to surprise) and even *rajuk* (sulking). *Putih* is portrayed as a person of *Budi* and tries her best not to display any sort of negativity. However, *Putih* is also portrayed as a person who is willing to directly reject instructions that are harmful to the wellbeing of herself and especially her mother. The scene which describes *Putih's* moderation in practicing *Budi* is when she defends the rights to her mother's paddy field. After the death of *Mak Labu* (from drowning after being pushed into the river by *Mak Kundur*), *Mak Kundur's* demeanour towards *Putih* changes drastically into gentleness. This is due to the conversation that *Mak Kundur* has heard between *Putih* and *Mak Labu* regarding their intention to move out. *Putih* manages to convince her mother that they could do well together away from *Mak Kundur* because they have the paddy field as a means to support themselves. When *Putih* is grieving for her mother, *Mak Kundur* suddenly becomes gentle and even permits her to refrain from doing any household chores. At the same time, *Mak Kundur* works discreetly on ways to ask *Putih* to surrender the paddy field to her. However, *Putih* is adamant about keeping the paddy field which immediately results in sustained daily abuse. Although such action produces an undesirable outcome, in another sense, *Putih* still has something valuable to hold on to and does not surrender it under any circumstances.

In the initial part of the animated film, *Putih* is portrayed as a person of kindness and patience, and also as a person who is a practitioner of *hati Budi*. In the latter part of the animated film, it is revealed that *Putih* is also intelligent as she demonstrates her *akal Budi* in a way that has led to the victory of the kingdom of *Tanjung Pura* against an enemy army after she married the prince, *Putera Aftus*. According to the original version of the folklore, the story would have ended after the marriage. The animated film, however, extends its narrative to include a war segment towards the end of the film in an attempt to highlight *Putih's akal Budi*. When *Putera Aftus's* father, *Raja Aristun Shah* is informed of the enemy army of *Raja Aria Bupala* that has crossed the border into *Tanjung Pura*, *Putera Aftus* is being appointed to lead their own army. In the next scene, *Putera Aftus* goes to his room to inform *Putih* about the incoming war that will commence the next day. *Putih* immediately says that she wants to follow but her husband dismisses her request out of fear for her safety. In an attempt to explain her reasons, she is patient and gentle in her persuasion and eventually the prince agrees with her reasoning. The next scene shows *Putih* making a request to her rat friend, *Mikus* to attack the enemy and their supplies. The attack by the rats causes a few enemy soldiers to fall ill however it is not enough to not stop the march of the enemy. *Putih* then suggests that the army should dig trenches as their first line of defence. The plan is successfully carried out and the prince's army wins the battle with minimum casualties. The animated film highlights *Putih's* wisdom through the prince's acknowledgement of his wife *Putih* being beautiful and clever.

In contrast to *Putih* and her mother, *Mak Kundur* and *Merah* have been portrayed as evil characters with various negative traits such as lazy, hot tempered and others. Despite that, their actions and demeanours paint them as a pair who understand the

cultural values of the Malays that are rooted in *Budi.* For instance, in a scene when *Merah* hears someone calling her chubby at the market area, she immediately attempts to harm the man and threatens to shove a stone into his mouth. Her mother stops her and pulls her away, saying that such action would bring shame to her as other people are looking at them. This shows the level of understanding of the Malay culture by these characters, especially by *Mak Kundur* because most of the evil schemes are planned by her. *Mak Kundur,* being the elder would naturally know the customs and traditions of the Malay people which is rooted in the notion of *Budi.* Although this seems to label her as a wise person, her actions and speeches with the intention to harm others paints her as a person of true evil. These characters feel the need to show good behaviour and speech in front of others due to the expectation of avoiding others' criticism or gossips. Hence they are painted as hypocrites whose actions and speeches are intended to 'save their faces' or to avoid humiliation. In addition, this understanding of the Malay culture also enables *Mak Kundur* and *Merah* to perform acts of *bermain Budi* (playing with *Budi*) or manipulating *Budi* in order to gain benefits. This is because in the Malay worldview, once a favour is given to a person, that particular person should try his or her best to repay the act of kindness. This kind of ideology contributes to the perception of expectation upon a given favour. Therefore in certain circumstances, people may show kindness towards others for a return of a bigger favour in which the other party could hardly refuse. For example, by treating *Putih* with kindness, *Mak Kundur* tries to persuade *Putih* to give up her paddy field.

In another scene, knowing that *Putih* is kind, *Mak Kundur* pretends to be sick and asks *Putih* to fetch medicine from another village so that they could catch the fish which *Putih* had called 'mother' and feed it to *Putih* in order to hurt her. Throughout the animated film, *Mak Kundur* and *Merah* continuously slander *Putih* so that *Merah* would stand out as the only daughter in the family who is bestowed with the positive virtues of *Budi.* All of their actions are meant to feed their selfish greed in order to live a comfortable, carefree life. They do not consider the result of their actions that befall their victims as evil, but as a stepping stone to fulfil their objectives. Despite having the upper hand of constantly torturing *Putih* physically, mentally and verbally, they are plagued by jealousy over every little comfort that *Putih* gains. They are even more jealous of the fact that it was *Putih* who gets married to the prince and not *Merah* even though *Putih* still treats them with care after her move to the palace. During a scene after the war and towards the end of the animated film, *Putih* is charged with having an illicit affair with *Sulong,* who is a military commander as well as a friend of the prince. This causes the king to banish both *Putih* and *Sulong* from the palace. Later, it is revealed that *Mak Kundur* and *Merah* are involved in scandalizing *Putih* and their conspiracy is discovered by *Datuk Bendahara* (vizier) who is the enemy spy. After being begged to keep the source of scandal as a secret, *Datuk Bendahara* agrees in exchange for a favour. Feeling indebted (*terhutang Budi*), both women agreed to his plan. At that time, the leader of the king's enemy, *Auwidicu* is already imprisoned after launching a war and failing to claim the throne. *Auwidicu* and *Datuk Bendahara* are affiliated to one another with the same ambition to conquer the country. By being imprisoned, *Datuk Bendahara* is worried that *Auwidicu* might reveal their affiliation which might jeopardize *Datuk Bendahara*'s position in the palace. Therefore, in order to permanently silent him, *Merah* is given the instruction to poison *Auwidicu*'s food, but when her attempt to poison is discovered, she blurts out the truth in self-defence. Drenched with panic and desperate to redeem himself,

Datuk Bendahara reveals that *Mak Kundur* and *Merah* have slandered *Putih* with the news of having an illicit affair with *Sulong*. As punishment for their crimes, *Raja Aristun* sentences them to work in the palace until their death. Following the scene, *Putera Aftus* is seen searching for *Putih* and the two of them are re-united.

Conclusion

Eventually, the animated film and its primary protagonist, *Putih* encounters a happy ending by being steadfast to her practice of *Budi. Putih* remains a character consistently displaying good conduct and behaviour through the usage of her *hati Budi* and *akal Budi.* Such characteristics paint her as a *wanita Budiman* (lady of *Budi*)*,* presenting all-rounded virtues bringing people, including the spectator into the folds of appreciation. The spectator, especially a local, who is deeply influenced by the Malay culture which is imbued with the values of *Budi*, gradually warms up to the main protagonist, *Putih* through its contrast representation of the moral values of *Budi*. This unconscious acceptance of *Putih* is due to the spectator's value judgement that is based on *Budi,* shaped by both its negative and positive elements. The spectator would acknowledge the portrayal of *Putih* as a character who withstands all kinds of abuses inflicted upon her for the ultimate purpose of achieving a harmonious outcome. Therefore, the perception of the idea of *Budi* can also shape the spectator's engagement with the characters and influence their judgement of the characters' actions as well as their utterances. Hence, I contend that the concept of *Budi*, in all its aspects, is extremely significant in considering the Malay world-view as it not only determines its cultural expressions such as the animated film, *Putih* but also influences the reaction and the reception of the spectator as well.

References

Abdul Halim Ali. (2009). Akal Budi dalam Sajak-sajak Dharmawijaya. *Jurnal e-Utama, 2*, 71-80.

Abdul Malik. (2015). *Kehalusan Budi dalam Karya Raja Ali Haji.* Tanjung Malim: Universiti Pendidikan Sultan Idris.

Aminudin Mansor. (2008). Konsep 'Akal Budi' dalam Sastera Melayu. *Jurnal ASWARA, 3*(2), 3-43.

Dahlan, H. M. (1991). Local Values in Intercultural Management. *Malaysian Management Review, 1*, 45-50.

Hashim Musa. (2008). Traditional Malay Poems: Reflections of Courteous Disposition, Gracious Speech and Supreme Wisdom of the Malay Psyche. *Malay Literature, 21*(1), 35-57.

Hashim Musa, Normahdiah, S., Rozita , C., & Siti Sarah, A. (2012). Hati Budi Melayu: Kajian Keperibadian Sosial Melayu Ke Arah Penjanaan Melayu Gemilang. *GEMA Online™ Journal of Language Studies, 12*(1), 163-181.

Hassan Ahmad . (2003). *Metafora Melayu: Bagaimana Pemikir Melayu Mencipta Makna dan Membentuk Epistemologinya.* Akademi Kajian Ketamadunan.

Hassan Muthalib. (2016). *From Mousedeer to Mouse: 70 Years of Malaysian Animation.* Kuala Lumpur: ASWARA.

Ismail Hamid. (1991). *Masyarakat dan budaya Melayu.* Kuala Lumpur: Dewan Bahasa dan Pustaka.

Julaina, N., Nor Hashimah, J., & Junaini, K. (2017). Elemen Dualisme dalam Peribahasa: Pendekatan Semantik Inkuisitif. *Melayu: Jurnal Antarabangsa Dunia Melayu, 10*(1), 67-89.

Kamus Dewan Edisi Keempat. (2018, January 10). Retrieved from Pusat Rujukan Persuratan Melayu: http://prpmv1.dbp.gov.my/Search.aspx?k=bermain+budi

Lim, K. (2003a). *Budi as the Malay Mind: A Philosophical Study of Malay Ways of Reasoning and Emotion in Peribahasa.* Hamburg: University of Hamburg.

Lim, K. (2003b). Budi as the Malay Mind. *IIAS Newsletter*, 31.

Lim, K. (2010). How Malay Proverbs Encode and Evaluate Emotion? A Paremiological Analysis. *Sari - International Journal of the Malay World and Civilisation, 28*(1), 57-81.

Noor Aina, D. (2011). Aplikasi Kaedah Analisis Kandungan: Gambaran Budi Bahasa dan Nilai Murni Orang Melayu dalam Buku Malay Courtesy. *Sari - International Journal of the Malay World and Civilisation, 29*(1), 121-136.

Nor Hashimah , J. (2015). Peribahasa 'Parasit' dan Akal Budi Melayu: Analisis Semantik Inkuisitif. *Seminar Antarabangsa Bangsa dan Sastera* (pp. 281-293). Bangi: Universiti Kebangsaan Malaysia.

Norfazila Ab. Hamid , Nasimah Abdullah, & Lubna Abd. Rahman. (2017). Sopan dan Santun dalam Berbahasa: Cerminan Akal Budi Masyarakat Melayu dan Islam. *Program Kolokui Pengajian Terjemah Siri 2.* Kajang: Kolej Universiti Islam Antarabangsa.

Nur Afiqah, W., & Nor Hashimah, J. (2015). Deria Rasa dalam Kiasan Melayu: Analisis Semantik Inkuisitif. *Pelestarian dan Perekayasaan Bahasa* (pp. 1-11). Kuala Lumpur: Dewan Bahasa dan Pustaka.

Romlah Ramli. (2013). Cultural Appropriate Communication in Malaysia: Budi Bahasa as Warranty Component in Malaysian Discourse. *Journal of Multicultural Discourses, 8*(1), 65-71. doi:10.1080/17447143.2012.753895

Suriati , Z., & Nor Hashimah, J. (2016). Konsep Ruang dalam Anggun Cik Tunggal: Analisis Semantik Inkuisitif. *Journal of Language Studies, 16*(3), 187-204.

Tengku Intan Marlina, T., Hashim, A., Madiawati, M., & Nur Hamizah, H. (2014). From Text to Animation: Adaptation of Bawang Putih Bawang Merah. *Malay Literature, 27*(2), 311-332.

Tham, S. (1970). Tradition, Values and Society Among the Malays. *Review of Southeast Asian Studies, 4*, 40-50.

Wan Norhasniah, W. (2016). The Influence of Budi-Islam Values on Tunku Abdul Rahman (Tunku) Leadership. *The European Proceedings of Social & Behavioural Sciences* (pp. 19-28). United Kingdom: Future Academy.

Zaireeni, A. (2014). The Concept of Gratitude (Budi) in Women's Political Participation: The Case Study of Women in Felda Ulu Tebrau, Johor, Malaysia. *International Journal of Arts & Sciences*, 525-535.

Audience in Reception Analysis Perspective

Amin Aminudin, Universitas Budi Luhur, Indonesia

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

Abstract
A year ahead of the 2019 presidential election, the euphoria of the democratic party has begun. Each camp prepares to prepare the five-year democracy party. Coordination measures continue to be encouraged by the support parties. the government's opposition party continues to act. Some have criticized the government's performance and also campaigned for cyberspace movements with the hashtag #2019GantiPresiden. The purpose of this study is to find out how the understanding and meaning of the audience about the hashtag #2019GantiPresiden. This study used a qualitative approach with a method of reception analysis. A receptive analysis was chosen to obtain an in-depth finding. There are ten audiences who become informers of this research. The ten informants have different backgrounds to obtain the representative data. Data completion techniques were conducted with In-depth Interview (in-depth interview) as well as documentation with the focus of research on the meaning of audiences with different backgrounds to the #2019GantiPresiden hashtag. The results showed overall (15 opinions) consisting of informants who plays as dominant reading that is 5 opinions, 5 opinions negotiated reading and there are 5 opinions that enter the oppositional reading. Differences in the social affiliation background of the informant gave dissent over the issue of #2019GantiPresiden. But not forever the individual in perceiving #2019GantiPresiden can represent his social affiliation.

Keywords: Analysis of Reception, Audience, New Media

iafor

The International Academic Forum
www.iafor.org

Introduction

In cyberspace, freedom becomes an element that is often echoed in the heyday of cyberspace is no exception for political interests. In the present era, for virtual world politics is considered a virtual world that is unlimited and has no law. This was revealed by Lawrence Lessig in the Laws of Cyberspace (1998) and John Perry Barlow in the Declaration of Independence of Cyberspace.[1]

being one of the most important areas in human life. Where this media allows a cosmopolitan society to be formed even in an unreal form. In cyberspace, geographical location is no longer the main and the speed of communication flow becomes an important determinant in this connection. Even from year to year the number of internet users continues to experience a very significant increase. In fact, according to a survey conducted by the Indonesian Internet Service Providers Association (APJII) stated that in 2017 the number of internet users in Indonesia reached 143.26 million
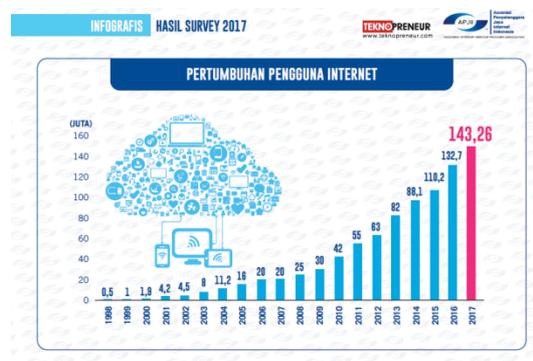
Figure 1.1
Data APJII 2017
(Source: apjii.org)

A year ahead of the 2019 presidential election, the euphoria of the democratic party has begun. Each camp prepared to prepare for the five-yearly democratic party. The coordination measures continue to be encouraged by the supporting parties. They discussed the figure of vice president who was right to be juxtaposed with Jokowi. While the opposition party continues to act. There have already been some scathing criticisms of the performance of the government and have also fostered the cyber movement with the hashtag # 2019GantiPresiden.

Hashtag # 2019GantiPresiden is a campaign / campaign initiated by PKS Mardani Ali Sera politician. this movement is considered constitutionally legitimate and as a political education for the nation. According to Mardani Ali Sera this movement according to the data and analysis that has been used. Where in his statement in an online media Merdeka.com stating:

"Movement # 2019GantiPresident is the antithesis of the movement that has been rolling, namely 'Two Periods' for Mr. Jokowi. This is also a legitimate, legal and constitutional movement this movement has three essence. First as a form of

---

[1]Jenkins, Henry, dan Thorburn, David. (Ed.). 2003. *Democracy and The New Media In Transition.* London: MIT Press. Hal 398

reminder that the presidential election is getting closer. This momentum becomes important because it wants to determine the fate of the nation for the next 5 years. But we judge and this is our constitutional right, we want # 2019 to replace a better president"[2]

Movement #2019GantiPresiden Crowded movements in the last few days on social media are considered to be a positive energy for Indonesia's democratic life. In addition, the existence of this movement is proof that the democratic climate is still healthy because people can still speak freely.

However, the most epic thing is the president's own comments about #2019GantiPresiden, which questions whether t-shirts can replace the president
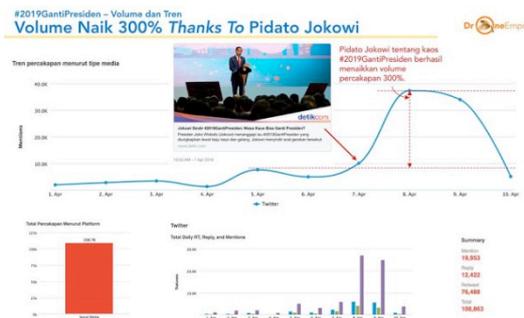
Figure 1.2
Jokowi Top Promoter #2019GantiPresiden[3]

From the trend of conversation volume, we see on April 8th, the total mention of the daily hashtag has increased very rapidly around 300%. Previously a maximum of 7 thousand per day, to 37 thousand on this date. Who is the top promoter of this increase?

From the trend chart, we can browse conversations in online media. On April 7, the day before, it was reported that President Jokowi insinuated hashtag *2019GantiPresiden*: "Masa kaus bisa ganti presiden?" and it took about half a day to get a massive response from citizens. The following day, this hashtag reached the peak of its popularity. Not even crowded in social media, only on Google Search Engine when the author wrote the word 2019, the first to appear was 2019 Ganti Presiden.
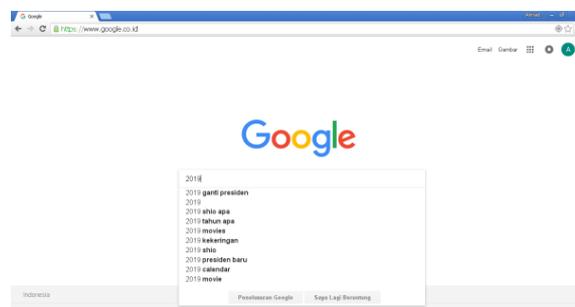
Figure 1.3
Screen Shoot Researchers from the Search Engines Google

---

[2]https://www.merdeka.com/politik/pdip-bela-jokowi-soal-2019gantipresiden-pemimpin-harus-harus-membangun-optimisme.html diakses tanggal 9 April 2018
[3]http://www.portal-islam.id/2018/04/social-network-analysis.html diakses tanggal 9 April 2018

Therefore, based on the description and explanation above, the title in the research that the researcher raised this time was "Audience in Reception Analysis Pespective (Audience Reception Analysis to Hashtag #2019GantiPresiden)".

I. THEORITICAL FRAMEWORK

Mass communication

Mass communication is one of several social communication processes. The term "mass communication" itself was coined together with "mass media" in the 20th century to describe new social phenomena. The definition of mass communication was also conveyed by John R. Bittner, who said that mass communication is a message that is communicated by several individuals or groups in charge of conveying or sending information from individuals to other individuals through the mass media. According to Nurudin basically Mass Communication is communication carried out through the mass media, because just the beginning of its development mass communication came from the development of the word media of mass communication.

If it is related to the reception analysis that the researcher uses, the relationship of the reception analysis with mass communication can be seen from the audience studies in Mass Communication. Here is a picture that explains the kinds of audience studies in mass communication

List 2.2
Audience Study in Mass Communication
(Source: Lyytikainen)

	The Tradition of Mass Communication Research	*Uses and Gratification Research*	*Studi Reception*	*Media Etnography*
Start	1930	1960	1970	1985
Keywords	Media Effect	Needs	Mean	Routine
Focus	Effects of Mass Media Content on Public Attitudes	Use of Active Mass Media	Relationship Between the Contents of Mass Media and Audience	Mass Media Use Routines in Everyday Life
The audience is seen as	Passive Goals	Audience as an active user	Audience as Active Interpreter	Audience as Active Customer
Figure	Paul Lazarfeld	MC.Quail	Morley, Ang	Lulll, Silverstone

New Media

The 20th century can be described as' the first age of mass media. This century was also marked by changes in amazement and fear of the influence of the mass media. Despite major changes in media institutions and technology as well as in society itself and the emergence of 'communication science', public debate about the potential social significance of the 'media' does not seem to change much. Descriptions of the issues that emerged during the first two or three decades of the 20th century were more than historical interests and early thinking provided reference points for understanding the present.

The mass media is developing so fast. Along with the development of communication technology, mass communication is increasingly sophisticated and complex, and has more power than before. This is marked by the emergence of new media. The term 'new media' has been used since the 1960s and has included a set of applied and increasingly evolving and diverse communication technologies.

The new media differences from the old media, namely the new media ignores the limitations of broadcasting and printing models by allowing conversations between many parties, allowing simultaneous acceptance, change and re-distribution of cultural objects, interfere with communication actions from the important position of regional relations and modernity , providing instant global contacts, and incorporating modern / late modern subjects into the machine of a networked apparatus.[4]

Reception Analysis

Reception analysis theory has the understanding that contextual factors influence the way audiences view or read media, such as films or television shows. This analysis is a special part of public studies that try to examine in depth the actual process in which media discourse is assumed through discourse practices and audience culture, reception analysis appeared in 1970 by Morley, this theory understands meaning, the relationship between content and mass media and audiences. In this study the audience is seen as an active interpreter, proposing that texts and their recipients are complementary elements of an object of inquiry which thus addresses both discursive and social aspects of communication.

This analysis assumes that there is no "effect" without "meaning", where in this case the community reinterprets the message conveyed by the media and the meaning of the audience will have a variety of effects, and this effect is the final stage of this research. According to Denis Mc Quail (1997), Reception analysis emphasizes the use of media as a reflection of the socio-cultural context and as a process of giving meaning to an experience and cultural production, culture and media experience in the public environment influence the process of public acceptance of media messages.
Reception analysis theory has the main characteristic of focusing on content, in interpreting the text, to read the text we must be able to interpret the symbol and structure. In reading a text the audience does not only interpret a text but also interprets it in the overall structure so that the audience can interpret it in its entirety.

---

[4] Ibid Hal.151

So audiences reinterpret to find messages that are inferred by audience understanding with various influences in the audience. Study in depth the actual processes through media discourse assimilating to the discourse and practice of the audience's culture.

One standard for measuring media audiences is to use reception analysis, where this analysis tries to provide a meaning for understanding media texts (print, electronic, internet) by understanding how media text characters are read by audiences. Individuals who analyze the media through the reception study focus on the experience of the audience consuming the media (audience / reader), as well as how meaning is created through the experience. The most important theoretical concept of reception analysis is that the text of the audience / reader media or television program is not the meaning attached to the media text, but the meaning is created in the interaction between the audience (audience / reader) and text. In other words, meaning is created because watching or reading and processing media text.

In this theory the audience is positioned as a publicly active audience where audiences are active participants in the public. The public is a group of people who are formed on certain issues and actively take part in discussions on the issues raised.

To conclude the category of audiences in receiving messages is very dependent on the dominant social dynamics around them. Experience and cultural background also become a significant factor to determine which categories are appropriate to apply to audiences. Likewise, the application of receptions to new media, where audiences tend to be independent in choosing information consciously so that reception is a possibility that can occur. Applying the concept of encoding-decoding by Stuart Hall, this reception activity is in accordance with their context and social background on media messages, and as a general segmentation of the audience's reception on a dominant message from the advertisement, the audience according to the concept of encoding-decoding can be divided into three categories: Dominant hegemonic position, negotiated position, and oppositional position.[5]

a. *Dominant Hegemonic Position*
   In this segment or position, the audience tends to agree on the dominant point of view provided in the media discourse that he reads or watches. In this context there is rarely misunderstanding between the giver and recipient of the message, because they have the same cultural bias which raises the bias of the same assumption in a context.

b. *Negotiated position*
   In negotiated positions, the audience or recipient can decode messages from the sender in the context of dominant cultural and social views. Most of the messages are understood but with different meanings from dominant-hegemonic positions. Recipients in this position do not always work in a hegemonic perspective, but are quite familiar with the dominant community to be able to decode sufficient texts in an abstract sense.

c. *Oppositional position*
   Audience tends to be the dominant message opposition in this segment. Viewers are able to translate messages in ways that are intended to be translated from the beginning, but based on their own community beliefs, and habitual factors that

[5] Hall, Stuart, Dorothy Hobson, Andrew Lowe, dan Paul Willis (penyunting). 2011. *Budaya Media Bahasa; Teks Utama Perancang Cultural Studies 1972 – 1979*. Yogyakarta: Jalasutra. Hal. 101

they often pay attention to others, and see the unwanted meaning in the message.

Audience

Audience can be called the terms recipient, target, reader, listener, audience, audience, decoder or communicant. The audience is one of the actors of the communication process because the element of the audience should not be ignored, because the success of a communication process is very much determined by the audience. Audiences in communication studies can be individuals, groups and communities. It is the task of a communicator to know who will be the audience before the communication process takes place.[6]

According to Hadi [7] according to mass communication the audience has two mainstream views, that is :

1) Passive Audience
   Audience as a passive audience is where the audience only reacts to what they see and they hear from the media, the audience does not reprocess and discuss it in the public to find another meaning. The mass media uses audiences as the main target in delivering mass communication. The effect caused to the audience is directly one step flow, where the process of delivering messages through one stage is the media as a mass communication channel that is passed directly to the audience.
2) Active Audience
   Active audiences are where audiences are active participants in the public. Where the public is a society that is formed from issues in society and the public discusses issues that arise in the community. Where the effect of the media on the message delivered is limited effect where the audience has the ability to think to process the message conveyed by the media. The audience is free to interpret media messages according to the abilities possessed by the audience and is also influenced by the public's enjoyment of the messages conveyed, so that the public is free to choose and reject the messages conveyed to them.

Understanding audiences in the concept of social research is very diverse, in the sense that audience researchers are "recipients" of the main sequence in mass communication (source, channel, receiver, effect), this is also used for media users in understanding where they are. In the study of public concept audiences, there is a group of listeners, or audiences who are attentive, respected, but relatively passive who gather in a public setting.

---

[6] Paul Riceour, *Teori Interpretasi: Membela Makna Dalam Anatomi Teks,* (Jogjakarta: IRCiSoD, 2014), hlm: 6-7.
[7] Ido Prijana Hadi. 2008. Penelitian Khalayak dalam perspektif *Reception Analysis*. Dalam Jurnal Ilmiah *Scriptura*. Vol. (2). No.1. Hal.2

II. METODOLOGY

Audience research using the reception analysis method uses qualitative research methods, reception analysis research is conducted to focus on production, text and context. The meaning of polisemi text and its relationship with the public in interpreting the text in different ways is a very crucial point in the reception study. Because in the meaning of text, individual memory gives meaning in constructing and understanding media texts.8

Reception analysis refers to a comparison between textual analysis of media discourse and audience discourse, which results in interpreting referring to the context, such as cultural settings and context for the contents of other media. The audience is seen as part of the interpretive communitive which is always active in perceiving messages and producing meaning, not just being a passive individual who only accepts the meaning produced by the mass media.9

The research subject is the source where the researcher obtains information about the problem under study, in short the research subject is someone or something about it that wants to obtain information.10

The subjects in this study were 15 people whose audiences aged 15-50 years with different backgrounds in accordance with the theory put forward by Stuart Hall, namely three audience groups consisting of dominant audiences, negotiating audiences and opposition public audiences. against a hashtag or campaign #2019GantiPresiden

The technique of selecting informants in this study uses a purposive technique that is to choose informants intentionally and not randomly. Where the people selected to become informants were selected on the basis of certain criteria made by researchers based on the research objectives.11 The search for the informant will be stopped after the research information is deemed sufficient.

The criteria for determining the Key Informant are appropriate in providing information and data regarding the hashtag #2019GantiPresiden are as follows:
1. Politically literate audiences, often accessing cyberspace and actively following the political development of the homeland and know #2019GantiPresiden.
2. People who are not politically literate but know the hashtag #2019GantiPresiden
3. Political audiences, but rarely update the politics of the country and do not know the hashtag #2019GantiPresiden
4. People who are politically literate, often or never follow the political trends of the homeland and know the hashtag #2019GantiPresiden

---

8Ido Prijana Hadi. 2008. Penelitian Khalayak dalam perspektif *Reception Analysis*. Dalam Jurnal Ilmiah *Scriptura*. Vol. (2). No.1. Hal.4

9McQuail, Denis. 1996. *Teori Komunikasi Massa: Suatu Pengantar (Terjemahan Agus Dharma & Aminudin Ram)*. Jakarta: Erlangga. Hal 19

10Tatang, M. Amirin, "*Menyususn Perencanaan Penelitian*", (Jakarta: Raja Grafindo Persada, 2001). Hal. 66-71.

11 Sugiyono, *Metode Penelitian Kuantitatif Kualitatif dan R&D*, (Bandung: Alfabeta, 2008), Hal: 300.

While the object of research is something that researchers or researchers want to know from the research subject. Then the object of research in this study is the reception of the audience in the hashtag #2019GantiPresiden.

There are two types of data to be collected in this study, namely primary and secondary data. Primary data is data obtained directly from research subjects, while secondary data is supporting data obtained from other relevant sources. The data collection techniques that will be carried out by researchers are:

1) In-depth Interview
    Interview, in depth in general is the process of obtaining information for research purposes by means of question and answer while meeting face-to-face between the interviewer, the informant, with or without the use of interview guidelines, (interviewguide), which is focused on the unit of analysis to be examined. The fundamental difference in interviews, in-depth with interviews, is that interviews, in-depth, are carried out many times and require a long time together with the informants at the research location. In this study, researchers will conduct interviews, in-depth with the subject.

2) Documentation
    Documentation is used to search history data. The main nature of this data is unlimited space and time, thus giving researchers the opportunity to know things that have happened in the past. The researcher will obtain secondary data from documents related to the problem to be studied, either in the form of photographs or written reports.

III. RESEARCH AND DISCUSION

Hashtag #2019GantiPresiden in view Audien

The beginning of the analysis and presentation of the data of this research is based on the interest and framework of the same interest in the Indonesian political constellation which has implications for the emergence of a massive movement with the theme of the Hashtag #2019GantiPresiden as an alternative reference to replace the president in the 2019 presidential election, as a form of affirmation and also the interest of research subjects in the existing national political constellation.

Through the researchers' questions regarding the response of the presence of the Hashtag # 2019, the President did not have a significant difference. Almost all research subjects like and consider the presence of a Hashtag #2019GantiPresiden very useful, especially about the insight into the reflective process of democracy that runs in the Indonesian state, as a guide to learning in the past to enhance the role of society in national development.

As the statement conveyed by Acep Helmi as the subject of research 1 who put forward,
    "The emergence of a Hashtag #2019GantiPresiden as a very democratic political movement that is not good for certain political groups. And as a society, I think it's all right about the emergence of the Hashtag movement #2019GantiPresiden as a supplement to Indonesian society's democracy to deepen the nation's own political understanding".

The same interest was expressed by Haedi, as research subject 2, but Haedi had a focus on interest in different studies where he looked more at the level of alternative media mass communication strategies that were quite successful applied by the cyber team of the Hashtag movement #2019GantiPresiden, that is, based on comparative studies. cyber team from the Hashtag movement #2019GantiPresiden presents the latest data and facts about the reign of Jokowi-Jusuf Kalla, which is then raised as a comparison (comparison) with the problems that occurred in the past to be a reference in the analysis stage to solving social problems in a society.

Also note that, the Hashtag #2019GantiPresiden indeed a political movement that focuses and concerns the situation and also the national political conditions. As for Haedi said,

"Yes, that's great, Kang, the media strategy I like is the Hashtag #2019GantiPresiden This is kind of giving a broad spectrum of thinking references about a political movement. I think it is necessary to add insight and reference to thinking so as to make the process of political reflection available"

The dimensions of different perspectives are also expressed by research subjects 3, Bianca Fianto who expressed his views in the form of constructive criticism and suggestions regarding the vision and mission of the Hashtag movement #2019GantiPresiden. Bianca believes that not everyone has a high degree of objectivity in looking at the hashtag movement #2019GantiPresiden, so Bianca suggested that it would be better if the Hashtag #2019GantiPresiden consider society at large both ideologically and politically. The research subject still saw that there was a charge of selling religion in the movement, from that it showed that the hashtag #2019GantiPresiden according to Bianca, it is a political product that is still segmented and can only be accessed by some people.

"I think it's interesting, because from the beginning of the hashtag #2019GantiPresiden is a very exclusive and massive movement. Because not everyone can care so much about the hashtag movement #2019GantiPresiden, it would be better if the hashtag #2019GantiPresiden made grounded and contextual with the actual problems today, so I looked at the hashtag #2019GantiPresiden This is just a political commodity for the middle class, but I think back to the orientation of the initiator."

The negotiation code possition is based on the hashtag # 2019GantiPresiden which has implications for the political movement through alternative mass media that has full attention to the country's political movement.

Readings of Audiences Against Hashtags #2019GantiPresiden in Mass Media or Social Media.

In the audience reading category will be reviewed about how to read (encoding) research subjects on the role of the hashtag #2019GantiPresiden that appears on Mass Media or Social Media. With the acquisition of this category, of course, researchers are expected to be able to obtain in-depth stages of audience preferences as a rationalization stage in determining the position of reading the audience as a whole.

As for the purpose of mapping or categorization is based on coding researchers in the mass media or on social media can implicitly describe the hashtag movement #2019GantiPresiden into a progressive framework, as a political movement that has a more advanced, active and visionary mindset, as agreed by Muhammad Suryadi as the research subject 5,

> "Now the way to do politics must be advanced and describe what the political figure will do, then dare to take risks, and not always depend on others"

This is also supported by the same statement regarding progression rather than #2019GantiPresiden also expressed by Acep Helmy as research subject 1 who considers that political freedom is now actually beginning to be felt. As for this, it can be proven from the existence of various kinds of movements, including advocacy movements such as the Community, NGOs and one of them is the movement found in the hashtag. #2019GantiPresiden who have full concentration on issues of presidential election in 2019 and conduct advocacy and counseling related to the issue. Acep Helmy as an individual character with an activist background shows that the formation of freedom and elements of the political struggle today cannot be separated from the struggle of the ruling political opposition that allows silencing of activists who are counter-government so that this movement can continue to adapt even then it has a strong legal foundation, so that democratic political ideals can be fought for.

> "The Political Movement as long as they still want to care about the life of the nation and state will always be there. Now there may not be too many political parties, but NGOs or commissions that appear in the community with their respective scope of work. whatever the way and how sophisticated the media is, it starts from the step of the political initiator who dares to oppose injustice. So that we cannot say that what is currently only is the result of our modern sweat, because if there is no movement carried out by political figures, we will not be aware of the political situation in this country"

Ikhsan in this case as a research subject 12, as a young intellectual in this case is in a dominant reading position. He views the political struggles that exist in the Hashtag # 2019. The president is more complex and brings the spirit of culture to the needs of others rather than the personal struggles of the present which only focus on centralized activities. But he added that people in this reform era were actually free from the bonds of domestication. Therefore, he considers that the problems faced by Indonesians today also change. He expressed his disagreement with the activities of politicians in modern times which only centered on the activities of existentialism and were individualistic in nature.

"In this Age of Age, the era has changed rapidly, if the link between activism of political figures in the era of independence, the old order, the new, reformation is up to now it is certainly a different form. but in the current era of social-technology media where access to information is very open, women's struggles are highlighted in media mainstream TV".

IV. CONCLUSSION

Based on the results of the analysis of audience acceptance in the perspective of acceptance analysis hashtag #2019GantiPresiden then researchers can draw conclusions about the meaning and understanding of audiences by looking at the factors in the analysis that influence the decoding of messages on hashtag #2019GantiPresiden, among others, perceptions, thoughts, and interpretations and categorization of thought patterns of informants, the results of which include dominant, negotiated, and opposional reading. This study was represented by 15 informants from different economic, social and cultural backgrounds. With this, the following conclusions can be drawn:

1. Understanding hashtag #2019GantiPresiden, however, it is a hidden force that supports the continuity of politics among the people who should have been realized long ago without having to imitate themselves in the mass media, one of the political attitudes is with concern, independence and complete control over the political attitude of the community itself..
2. In terms of thinking, the motivation of the informants coming from the informants themselves as well as from the surroundings of the informants also influenced the acceptance of informants hashtag #2019GantiPresiden. starting from its own interpretation, the social background can give a positive change to each informant. The social situation in the informants such as support from family, friends, and also the audience around the informant also influences the understanding of the informant inhashtag #2019GantiPresiden.
3. Factors in the meaning of the audiencehashtag #2019GantiPresiden based on a variety of perspectives and complex identities, the researcher can see based on the meaningful process that is in the dominant mindset of reading and negotitaed reading. Some informants are more receptive hashtag #2019GantiPresiden in line with the things he likes and then fully accept hashtag #2019GantiPresiden in everyday life so it can be categorized as dominant reading. Whereas some others are in negotiated reading thinking patterns because they do accept hashtag #2019GantiPresiden but not completely. There are still some things that are negotiated with the social situation in the audience.

REFERENCES

Baran, S. J. dan D. K. D. (2010). *Teori Komunikasi Massa (Dasar, Pergolakan, dan Masa Depan)*. Jakarta: Salemba Humanika.

Bungin, B. (2007). *Penelitian Kualitatif: Komunikasi, Ekonomi, Kebijakan Publik, dan Ilmu Sosial Lainnya* (Pertama). Jakarta: Prenada Media Group.

Hadi, I. P. (2009). Penelitian Khalayak dalam Perspektif Reception Analysis. *Jurnal Ilmiah SCRIPTURA*.

Hall, Stuart, Dorothy Hobson, Andrew Lowe, dan P. W. (2011). *Budaya Media Bahasa; Teks Utama Perancang Cultural Studies 1972 – 1979*. Yogyakarta: Jalasutra.

Jenkins, Henry, dan Thorburn, D. (Ed. . (n.d.). *NoDemocracy and The New Media In Transition.* London: MIT Press.

McQuail, D. (1996). *Teori Komunikasi Massa: Suatu Pengantar (Terjemahan Agus Dharma & Aminudin Ram)*. Jakarta: Erlangga Publisher.

McQuail, D. (2011). *Teori Komunikasi Massa*. Jakarta: Erlangga Publisher.

Nurudin. (2007). *Pengantar Komunikasi Massa*. Jakarta: Raja Grafindo Persada.

Riceour, P. (2014). *Teori Interpretasi: Membela Makna Dalam Anatomi Teks*. Yogyakarta: IRCiSoD.

Sugiyono. (2008). *Metode Penelitian Kuantitatif Kualitatif dan R&D*. Bandung: Alfabeta.

Tatang, M. A. (2001). *Menyususn Perencanaan Penelitian*. Jakarta: Raja Grafindo Persada.

Contact email: amin.aminudin@budiluhur.ac.id

The Rise of Connectivist Leadership

Frederique Corbett, Pepperdine University, United States
Matthew Sweeney, Pepperdine University, United States
Lani Fraizer, Pepperdine University, United States
Farzin Madjidi, Pepperdine University, United States

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

Abstract
This study reviews the available leadership literature on collective leadership efficacy and connectivism to determine its relevance to the evolution of leadership. A content analysis was applied to published peer-reviewed articles bound by collective leadership and connectivist learning theory. The paper explores how emergent themes associated with collective and connected leadership open up new perspectives for leadership through a reorientation of leadership away from the actions of an individual leader to shared success driven by members of the collective itself. Findings indicate that while the leadership literature increased steadily since the start of the century, it reached a peak in 2015, and has since been on a steady decline. In contrast, search terms for "collective leadership" have continued to rise. Furthermore, the analysis revealed the presence of common characteristics between the efficacy traits of collective leadership and connectivism learning, including open communication, increased engagement, distributed knowledge, and collaboration. Further research is recommended to ascertain if interest in leadership is diminishing or if leadership as a concept is evolving with the emergence of a new language and the rise of more collective and connected leadership practices the authors characterize as "Connectivist Leadership."

Keywords: Collective leadership, Connectivism, Connectivist leadership, Leadership, Leadership Efficacy

iafor

The International Academic Forum
www.iafor.org

Introduction

Background

Recently, the discourse on leadership has been fueled by the changing nature of technology and its impact on how people live, learn, and lead. As the logic of networked information technology for understanding how learning theory and social sciences advances, it is equally topical that researchers and practitioner should apply its principles to provide a new perspective in the ontology and a re-examination of leadership's definition and efficacy. Unsurprisingly, the rise of web 5.0, social networks, and crowd-based effects have influenced the emergence of new leadership models and decentralized management and organizational governance such as holacracy. In the last decade, leadership scholars have been calling for a new focus on non-hierarchical, connected and collectivist leadership enabling more horizontal and distributed modes of influence for increased effectiveness through inclusiveness and participation. Recognizing this change, some leadership theories and components are now considered outdated. Dinh, Lord, Gardner, Meuser, Liden, and Hu (2014) have called for additional research to evaluate a new leadership phenomenon.

The rise of globalization, cross-cultural fluidity, and third generation collaborative technologies offer an appropriate context where leadership can be increasingly distributed across geographic lines and organizational levels, follower and manager-driven, anonymous, and even automated and artificially generated. As Benham and Militello (2010) highlighted "what remains conspicuously absent from the leadership evaluation literature is a more inclusive diversity of voices that empowers multiple groups (not just individuals) to make meaning of leadership (beliefs) and to engage in collaborative leadership activities (action)" (p. 620).

The purpose of this paper is to trace the trends in the literature on "leadership" and to explore the relationship between leadership and a connected and collective approach. The authors took the point of view of reviewing the literature from an analysis of the efficacy of collective leadership to further determine their relevance to, and impact on, leadership practitioners and researchers. In addition, this paper aimed to take the chosen content analysis topic areas and encourage a critical inquiry into the ways each search term could inform and redefine leadership understanding. Furthermore, the paper explores how emergent themes associated with collective and connected leadership can open up new perspectives for leadership efficacy through a reorientation of leadership away from the actions of an individual leader to shared success driven by members of the collective.

Theory And Prior Research

Much has been written on the concepts of leadership and the dynamics of different leadership theories and style. Carlyle, in 1841, theorized on the "Great Man" theory, describing how leaders are born and not made. This concept became to be known as trait theory (Mann, 1959), which detailed the importance of certain personalities traits, including intelligence, effectiveness and, personality (Judge & Bono, 2000). Other

factors that affect leader effectiveness, including the success of the organization and readiness of the follower, were published (Avolio, Walumbwa & Weber, 2009). Leader-Member exchange contrasted the effectiveness of the follower acceptance with the leaders in-group (Graen & Uhl-Bien, 1995). Bass, in 1997, discussed the impacts of charisma for the success of the transformational leader. As a result, most organizations still envision the primary source of leadership, being that of the leader, with the object of leadership being the associated followers. In recent years, more research in the genre of collective leadership has taken place. Understanding what collective leadership is and how it is different from other forms of leadership is essential. Furthermore, gaining an understanding of if and how collective leadership builds organizational capacity for efficacy is essential to pursue leadership excellence.

Collective leadership is an environment where the dynamic movement of the leader is in flux given the situation or current opportunity. Both the formal leaders and followers are exercising leadership simultaneously, either in parallel or simultaneously as the situation requires, by divesting or enabling themselves into the leadership role. Once collective leadership is established, people are both internally and externally motivated, toward a shared vision and using their unique perspectives, talents, and skills to contribute to success. A key advantage for collective leadership is the diverse perspectives and contributions brought by the group. A collective leadership process is dependent on the relationships among the components in the system, whether those components are a classroom, sports team, board of directors, organization or a strategic initiative. The group works differently in this genre when compared to a traditional leadership structure. How the group works differently in sharing the leadership role is what brings the unique results. In collective leadership, there is a shared responsibility in the decision-making, with mutual accountability and an awareness of the leadership dynamical changes. Everyone is involved and fully engaged with intention in the process, working toward the vision or goal of the group's work. The primary assumption is that everyone can and will lead. Team environment needs to consist of mutual accountability, trust, transparency, communication, shared learning and willingness for shared power (Brookfield & Preskill, 2008, p. 9). Collective leadership success depends on the interdependencies of the entire group. Mary Parker Follett wrote about power "with others" rather than power "over others" (Fox & Urwick, 1973, p. 25). The success of the group is not dependent on the heroic skills of any one individual to the capabilities of the organization, rather the sharing of the leadership role to the individual that has the most knowledge is best. New thinking by calling the leader a "host" rather than "hero" shifts the leadership genre (Frieze & Wheatley, 2011, p.2).

Many studies have researched the dynamics of collective efficacy which much focus in the education system (Goddard, 2002). Models have been created, and as the confidence of teachers and faculty improved, student achievement was observed as well (Goddard, Hoy, & Woolfolk Hoy, 2004; Adams & Forsyth, 2006). Collective efficacy is at the root of collective leadership, and as a result, the effectiveness of a team should improve as the desired effects are produced. Albert Bandura, a psychologist at Stanford University during the 1970's, uncovered a unique pattern in working-group dynamics. Bandura observed (1977) that the higher a group's

confidence in its abilities, the greater success experienced with the group's goal (p. 191). Groups are more effective when a shared belief exists that any challenge can be overcome and ultimately produce the intended results. Similarly, in schools, when the educators and staff believed in their combined effort to positively influence students, significant academic achievement was experienced (Bandura, 1993). Bandura called this new human behavior pattern "collective efficacy" defined as "a group's shared belief in its conjoint capability to organize and execute the courses of action required to produce given levels of attainment" (Bandura, 1997, p. 477).

Beyond the leadership literature, a specific learning theory - connectivism - provides valuable insights into the evolution of knowledge and new ways of leading. George Siemens (2004) first introduced connectivism in a seminal online article where he called connectivism "a learning theory for the digital age" (p. 1). He firmly anchored his theory against other traditional learning theories whom he described as inadequate in the face of new, revolutionary social networking technologies affecting searching, research, teaching, and learning, and all aspects of daily life. Siemens (2004) noted that "over the last twenty years, technology has reorganized how we live, how we communicate, and how we learn. Learning needs and theories that describe learning principles and processes, should be reflective of underlying social environments" (p. 1). Context primed the introduction of connectivism with an analysis of technology trends, the evolution of learning, changes in organizations, and the nature and source of knowledge. Siemens described connectivism "as an integration of principles explored by myriad theories" (Dunaway, 2011, p. 676) which integrated previous thinking such as social constructivism (Vygotsky, [1933]1978) and then more modern theories such as network theory (Barabási., 2005).

In a later paper entitled *Connectivism: Learning as Network-Creation*, Siemens (2005) expanded on his initial concept providing more in-depth information on what is a network, the process of network formation, the definition of network nodes and presenting learning definitely as "a connection-forming (network-creation) process" (p. 3). The following year, Siemens published a book entitled *Knowing Knowledge* (Siemens*, 2006a) which aimed to firmly establish connectivism as a learning theory by providing a full historical analysis on the evolution of knowledge, a review of trends guiding the move toward new forms of learning, an implementation model for his proposed theory, and the Connectivism Development Cycle (CDC) to help transform instructional and organizational designs based on the changed context of knowledge. Another author, Stephen Downes, greatly contributed to the conversation around connectivism. In 2007, he wrote *An Introduction to Connective Knowledge,* where he determined to "introduce the reader to this new, connective, form of knowledge" (p. 1) and gave an even more technical perspective on different types of knowledge, the structure of connections in networks, and how knowing networks function. Similar to Siemens, Downes aimed to depart from traditional learning theories with the added perspective of the connected age and a desire "to find a new renaissance" (Downes, 2007, p. 19) for knowledge.

While connectivism might have been radical, shocking, controversial and somewhat nebulous ten years ago, there is greater understanding, if not acceptance, of its merits

and efficacy today. "Connectivism acknowledges the role of information technology in the process of accessing information from multiple sources and the development of skills for evaluating connections between different information sources in a dynamic information network" (Dunaway, 2011, p. 675). According to Kop and Hill (2008), "where connectivism draws its strength is through using Web-based activity as an example of learning looking through the connectivist lens. The analogy is intuitive and powerful because of the ubiquitous use of the Internet in today's world" (p. 4).

In his original paper, Siemens (2004) posited that connectivism would have dramatic implications on management and leadership. Unfortunately, none of these ideas were outlined in great detail. This provides a rich opportunity for researchers to apply connectivism as "a learning theory for the digital age" (p. 1), to leadership in the digital age. If to a large extent, generations have evolved concurrently with the technologies that enabled them, it is fair to assume that leadership could equally evolve the way of learning with networked technologies such as social networks and crowd-based approaches, thus creating a new form of leadership that may be informed by the learning theory of connectivism. Technology changes described by Siemens (2004) and Downes (2006) have accelerated in the last decade. Not only has the increased accessibility of information forced educators to adapt their teaching techniques, but it has also shifted the habits of students, creating a new generation of workers who are conversant and demanding of technology. The pervasiveness of networking in all aspects of student and daily life, and the emergence of newer technologies such as augmented and virtual reality, voice recognition, and artificial intelligence have radically affected organizations and their staff. New digitally savvy learners are arriving in the workplace with different expectations of work and of leadership. The connectivist lens on technology and metaphor applied from learning to leading is particularly timely, since the means by which information, knowledge, and influence are increasingly being dispensed via networking technologies and provide a reference point for Siemens' and Downes' assertions. As Natt och Dag (2017) noted, "leadership development professionals can be inspired to apply connectivism as a lens to further understand adult learning theories in the era of information and technology as well as apply to the development of leadership programs aimed at highly skilled professional groups" (p. 295).

Methods And Procedures

In an effort to contribute and advance the thinking on modern approaches to leadership, the authors addressed the following research questions with this paper:

● What are the patterns in the academic literature on leadership, collective leadership, and connectivism?
● How can literature on connectivism and collective leadership be categorized in terms of objectives, formats, authors, dates, language, topic areas, and major themes?
● What implications can be made from merging the literature on "connectivism" and "collective leadership" to redefine a new concept of leadership called "connectivist leadership?"

Using standardized search terms in the Pepperdine Libraries Worldwide, the authors identified and collected books and articles on the topic of connected and collective leadership. The search was not bound by any time limit or specific period. It traced the trends in the literature on "leadership" OR "collective leadership" OR "collective leadership efficacy" OR "team efficacy" OR "group efficacy" OR "connectivism" OR "connectivist leadership."

To better focus the research, the underlying dynamic of interest was on leadership efficacy as it relates to the influences of a collective environment. Results were plotted and analyzed them by search volume, format, author, year, language and topic. The number of citations was then recorded, studied and analyzed for emerging thematic patterns, with a specific review of their contributions toward understanding leadership efficacy and transformation. An additional search was conducted to determine if any keyword correlation would exist within the discussions between the efficacy of collective leadership and efficacy of connectivism learning. The search was bounded to publications within the 2010's, associated abstracts and keyword terms. Results were plotted and analyzed the top ten highest frequency word groupings.

Conclusion

Main Findings

The content analysis search resulted in the following citation results:

- 1,233,342 total search returns on "leadership"
- 344,449 total search returns on "collective leadership"
- 57,101 total search returns on "collective leadership efficacy", 85,768 on "collective efficacy", 122,337 on "team efficacy", and 233,540 on "group efficacy"
- 1,880 total returns on "connectivism"
- 166 total returns on "connectivism efficacy"
- 0 returns on "connectivist leadership"

As expected, the topic of "leadership" returned prolific results with over a million entries. Stogdill (1974) remarked that definitions of leadership were numerous and could vary as much as those who tried to define it. Similarly, in his content analysis of leadership from 1900 to 1990, Rost (1991) found more than two hundred definitions of leadership. This content analysis revealed that the format of the articles (711,211) comprised 56 percent of the total leadership literature with peer-reviewed articles (289,043) accounting for 40 percent of articles, and chapters (129,254) and downloadable articles for the rest (79,578). A countless number of books have been also written on leadership (386,130) contributing to a third of the literature, as well as thesis and dissertations (105,155) accounting for just under ten percent of the total search volume.

A great number of authors were credited for leadership literature, thus the list of contributors was spread out and it was impossible to draw conclusions on who, most directly or indirectly, contributed to the development of leadership theory and practice the most. Interestingly, the author with the most search results was the United States with 2,229 search results. Contributors included the United States Coast Guard, the United States Army, the United States Air Force, the United States Department of Education, the United States Military Leadership Diversity Commission, and the United States Congress. Analyzing the nature of these authors and contrasting them to the evolution of leadership theory was very revealing. In his overview of leadership literature, Peter Northouse (2013) described how leadership evolved from the early part of the century when leadership "emphasized control and centralization of power with a common theme of domination" (p. 2) to the 1980's when leadership became more of a transformational process involving motivation and morality. With the United States military as the main author of leadership literature, does this confine leadership to more American and a power-based interpretation of influence? Reviewing the top search results from the United States Coast Guard (1990) *Leadership news*, the definition of leadership is as follows: "Leaders are individuals who guide or direct in a course by showing the way" (para. 1). The content analysis from these main authors points to leadership being firmly anchored in an individual hierarchical approach rather than a distributed shared and technology-informed process.

Citations for leadership started at the turn of the century until today. Reviewing the search terms from 1900 until 2018, we were able to pinpoint that leadership literature increased steadily during the period, from 198 citations in 1918 to 25, 242 in 2018. Each decade, citations steadily grew to reach a peak in 2015 with 52,249 citations (See Graph 1).

GRAPH 1

CITATION ANALYSIS: "LEADERSHIP" (1918-2018)
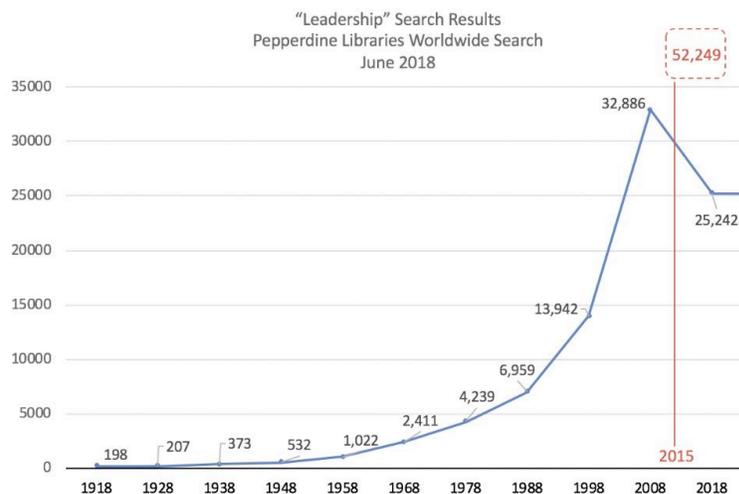
Furthermore, during the last ten years, new patterns emerged. While the leadership literature increased the most during the period of 1998 to 2008, from 2009 onwards growth staggered. After the peak of 2015, leadership citations started a steady decline with a rapid fall of 27 percent between 2017 and 2018 (See Graph 2).

GRAPH 2

CITATION ANALYSIS: "LEADERSHIP" (2009-2018)
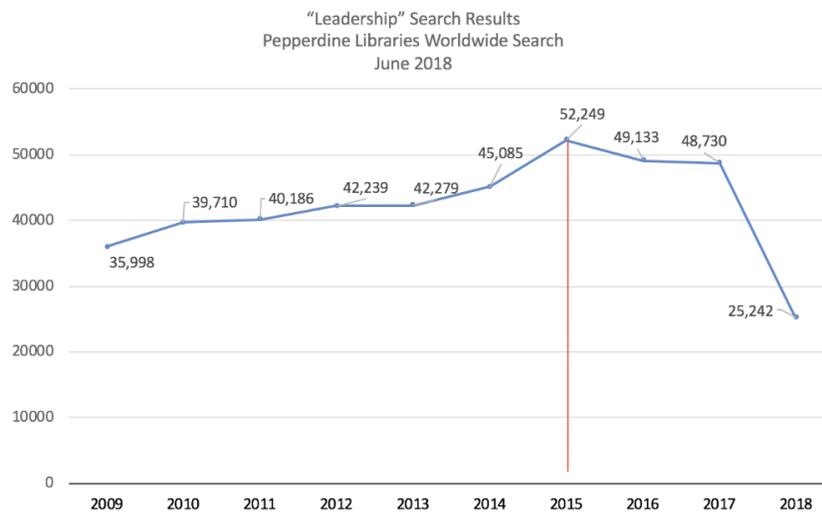
From a language perspective, most of the literature on leadership came from the English language (638,801) comprising more than half (52 percent) of the entire search volume. The second language informing leadership was "undetermined" (44,615) followed by German (16,204), French (9,944), and Chinese (7,870). Given the significance of language and culture in driving thinking and leadership behaviors globally (Dorfman, Javidan, Hanges, Dastmalchian, & House, 2012), it is important to remember that studying leadership primarily through the English language cannot produce neutral results in terms of ideas and approaches.

Most of the content produced on leadership was from non-fiction (873,869), followed by peer-reviewed content (153,025) and far behind by biographies (11,701) and fiction (3,144), catered to an audience who was primarily non-juvenile (873,447). Topics addressed with leadership were widely distributed, and "business and economics" which returned the top search results (55,044) only comprised four percent of the total literature on leadership. Leadership topics included:

- Education (38990)
- Philosophy and Religion (25310)
- History & Auxiliary sciences (23264)
- Sociology (18028)
- Political Science (17359)
- Government Documents (6666)
- Psychology (6471)
- Medicine (5902)

●   Language, Linguistics (4675)

While many of the literature on leadership may, or may not have addressed efficacy, search results specifically calling for "Leadership AND efficacy" returned few entries with a total of 3,903 representing a minuscule area of focus - less than 1 percent - of the total search volume. This is ironic considering leadership's primary concern, no matter the definition, is to influence outcomes toward achieving a common goal (Northouse, 2013).

As a subset of leadership, a refined search to identify the frequency when the words collective and leadership are independently referenced in publications, revealed a steady increase. However, when bound together as "collective AND leadership", similar declining trends are observed as well. It is also interesting to note that describing collective leadership as an emerging new genre may be a misnomer as the collective leadership genre was written in the context of the "collective mind' referring to group dynamics in a given situation over eighty years ago (Price, 1915, p. 1). The vast majority of writing (64 percent) have taken place in the last twenty years (See Graph 3).

GRAPH 3

CITATION ANALYSIS: "COLLECTIVE LEADERSHIP" (1930-2010)

Taking a micro-perspective on the last eight years, similar to the leadership trends discussed previously, a peak in 2014 was observed, which may support a general shift in the procreation of leadership discussions in academia (See Graph 4).

GRAPH 4

CITATION ANALYSIS: "COLLECTIVE LEADERSHIP" (2010-2018)

"Collective Leadership" Search Results
Pepperdine Libraries Worldwide Search
June 2018

In both collective leadership and collective leadership efficacy searches, educational research dominated the frequency of studies (See Graph 5 and Graph 6).

GRAPH 5

CITATION ANALYSIS: "COLLECTIVE LEADERSHIP" (Topic Areas)

"Collective Leadership" Search Results
Pepperdine Libraries Worldwide Search
June 2018

GRAPH 6

CITATION ANALYSIS: "COLLECTIVE LEADERSHIP EFFICACY" (Topic Area)

Rachel Eells's (2011) conducted a meta-analysis studying the relationship of collective efficacy to student achievement. Her research confirmed that teacher beliefs on the schools' abilities "strongly and positively associated with student achievement across subject areas and in multiple locations" (p. 110). Another study identified that collective efficacy as the primary factor that influenced student achievement (Hattie, 2016). According to Hattie's Visible Learning research, collective teacher efficacy was in excess of three times more effective of student achievement than socioeconomic status. Twice the effect of prior achievement and three times more effective than home life and parent involvement. Collective efficacy was also a significant contributor to school culture (Bandura, 1993) and a shared language existed amongst the educators as opposed to regulatory compliance. The educator placed value in solving problems together and challenged what they are not doing to obtain the desired results (Hattie & Zierer, 2018).

So how does an organization build collective efficacy? To support this understanding, an additional search was administered. Taking the collective efficacy research results, two filters were established to create a database of manageable data. The first filter was to search only the last eight years of data. Next, only peer-reviewed journal articles were selected. This resulted in 1,294 journal articles. The journal article abstract was downloaded from each article and a word phrase analysis was conducted. A total of 344,673 words were analyzed for key phrases and then grouped in common genres. To provide substance to thematic trends, only ten categories were allowed for identification and the phrases were sorted into these categories (See Graph 7).

GRAPH 7

CITATION ANALYSIS: "COLLECTIVE LEADERSHIP EFFICACY"

Organizational leaders can influence the collective efficacy through expectation establishment of increased collaboration through being consistently engaged and working together as a team. It is critical to believe that the group is stronger together and to increase positive group motivations through constant self-reflection. Similarly, leaders need to drive the desire to be self-directed and work tirelessly to ensure sustainability. The group must foster empathy and effective interaction among its members, including an awareness of the undercurrents that may derail joint problem-solving (Marzano, Waters, & McNulty, 2005, p. 54). When members have awareness of the emotional tone of team dynamics, they can maneuver away from pitfalls during collaboration, sense rising tensions and address the issue in a respectful way ensuring all viewpoints are heard. The confidence of the team and their capabilities is key to success, so is the strength of believing that together, the group is more successful.

Following a review of search terms on leadership in totality and through a collective approach, our search then focused on considering leadership as an emergent network of connections leveraging the learning theory of connectivism which has best documented the phenomenon of networked learning in the digital age. The total search results on "connectivism" showed that the literacies were very limited with 1,880 total returns. The majority came from articles (1,616) with very few books (30 in print, 24 e-books, 1 audiobook), and a limited number of dissertations on the topic (32). The search query showed that the primary period of publishing on connectivism was from 1990-2019. Most entries were recent, with the greatest volume in 2016 and 2017. The primary language of citations was English with most of the entries related to education which is not surprising given connectivism is proposed as a learning theory. The main authors of connectivism were conspicuously absent from the search results. The originator of connectivism George Siemens who first introduced connectivism in an online article in 2004 did not appear in the search results at all. This can most likely be explained as most of his writings were published in online

open forums and blogs, such as the *elearnspace.org* blog. Siemens has deliberately shied away from academic publishing and chosen publishing platforms that match his theory of connected shared knowledge. The second main author of connectivism was Stephen Downes who only appeared three times in the search results. His writings listed focused entirely on open and distributed learning, connective knowledge and Massive Open Online Courses (MOOCs) which were invented by Siemens and Downes to put into practice connectivism. Authors most mentioned in the search query had primarily written about the applied use of connectivism for MOOCs. Thomas Cochrane (10 entries) had not written on the learning theory of connectivism but he provided thinking on transforming pedagogy using mobile web 2.0 and MOOCs. Equally, Jon Baggaley and Ebba Ossiannilsson (9 entries each) wrote about MOOCs. This provided interesting insights into the focus of connectivism which has been primarily concerned with the practical applications of networked learning.

"Connectivist leadership" returned zero search results indicating that applying the concept of connectivism, usually used for online learning, to leadership is novel and could result in thought-provoking new definitions and approaches. When looking at "connectivism efficacy" a total of 166 search results came back. The primary author in this field is Dr. Ebba Ossiannilsson who is the Vice-President of the Swedish Association for Distance Education (SADE) and a researcher at the Lund University in Sweden. Dr. Ossiannilsson has focused her cited works on the relationship between connected learning and the need for new leadership in education. *Leadership: In a Time When Learners Take Ownership of Their Learning*, Ossiannilsson (2018) notes the rapid advancements in the digitization of society leading to the fourth industrial revolution and the fundamental change that is needed in the way we think about leadership, particularly in education. In *Leadership in Global Open, Online, and Distance Learning,* Ossiannilsson (2017) discussed how new trends in digitization, global online learning call into focus innovative approaches to distributed leadership, and management practices and explained "why we have to rethink leadership and why the demands of leadership in global open, online, and distance learning have to innovate, change and be rethought" (Chapter 19, abstract).

Contrasting the research results between collective leadership efficacy and connectivism learning efficacy, three common themes became apparent: open communication, increased engagement, and working together (See Graph 8).

GRAPH 8

CITATION ANALYSIS: COMPARISON BETWEEN

"COLLECTIVE LEADERSHIP EFFICACY" AND "CONNECTIVISM LEARNING EFFICACY"
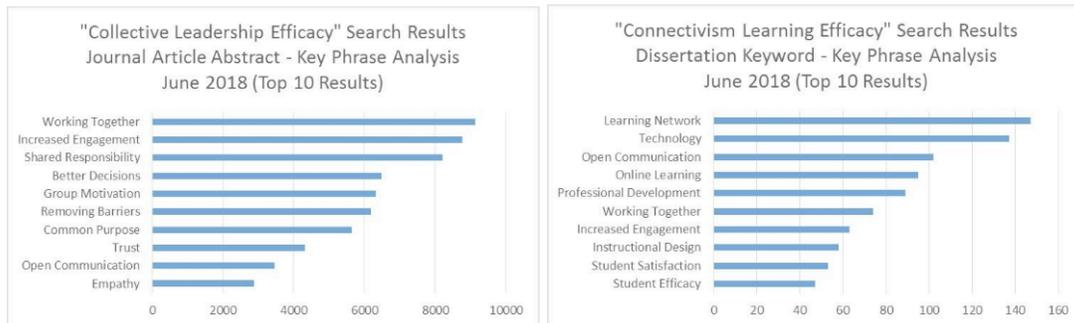
As the connectivist leadership genre continues to develop, the above commonality between collective and connectivism efficacies may be a focused area for further research to confirm if the text analysis has provided consistent results. This could lead to understanding the underlying fundamentals required for connectivist leadership implementation and help to increase the effectiveness of the associated efficacy.

Implications

Patterns from this academic literature search on leadership, collective leadership, and connectivism revealed that leadership is going through a profound transformation. Leadership has garnered massive interest over the years with scholars as demonstrated by the plethora of citations in academic peer-reviewed journals which hold great authority. The topic has also fascinated the general public with many books for, and by, practitioners. However, during the last ten years, new patterns have emerged. While leadership literature increased steadily since the start of the century, it reached a peak in 2015 and has since been on a steady decline. In contrast, search terms for "collective leadership" have continued to rise. Further research is recommended to ascertain if interest in leadership is diminishing, or if leadership as a concept is evolving with a new language (including non-English) and morphing through new search terms into unexplored areas of inquiry, such as collective leadership expressions.

Implications from this paper allow for new perspectives on leadership, its definition, practices, and efficacy. Early indications, to be further validated, would suggest that leadership is evolving from a singular approach to a collective one. The most recent citations point to new directions where leadership is conceived as a multilevel phenomenon resulting in distributed processes with team-based practices. With

networked technologies, leadership can create better outcomes through collaborative work, increased engagement, shared responsibility, and group motivation. While the idea of "connectivist leadership" is nascent, applying the principles of connectivism to leadership to look at it through a connected, distributed and networked approach can be groundbreaking. "Connectivist leadership" as a form of leadership that is *connected* (inspired by the learning theory of connectivism) *and collective* (anchored in literature dating back to the early 1900's) is a new, undefined concept that promises to open up new perspectives on the age-old paradigm of leadership which has not ceased to evolve since the birth of humanity. For centuries, leadership has mediated how groups learn, evolve, and survive in their environment (Schein & Scheiner, 2016).

Future research to apply connectivism to leadership would be of high value. Connectivism may offer a significant contribution to evolving the conventional views of leadership from understanding the actions of individual leaders to determining the emergent dynamics of a connected collective. Given the pervasive nature of social networking and a new generation of learners entering in the workplace, there is a need to re-conceptualize leadership by advancing its understanding from an individual influence on others to a collective and connected shared process. By sharing how leadership is transforming, both theoretical and empirical contributions can be made towards a new genre of leadership that would show the significant advantages of how modern organizations could be organizing leadership approaches within team-based connected groups and leveraging new technologies that promote networked connections, cultural affinity, constant learning and shared situational leadership. The exploration of this process for collective and connected leadership is one of the greatest opportunities ahead to contribute to a vast body of work in leadership studies and extend the opportunity for the reinvention of leadership dynamics in the future.

Acknowledgements

References

Adams, C. M., & Forsyth, P. B. (2006). Proximate sources of collective teacher efficacy. *Journal of Educational Administration*, *44*(6), 625–642.

Avolio, B. J., Walumbwa, F. O., & Weber, T. (2009). Leadership: Current theories, research, and future directions. *Annual Review of Psychology*, 60, 421-449.

Bandura, A. (1977). Self-efficacy: Toward a unifying theory of behavioral change. *Psychological Review*, *84*(2), 191–215.

Bandura, A. (1993). Perceived self-efficacy in cognitive development and functioning. *Educational Psychologist*, *28*(2), 117–148.

Bass, B. (1997). Does the transactional – transformational leadership paradigm transcend organizational and national boundaries? *American Psychology*, 52(2), 130-139.

Benham, K.P. & Militello, M. (2010). "Sorting Out" collective leadership: How Q-methodology can be used to evaluate leadership development. *The Leadership Quarterly* 21, 620–632.

Brookfield, S. & Preskill, S. (2008). *Learning as a Way of Leading: Lessons from the Struggle for Social Justice.* San Francisco, CA: Jossey-Bass.

Carlyle, T. (1841). *On heroes, hero worship and the heroic in histor*y. Boston, MA: Adams.
Dinh, J. E., Lord, R. G., Gardner, W. L., Meuser, J. D., Liden, R. C., & Hu, J. (February 01, 2014). Leadership theory and research in the new millennium: Current theoretical trends and changing perspectives. *The Leadership Quarterly, 25,* 1, 36-62.

Dorfman, P., Javidan, M., Hanges, P., Dastmalchian, A., & House, R. (2012). GLOBE: a twenty-year journey into the intriguing world of culture and leadership. *Journal of World Business*, *47*(4), 504–518.

Downes, S. (2007, February 3). Msg 1, Re: *What Connectivism Is*. Online Connectivism Conference: University of Manitoba. Retrieved from http://ltc.umanitoba.ca/moodle/mod/forum/discuss.php?d=12

Dunaway, M. K. (2011). Connectivism: Learning theory and pedagogical practice for networked information landscapes. *Reference Services Review*, *39(*4), p. 675-685, Retrieved from https://doi.org/10.1108/00907321111186686

Eells, R. (2011). *Meta-analysis of the relationship between collective efficacy and student achievement*. Unpublished doctoral dissertation. Loyola University of Chicago.

Fox, E. & Urwick, L. (1973). *Dynamic Administration: The Collected Papers of Mary Parker Follett, rev. ed*. London: Pitman Publishing.

Frieze, D. & Wheatley, M. (2011). Leadership in the Age of Complexity: From Hero to Host. *Resurgence & Ecologist,* 264.

Goddard, R. D. (2002). A theoretical and empirical analysis of the measurement of collective efficacy: The development of a short form. *Educational and Psychological Measurement*, *62*(1), 97–110.

Goddard, R. D., Hoy, W. K., & Woolfolk Hoy, A. (2004). Collective efficacy beliefs: Theoretical developments, empirical evidence, and future directions. *Educational Researcher*, *33*(3), 3–13.

Graen, G., & Uhl-Bien, M. (1995). Relationship based approach to leadership development of leader- member exchange (LMX) theory of leadership over 25 years: Applying a multi-level multi-domain perspective. *Leadership Quarterly*, 6, 219-247.

Hattie, J. (2016, July). Mindframes and Maximizers. 3rd Annual Visible Learning Conference held in Washington, DC.

Hattie, J. A. C., & Zierer, K. (2018). *Ten Mindframes for Visible Learning: Teaching for Success*. Routledge.

Judge, T. A., & Bono, J. E. (2000). Five-factor model of personality and transformational leadership. Journal of Applied Psychology, 85(5), 751-765.

Mann, R. D. (1959). A review of the relationships between personality and performance in small groups. Psychological Bulletin, 56, 241-270.

Marzano, R., Waters, T., & McNulty, B. (2005). *School leadership that works*. Alexandria, VA: ASCD.

Natt och Dag, K. (2017). A Scholar-Practitioner Perspective on a Leadership Development Program in Health Care: Integrating Connectivism Theory. *Advances in Developing Human Resources, 19*(3), 295-313. DOI: 10.1177/1523422317712671

Northouse, P. G. (2013). *Leadership: Theory and practice*. Thousand Oaks: SAGE.

Ossiannilsson, E. (2017). Leadership in Global Open, Online, and Distance Learning. In J. Keengwe, & P. Bull (Eds.), *Handbook of Research on Transformative Digital Content and Learning Technologies* (pp. 345-373). Hershey, PA: IGI Global. doi:10.4018/978-1-5225-2000-9.ch019

Ossiannilsson, E. (2018). Leadership: In a Time When Learners Take Ownership of Their Learning. In K. Buyuk, S. Kocdar, & A. Bozkurt (Eds.), *Administrative Leadership in Open and Distance Learning Programs* (pp. 1-33). Hershey, PA: IGI Global. doi:10.4018/978-1-5225-2645-2.ch001

Price, T. (1915). The Psychology of the Market-Place: The Great Exchanges and Their Influence. *Outlook*, 469

Rost, J. C. (1991). *Leadership for the twenty-first century.* New York: Praeger. Schein, E. H., & Scheiner, P. (2016). *Organization Culture and Leadership.* Somerset: John Wiley & Sons, Incorporated.

Siemens, G. (2004). Connectivism: A learning theory for the digital age. *Instructional Technology and Distance Education, 2(1),* p. 3–10. Retrieved from http://www.elearnspace.org/Articles/connectivism.htm.

Siemens, G. (2005). Connectivism: Learning as network creation. [ElearnSpace blog]. Retrieved from http://www.elearnspace.org/Articles/networks.htm.

Siemens, G. (2006a). *Knowing Knowledge*. [Electronic book]. Retrieved from http://www.elearnspace.org/KnowingKnowledge_LowRes.pdf

Stogdill, R. M. (1974). *Handbook of leadership: A survey of theory and research.* New York: Free Press.

United States. (1990). *Leadership news*. Washington, D.C.: U.S. Coast Guard.

Vygotsky, L.S. ([1933] 1978). In L.,C. Moll, (ed.). *Vygotsky and education: Instructional implications and applications of sociohistorical psychology.* New York, NY: Cambridge University Press.

Contact email: frederique.covingtoncorbett@pepperdine.edu
                matthew.sweeney@pepperdine.edu

Masculinity in Warrior Wolf II

Pingxian Zhuang, Guangdong University of Foreign Studies, China

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

Abstract
Hailed by both male and female audience, and thus making an unprecedented box-office miracle of RMB 5.6 billion Yuan in mainland China, *Warrior Wolf II* (*战狼 II*) has become a cultural phenomenon worth our serious study. As the triumph of this film is mainly attributable to its success in shaping Chinese masculinity, my study tries to examine how the Chinese masculinity is constructed and presented in this film. My examination includes three aspects: masculinity shaped and presented under the background of globalization, masculinity shaped and presented by showing the relationships among men, and masculinity shaped and presented by showing the relationships between men and women. Based on the above analysis, my paper evaluates the film's significance in reshaping Chinese masculinity on the global cinema screen and its historic position in the process of Chinese cinema's going out to the global market.

Keywords: Masculinity, Gender Relations, Chinese Film, Cultural Studies, Globalization

iafor

The International Academic Forum
www.iafor.org

Masculinity in *Warrior Wolf II*

With a record-breaking box-office of more than RMB 5.6 billion Yuan (CBO), the film *Warrior Wolf II* has created a miracle in the Chinese cinema. As a modern action and gun-fighting blockbuster, this film should have belonged to the "men only" genre, but the director and leading actor of the film, Wu Jing, declared on the premiere ceremony: "*Warrior Wolf II* is a love letter for women audience" (Xinhuanet), releasing his wish to demonstrate how a true Chinese man looks like in the film. Mr. Wu's ambition does come true: data from the ticket selling APP Maoyan shows that, not only among male audience, but also there is a craze for watching *Warrior Wolf II* among female audience, counting for more than 50% in audience number of all age groups under survey (Tencent Entertainment). Indeed, as an outcome of cultural integration around the globe, the film *Warrior Wolf II* is one of the budding endeavors of Chinese cinema to present and establish the Chinese masculinity on screen, which is worth a careful examination. Therefore, by taking a perspective of gender relations, this paper tries to study how the Chinese masculinity in *Warrior Wolf II* is constructed under a highly international background, so as to evaluate the film's significance in reshaping Chinese masculinity and its historical position in the process of Chinese cinema's going globalized.

I. Masculinity presented against the background of globalization

Warrior Wolf II tells the heroic story of Leng Feng (played by Wu Jing) -- a former member of Warrior Wolf, the special detachment in the C.P.L.A. -- who rescues civilians from the besieging and kidnapping of local and international terrorists in an Africa country.

In the film, Leng Feng is a hero and a protector of the weak. More notable is that his protection goes beyond classes, nations and skin colors. He is not only royal and devoted to China and the Chinese people, but also very friendly to the indigenous of the African country. There is a pure and genuine friendship between him and Tundu (played by Nwachukwu Kennedy Chukwuebuka), an ordinary African boy whose affection and admiration to Leng is so deep that he addresses Leng as Godfather. When terrorists attack the country for a coup, Leng even risks his life to rush to a Chinese factory located in the area under the occupation of terrorist group to rescue Tundu's mother Nessa (played by Anne James) as he has promised Tundu. When arriving at the factory, Leng finds that there is a large number of indigenous and Chinese workers besieged in the factory, but only one UN helicopter will come, which means that only a small group of people can board on the helicopter. At this critical moment, Leng stands up, and unlike the factory manager who intends to put the Chinese management of the factory into the helicopter first, he shouts to the crowd, including indigenous African and Chinese, "I brought the helicopter. I call the shots. *Everyone leaves tomorrow. Women and children leave by the helicopter. All men follow me on foot.*" Then he repeats firmly: "*Everyone, we leave together.*" While Leng speaking, the camera has direct close-ups of him as a man who is very resolute.

For Chinese audience, Leng Feng is very attractive as a man in the above scenes with strong conflict, and it is Leng's spirit of selflessness and universal fraternity that makes him really very masculine. This kind of masculinity is very distinctive from that of the heroes in the western cinema to the extent that, in the western films, such

as *Mission Impossible series* and *James Bond* series, which emphasize more on the realization of an individual's own value, masculinity is seldom constructed through such straightforward and explicit propagation of fraternity transcending classes, races and nations. Such masculinity is very Chinese, also because the spirit of selflessness and universal fraternity on which it is based originates from Confucianism, the philosophy prevailing in the Chinese society for thousand years and advocating benevolence ("Ren"), justice ("Yi"), and "the whole world as one community" ("Tian Xia Da Tong") (Feng 37-38; Kang 60). In China, a man holding in his mind the people and the whole country tends to be regarded as a good and true man. Hence, Chinese films are adept at presenting masculinity through heroes who devote themselves and fight for the country and the people. What is more important is that, as *Warrior Wolf II* is a story in a highly globalized environment, Leng Feng not only fights for the Chinese people but also for the civilians of the other countries threatened by the terrorists. In this way, his heroic actions transform the tenet of Confucianism to the universal values of the whole world -- humanitarianism and world citizenship, and thus highlight and exalt some Chinese cultural foundations for masculinity: benevolence, justice, and universal fraternity.

II. Masculinity presented by the relations among men

The late Professor Franklin, a famous scholar on masculinity studies, maintained that masculinity is formed by the relationship among men and a man's relationship with himself (11). Based on the gender relations among men, the famous Australian sociologist Raewyn Connell proposed four main types of masculinities: hegemony, subordination, complicity, marginalization (Masculinities 76-81). For the convenience of analyzing and without compromising the gist of Connell's definition, this essay simplifies and adapts hegemony as a type of masculinity legitimized by holding of superior social status, complicity as a type attached to hegemony and benefiting from the dividend of hegemony's social resources, and subordination and marginalization as the types determined by lower social status. The relations among men in *Warrior Wolf II* clearly demonstrate the hierarchy of such masculinities and the process of the shifting between them.

The most amusing character in the film is Zhuo Yifan (played by Hans Zhang), who is an epitome of China's "Fuerdai" or "Guanerdai" – a Chinese term that refers to the children born with a silver spoon in their mouth due to their parent's status as nouveau riche or high government official (Wikipedia). He is the owner of the factory, so at the beginning, his superior position enables him to assume an overbearing and masculine air. He is very bossy to his employees He Jianguo (called "Lao He" in the film, and played by Wu Gang) and Lin Zhixiong (played by Chunyu Shanshan), especially to Lao He, a veteran of a reconnaissance company of C. P. L. A. Both Lao He and Lin behave humbly in front of Zhuo, respectfully calling Zhuo as "Fan Ge" (meaning "Big Brother Fan"), although Zhuo is much younger than them. The leading hero in the film, Leng Feng, in Zhuo's eyes, is just another ordinary guy who should be subordinate to him, so Zhuo behaves in an arrogant manner in front of Leng, proudly showing off his factory's military weapons and militia, and the specimen of the wolf reportedly hunted by him. At this initial stage of peacetime, Zhuo's masculinity belongs to "hegemony", more precisely, "complicity", because his masculinity comes from his superior status as a factory owner derived from his father's social resources, in other words, he benefits from the dividend of his father's social status and the

overall subordination of marginalized masculinity, to which Leng Feng, Lao He and Lin belong.

However, as Connell put it, the positions of different masculinities are not immutable, but exchangeable in circumstances that the relations among men change (Masculinities 76-77). Very soon, Zhuo's lack of decision in handling the contradiction between limited seats on the UN rescue helicopter and large number of besieged factory workers, and his clumsiness during the direct combat with the attack of the terrorists betrays his immaturity, feebleness, and his authentic nature as a green-hand big boy. As situation getting tougher and crueler, the relation between Zhuo and the other men begin to change -- Zhuo can no longer assume the overbearing air and hold the dominant status as a boss, and thus loses the position of "hegemonic masculinity". The show-time goes to Leng Feng and Lao He. As both of Leng and Lao He have the common status as veteran of C. P. L. A., they pay sincere respect and empathy for each other, so their brotherhood is established soon after their first meeting, and becomes deepened when they fight shoulder by shoulder against the terrorists attacking the factory. Leng and Lao He's intimate cooperation during the battle is the wordless communion between two true men and between two soldier brothers whose "native hue" of masculinity has long been "sicklied over" during the peacetime. Such brotherhood makes them really masculine for the Chinese audience. Meanwhile, the incompetency and timidity of Zhuo becomes a sharp contrast to the two veteran's quickness, resoluteness, bravery, smartness, tactfulness, and power to fight again terrorists' violence, and thus effectively highlights their masculinity. During hard time, Leng and Lao He's masculinity shifts from a subordinate position to a dominant one, and marginalizes that of Zhuo, which has shifted into "subordinate masculinity". The changing of men's relations in the film vividly demonstrates that "complicity" is just a quasi-masculinity, and that authentic masculinity should be the one which can go through the toughest test at critical moment.

This exchanging between the positions of different masculinities is highly instructive for the Chinese audience. "Fuerdais", "Guanerdais", and the overindulged youth is a special group of people in China who inherits the social resources and social status from their parents without any personal effort. They tend to live a very lavish lifestyle without any care of common people's weal and woe. They usually highly over-evaluate themselves, but actually lack the ability to hammer a nail down in practical fields. If such group of people become the ruling class of China, which is very likely, the future of the whole nation would be at risk. By creating an extreme and dramatized environment on screen, *Warrior Wolf II* exposes this social problem, breaks "Fuerdais", "Guanerdais", and the overindulged youth's illusion and blind-confidence on themselves, and provoke people to think about what genuine masculinity should be.

Such design of one type of masculinity prevailing over the other also reflects the director's attitude toward "Little Fresh Meat" and his understanding on what is real masculinity. Little Fresh Meat is an internet buzz word in China used to describe handsome young males, and it is most commonly used for celebrities, particularly a rising star (Wikipedia). In the commercialized society, the aesthetic of male body and masculinity are processed and transformed into cultural product for consumption (Lv 88-90). In such social context, the Little Fresh Meat can produce high commercial value under certain operation, and become a guarantee for films' box-office

performance with their Star Power. However, the film *Warrior Wolf II* evidently shows its doubt or even negation on the masculinity of "Little Fresh Meat" by putting the Little Fresh Meat (Zhao Yifan) as a comic release for the film full of blood and tension, and thus foregrounds the hegemonic masculinity of the veterans (Leng Feng and Lao He). Actually, even during the process of selecting actors, the director Wu Jing shew his inclination. When investors urged him to invite the first line Little-Fresh-Meat actors to safeguard box office, he rejected and said "I would rather choose the right ones than the expensive ones" (Luzhou News), indicating his disdain on Little Fresh Meat's unprofessional working attitude unworthy of the astronomical high price claimed by them. According to Wu Jing, what underpins real masculinity is the ability to undertake heavy tasks at challenging moment (Tencent Culture). This is the very spirit the *Warrior Wolf II* is showing, a severe blow on the social phenomenon of Little Fresh Meat. Therefore, it is very educational and thought-provoking for Chinese audience.

III. Masculinity presented through relations between men and women

Professor Franklin also maintained that masculinity is formed by the relationship among men and women (11). Connell has the similar argument that "[m]asculinities do not first exist and then come into contact with femininities; they are produced together, in the process that makes a gender order" (Men 40). For this reason, most western action and gun-fighting blockbusters have a beautiful heroine to go with the manly hero. As a Chinese film with the ambition to distribute globally, *Warrior Wolf II* learns from this paradigm. Hence, the relations between the heroine Rachel (played by Celina Jade) and the key male roles are an essential aspect for constructing Chinese masculinity in the film.

Rachel is a doctor in International Red Cross, a well-educated woman fluent both in English and Chinese. She has a temperament of American style. Her face and figure is a blend of oriental and western beauty. She is in long hair, and always wearing a low-cut vest matched with an outer shirt with opening front, a pair of short pants and leather boots. Her appearance is clean, simple, and sexy. Throughout the film, there are close-ups from time to time to expose her face and body at the gaze of audience, offering strong visual pleasure for them, especially males.

Rachel and Leng Feng's relation begins with a conflict between them. After saving Rachel from the control of terrorists, Leng, together with Rachel and Pasha (played by Diana Sylla) drives to the Chinese factory for rescuing Tundu's mother Nessa. The conflict occurs on the way, as Rachel advices to go to the American Consulate for shelter.

Rachel: "We should go to the American Consulate. The US marines are stationed there. That's our safest bet."
Leng: "You think the US marines are the best in the world?"
Rachel: "Yeah."
Leng: "That may be true, but where are they now?"…

In the conversation, Leng shows his disdain for the American army. Such attitude irritates Rachel. Then she calls the US Consulate for help, but out of her expectation, no one answers her phone. So frustrated, she gets furious and flings the cell phone

away, and covers her face with hands in despair. At this moment, Leng continues to speak, still in a disdainful tone:

"All foreign navy ships have left when I arrived.
As I watched them sail away from the port,
Among the countless departing masts,
I saw one with the stars and stripes…"

When saying this, Leng is like reciting a lyric, and like taking pleasure from Rachel's frustration. Rachel is even more irritated. After a short moment of silence, she suddenly orders Leng: "Stop the car!", and then gets out of the car. She is too angry and upset to share the same car with Leng.

This scene is much more than a conflict between a man and a woman. Why Rachel becomes so angry? Because Leng's words break her illusion on an almighty American army and government. Growing up and educated in America, she is so submitting to the American authority that she gives her full trust on it, and just cannot accept the truth told by Leng, and she feels unhappy when such authority is challenged. Leng's words do shed a light of bitter satire on the American army and government, which is the symbol of American patriarchal authority, and thus challenges and devalues the established western masculinity. Exalting the masculinity of white males by smearing the males of other races is a commonly-used device in western cinema dominated by whites. *Warrior Wolf II* adopts the same device, but uses it reversely -- exalt the Chinese masculinity by devaluing the American counterpart. This is an obvious measure-for-measure counterattack on the western mainstream, although such counterattack is an implicit and mild one compared with what the western cinema has done. In this sense, this film is highly political and patriotic. To go a step further, this is a sign of the current alteration in the patriarchal order of the whole world, as China emerges as a strong power in the global community, gradually changing the hegemonic "culture and institutions of the North Atlantic countries", and thus affecting the forming of masculinities in globalization (Connell, Men 43-44).

Of course, finally, Rachel does not leave Leng. Though angry and uncomfortable as she is, her reason brings her back on the car, for there are lions beside the road, and terrorists around everywhere… Then in the following process of saving the factory people together, Rachel is gradually moved by Leng's courage, bravery, and benevolence. Especially on the scene when Leng decides to let children and women leave first with the UN helicopter and all men leave together on foot with him, the focus of the camera shifts between Leng and Rachel, showing Rachel's expression with glittering light of admiration in her eyes and on her face as well as Leng's resolution. By that moment, Leng has become very appealing to her. Her hatred to Leng gradually fades away, and she starts to appreciate him.

The film also presents the relation between Rachel and Zhuo Yifan. Rachel is especially attractive to Zhuo, so he tries hard to show his manhood in front of her. When first meeting Rachel, as a way of attracting Rachel, he suddenly picks up the soldier knife on the tea table and plays it in front the little girl Pasha, saying "this is a real man's toy!", then he turns to Rachel, "from now on, your safety will be my responsibility". However, in Rachel's eyes, this premiere is abrupt, clumsy and by no means manly except being so scary to the little girl Pasha. For audience, the scene is

funny because of the awkwardness of Zhuo's performance. Later in the evening of the day, when watching fire party together, Zhuo says to Rachel that he does not want to ride his father's coat tails all his life, so he comes to Africa, a continent with "lions, crocodiles, AK47s, sniper rifles, and the *melody* of gunfire that you can't get in a peaceful country", and he describes gunfire as "the most wonderful sound in the world". For ordinary woman, such confession may sound romantic, and make Zhuo look manly, but to Rachel, who has witnessed so many bloody scenes brought by the cruel wars and terrorism, Zhuo's speech with a flirting sense sounds childish, naïve, and laughable. In Rachel's heart, Zhuo is no more than a big boy, the trueness of which is gradually revealed as the story develops.

Through the above analysis, we can find that there is a vague triangle relations among Leng, Rachel and Zhuo. In such relations, Zhuo again serves as a comic release for the audience and a sharp contrast to Leng's manhood. He tries hard, but Rachel still refuses his courting, and eventually falls in love with Leng. Actually, in term of appearance, age and social and economic status, Zhuo is much more superior to Leng, and for ordinary woman, he is indeed an ideal man to develop a romantic relationship. Therefore, we can say that Rachel's choice has a sense of romanticism. By upholding such love disregarding age, appearance and social status, the film suggests that real masculinity origins from the noble virtue of a man, and prevails over the superficial masculinity derived from secular factors such as handsome appearance and superior social and economic status. Such design of relations shows the power of good moral, and offers a cathartic experience for ordinary male audience when they imagine themselves as the hero in the film in the process of viewing (Mulvey 9-10).

Last but most noteworthy is that, *Warrior Wolf II* does not simply follow the western hero-beauty pattern, it surpasses that pattern while learning from it and successfully develops its own characteristic in representing the relations between men and women. In the conventional western action and gun-fighting films, particularly in the *James Bond* series, the leading female character tends to be arranged only as a decoration for the manhood of the leading male character, who usually regard female as a sexy object for playing. *Warrior Wolf II* is different in this respect, because it explicitly exhibits Rachel's independent soul and her social status equal to that of Leng. Firstly, Leng shows his respect to Rachel, and regards Rachel as a person equal to himself, although he is stronger physically, and in most of the time assumes the role of a protector and rescuer in the film. In the warehouse of the factory, when Rachel holds the gun and prepares to join the fight, Leng stops her, and says, "Your hands are for saving lives, not taking lives". At this moment, the camera focus shifts to Pasha, the small African girl, who crouches on the floor and looks up at Leng with great esteem, and then shifts to Rachel, who gazes at Leng for seconds, and then nods and gives the gun back to Leng with an obedient smile. Here, the film harmoniously juxtaposes the aesthetic of Leng's masculinity and Rachel's femininity by showing Leng's reasonable dominancy and Rachel's appropriate obedience. Secondly, in the film, Rachel is a woman with independent and professional spirit, a good example of intelligent woman. When all people in the factory desert Leng after Leng has been found infected by the highly infective and fatal Lamala Virus, Rachel alone resolutely stands on the side of Leng, and leaves the factory together with him, regardless of the risk of being infected. Eventually, she takes a chance and cures Leng by using an experimental vaccine. In this part, Rachel becomes a protector and rescuer of Leng. The roles between her and Leng shift. The equality between male and female is

magnified. Audience should be greatly touched by her courage, selflessness and independence. Thirdly, as the analysis on the previous paragraph, Rachel's relation with Zhuo shows her spirit of independence and critical judgement. Rachel's love to Leng, together with her other merits, constitutes a multi-angle demonstration of her graceful personality. In summary, *Warrior Wolf II* largely goes beyond the conventional western paradigm of objectifying female as a vase and sexual toy. The relation between Leng and Rachel is equal and mostly harmonious: they takes different roles according to their own strength, each of them accepts their own role, and most importantly, respects the other… Rachel is a well-developed figure in the film. She is full of vigor, love, courage, justice, intelligence, and the spirit of independence, and most importantly not at all lack of female tenderness, which makes her even more attractive. However, the interior and exterior beauty of Rachel does not outshine Leng's masculinity, instead, the heroine and hero sparkle with each other and highlight each other. By empowering the female character, *Warrior Wolf II* presents equal relation between men and women, and a healthy gender order of mutual support.

IV. Conclusion

Warrior Wolf II demonstrates Chinese masculinity from different aspects, much more than what has been analyzed above. Leng Feng, his brothers Lao He and Zhuo Yifan who later grows up as a man together construct a multi-dimensional sculpture group of real Chinese men. The female character Rachel, not at all less heroic than the men when playing her own role, makes masculinity more authentic and complete. As a matter of fact, China never lacks true men. Whether in history or in modern China, there are numerous examples of heroes like Leng Feng et al. In Chinese literary works and other Chinese art works, stories about real Chinese men are countless. Such men, no matter fictional or in reality, constitute the backbone of the Chinese nation.

However, for more than one century, objective representation of the Chinese masculinity has been rare in the western cinema. In Hollywood films, Chinese male characters are usually effeminate like Charlie Chan, or cunning and evil like Dr. Fu Manchu and Dr. No in *James Bond* series. Positive image of Chinese men has been extremely scarce. Such distortion of the image of Chinese male is a vicious legacy of colonial culture, as Connell contended that in the colonial and imperialism age, "[t]he imperial social order created a hierarchy of masculinities, as it created a hierarchy of communities and race", and within the colonial cultural system, "the conqueror was virile, while the colonized were dirty, sexualized and effeminate or childlike" (Men 49). In other words, the Chinese masculinity has been categorized as subordination and marginalization all the time in the western cinema. Even today, there is still no positive role for Chinese male on the western screen, which indicates that, although China has been liberated from the semi-control of colonizers for nearly 70 years, it has not yet completely cast off the shadow of colonization, especially in the field of culture.

The situation has to be changed. As the rising of China as a considerable power in the world, the Chinese people is claiming an economic, political and cultural position of greater importance on the global stage. *Warrior Wolf II*'s attempt to shape Chinese masculinity in global cinema is a tip of the iceberg of such claim. The film not only demonstrates to the world how a true man looks like according to the understanding

of Chinese people, but also speaks out the Chinese interpretation of the spirit of global citizenship -- friendship, responsibility, equality, benevolence, justice, and universal fraternity, which, in turn, are a part of the foundation of real masculinity.

As Chinese cinema's initial endeavor of going globalized, *Warrior Wolf II* is by no means a perfect work. It is far from sophisticated. Some scenes are not convincing enough. A typical example is that the terrorists use tanks to attack the factory. When watching the scene, the audience would ask, is it logical? Another scene is that Leng Feng drives a cross-country car and breaks through a wall of the hospital hall to rescue people inside. When watching here, the audience would ask again, is it reasonable? Such action is very dangerous to the people in the room, so does Leng break the wall to rescue the people or to kill the people… In one word, logic and credibility has been a persistent flaw in Chinese action and gun-fighting films. Partially because of this reason, in contrary to the box-office miracle in China, the film generates a total cinema revenue of only $2,721,100 in USA (IMDb), which signifies that there still a long road to go before Chinese cinema achieving a global success.

But anyway, *Warrior Wolf II* is a good beginning, and such momentum will go on. As a man can never rely on other men to prove and claim his own identity as a man, the genuine Chinese masculinity should and could only be presented and shaped by the Chinese cinema itself rather than the western cinema dominated by white supremacy, who not at all has any stake in endorsing Chinese masculinity.

Acknowledgement

References

Connell, Raewyn. "The Social Organization of Masculinity." Masculinities. Sydney: Allen & Unwin, 1995.

---. "Masculinities and Globalization." The Men and the Boys. Cambridge: Polity, 2000.

Feng, Youlan. A Brief History of Chinese Philosophy. Tianjin: Tianjin Academy of Social Sciences, 2005.

Franklin II, Clyde W. The Changing Definition of Masculinity. New York and London: Pleum Press, 1984.

Kang, Youwei. Da Tong Shu. Shanghai: Century Publishing Group and Shanghai Ancient Books Press, 2009.

Lv, Peng. Gender, Media and Reproduction of Power: A Study on the Representation of Masculinities on TV in the Context of Consumer Society. Beijing: Beijing Institute of Technology Press, 2011.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." Screen 16 (1975): 6–18.

CBO. "*Warrior Wolf II* Box Office Record." 7 Jan. 2018
http://www.cbooo.cn/m/641515

IMDb. "*Zhan Lang II*." 7 Jan. 2018 http://www.imdb.com/title/tt7131870/

Luzhou News. "An Interview with Celina Jade." 6 Aug. 2017
http://news.lzep.cn/2017/0806/240608.shtml

Tencent Culture. "How *Warrior Wolf II* Achieves the Miraculous Box Office: by Opposing Little Fresh Meat and Pretending to Be an Underdog?" 13 Aug. 2017
http://cul.qq.com/a/20170813/004117.htm

Tencent Entertainment. "Who Contributes for *Warrior Wolf II*'s 5-Billion Box-office? Are You among the Contributors?" 23 Aug. 2017

<http://ent.qq.com/a/20170823/058324.htm>
Wikipedia. "Fuerdai." 24 Dec. 2017 https://en.wikipedia.org/wiki/Fuerdai

---. "Little Fresh Meat." 14 Dec. 2017
<https://en.wikipedia.org/wiki/Little_Fresh_Meat>

Xinhuanet. "*Warrior Wolf II* Brings a Craze in Qingdao, a Love Letter for Women Audience." 27 Jul. 2017
<http://www.sd.xinhuanet.com/news/yule/2017-07/27/c_1121388697_4.htm>

Contact email: 896090784@qq.com

The Right of Vote to Syrian Migrants:
The Rise and Fragmentation of Anti-Migrant Sentiments in Turkey

Seval Yurtcicek Ozaydin, Tokyo Institute of Technology, Japan

Abstract

Hosting more than 3 million Syrian migrants, Turkey has a serious migrant issue with an increasing level of anti-migrant sentiments. In migrant hosting countries, the anti-migrant sentiments are mostly associated with unemployment, social and cultural issues, etc. However, Turkish people face an additional migrant issue, which is unique to Turkey: According to officials, more than 30.000 Syrian migrants (who are already Turkish Citizens) are going to vote in the general elections in June 2018. However, spreading especially on social media, there are news and rumors that Turkish Government accepts a huge number of Syrian migrants to Turkish Citizenship with the right of voting in the elections, in order to vote for Erdogan. In this work, we ask whether the spreading news have a contribution to the anti-migrant sentiments in Turkey and study the fragmentation of anti-migrant sentiments. We retrieved random 25 thousand tweets before the elections and 38 thousand tweets after the election, containing the word "Syrian" (in Turkish). Classifying the retrieved tweets into three categories, i.e. Crime, Economic, and Voting, we found that not only before, but also after the elections, the voting issue is the major reason of anti-Syrian sentiments among Turkish people. We also studied the fragmentation of the reasons of anti-migrant sentiments and found that the highest level of fragmentation is between the Crime class and the other two classes.

Keywords: Anti-migrant sentiments, Syrian refugees, fragmentation, social media

iafor

The International Academic Forum
www.iafor.org

Introduction

Syria has been in a complicated civil war since 2011. On the one side, there is Syrian Government and on the other side, there are terrorist groups such as Free Syrian Army, ISIS (Islamic State), Kurdish Democratic Union Party (PYD) and so on. Several countries are also involved in the war in this or that way such as USA, Israel, Iran, Russia and Turkey. As a natural consequence of the war, Syrian people have been leaving their homes and migrating to other countries, some to have better life conditions and some just to save their lives. According to UN Refugee Agency (2018a; 2018b), due to the so-called Arab Spring and the war in Syria, 1.5 million refugees arrived in Europe since 2014. In 2018, this number is over 70 thousand, of which 10% is Syrians. The total number of Syrian refugees around the globe is 5.6 million and more than 3.5 million of them are in Turkey. On the contrary to most of the other European countries, in Turkey only 8% of Syrians are living in refugee camps, and others are living in the city centers as immigrants (Erdogan, et al., 2017). As the perspective of the present work covers both, here we will call all of them as "migrants".

Previous works in this field show that anti-migrant sentiments around the world are usually associated with reasons such as economic, criminal, diseases, environmental, resource scarcity, cultural, and so on (Citrin, 1997; Rustenbach, 2010). However, there is another potential reason which is unique to Turkey. That is, just before the general elections in June 2018, the government started to give citizenship and therefore the right of vote to Syrian immigrants. What is more, although the official number of Syrians being accepted to citizenship was declared to be relatively low, on mass media and especially on social media, there has been spreading news that the undeclared number is actually much higher, and the number is going to increase considerably. Therefore, it is natural to ask at what level this issue contributes to the anti-migrant sentiments among Turkish people.

In this work, focusing on the Syrian migrants, the reasons of anti-migrant sentiments in Turkey on social media are studied, categorizing into three classes: crime, economic and voting. It is found that both before and after the general elections, the voting issue is a major reason of anti-migrant sentiments in Turkey. Also, the fragmentation of the reasons is studied and it is found that crime class has a higher level of fragmentation than the other two classes.

Anti-Migrant Sentiments in Turkey

Anti-migrant sentiments in Turkey regarding Syrians are usually associated with violence and crime on mass media. A random pick about Syrian immigrants will most probably bring news about knife fights or stabbings in any city. For example in Gaziantep, there was a knife-fight between Syrians (Celik, 2018); in Elazig, there was violence between Syrians and locals (Bay, 2018); and in Antalya, there was a knife-fight between Syrians and locals (Durmaz, 2018). However, following the increasing news about the so-called "Syrian violence", the Turkish Ministry of Interior held a press briefing and declared on June 2017 that the annual crime rate of Syrians is only 1.3% of all Turkey. Since the ratio of Syrian population (~3.5 million) to the total population of Turkey (~80 million) is around ~4.5%, the crime rate of Syrians can be regarded as even much lower than the average. Hence, it can be inferred from the

media that *when locals fight this is no news but when a Syrian fights, that is news!* Nevertheless, as the perception of people depends on the spreading news and rumors especially on social media more than the official statistics, the crime issue obviously constitutes one of the major reasons of anti-migrant sentiments.

Media is focusing also on the economic issues about Syrians, especially on their cheap labor. As they work for very low salaries with no insurances, employers tend to hire them instead of Turkish citizens, which increase the unemployment among the latter. Taking into account the financial crisis in Turkey, unemployment and economical issues also contribute to anti-migrant sentiments. However on the contrary, some media such as Aydinlik newspaper is attracting attention on the human dimension of the migrants, their poor health and living conditions (Bilici & Eroglu, 2018).

Besides these two reasons of anti-migrant sentiments which are common to any other country (Cherri, 2016; Meier, 2014; El-Khatip & Lenner, 2015), a specific case for Turkey is that government has started to give citizenship to Syrian immigrants. The official number of Syrians who have received Turkish citizenship is announced to be 55.583, and as the citizens over 18 years old can vote in Turkey, 30 thousand Turkish citizen Syrians already voted the last general election (Hurriyet, 2018). Actually, this number is practically insignificant when compared to 60 million voters among the country. However, two common concerns of a majority of people are that, Syrians voters will vote for Erdogan, and therefore Erdogan is planning to give citizenship to all the Syrians in Turkey to take their votes.

A recent article from The Times entitled *"Erdogan gave 30.000 Syrians citizenship – now it's payback time at Turkey elections"* has presented the opinions of some Syrians voters (Smith, 2018), claiming that most, if not all Turkish citizen Syrian immigrants will vote for Erdogan.

AGE	MAN	WOMAN	TOTAL
TOTAL	1.927.877	1.627.587	3.555.464
0-4	280.856	262.213	543.069
5-9	246.423	231.262	477.685
10-14	191.280	175.633	366.913
15-18	159.127	127.196	286.323
19-24	312.944	222.724	535.668
25-29	196.021	141.057	337.078
30-34	162.222	120.750	282.972
35-39	113.264	89.498	202.762
40-44	76.192	69.200	145.392
45-49	57.592	54.018	111.610
50-54	46.624	44.700	91.324
55-59	31.160	31.292	62.452
60-64	22.402	23.094	45.496
65-69	14.534	14.629	29.163
70-74	8.078	8.911	16.989
75-79	4.566	5.510	10.076
80-84	2.567	3.317	5.884
85-89	1.328	1.678	3.006
90+	697	905	1.602

1.674 K (brace for ages 0-4 to 15-18)

1.881 K (brace for ages 19-24 to 90+)

Figure 1: Age distribution of Syrian immigrants in Turkeyshows that almost half is below 18 years old. Data is from Directorate General of Migration Management (2018).

In Figure 1 which shows the age distribution of Syrian immigrants in Turkey, we see that almost half is below 18 years old, who will therefore gradually turn 18. If all the Syrian immigrants receive citizenship, there will be 1.8 million voters, and as youngsters turn 18, this number is expected to exceed 3.6 million voters making 3% and 6% of all the voters in the country, respectively. In order to see how much contribution does this amount of vote make to the overall results, let us look at the results of the June 2018 Elections in Figure 2.

(R) Recep Tayyip Erdoğan	%52,59	
(M) Muharrem İnce	%30,64	
(S) Selahattin Demirtaş	%8,40	
(M) Meral Akşener	%7,29	
(T) Temel Karamollaoğlu	%0,89	
(D) Doğu Perinçek	%0,20	
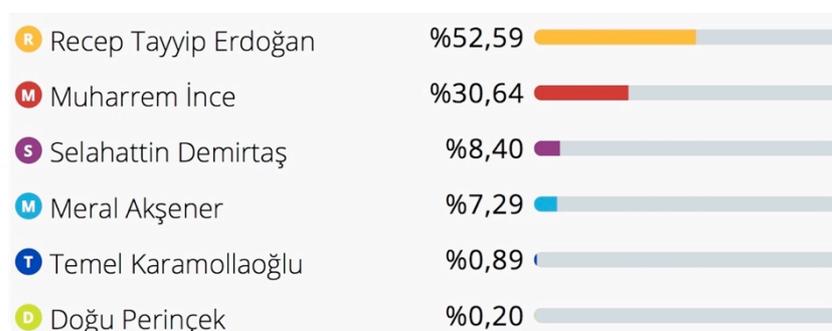
Figure 2: Results of general elections on June 24, 2018.
Erdogan took 52.5% of votes, while opponents took 47.5%.

It was a two-round elections and only a few percent of votes could lead to the second round in which only two candidates could race, making all the opposition unite for a single candidate against Erdogan. A few percent of votes could then change the winner. A more serious point is that in this elections, Erdogan's party AKP collaborated with nationalist party MHP, agreeing on a single candidate: Erdogan. That is, in the future elections where there may be no such a collaboration, the 3% or 6% of extra votes from Syrians would be a critical factor to determine the winner. In this picture, expecting almost all the Syrian immigrants to vote for himself, Erdogan would like to accept them to citizenship to guarantee his victory. On the other hand, it is natural for the opponents to be highly against it. Therefore, one can expect from a Turkish citizen who do not vote for Erdogan, and in the same time who has actually no anti-migrant sentiments for Syrians due to criminal or economical reasons, can raise anti-migrant sentiments due to this voting issue. Although anti-Syrian sentiments have been studied from various perspectives (Girgin & Cebeci, 2017; Yazici, 2016; Ozdemir & Oner-Ozkan, 2016; Unal, 2014), no study regarding the voting issue has been done to the best of our knowledge.

In this work, the reasons leading to anti-migrant sentiments in Turkey on social media was studied, focusing on Twitter. Retrieving the tweets with word "Suriyeli" meaning "Syrian", the anti-migrant sentiments were categorized into three classes: Crime, economic, and voting. In order to classify each tweet, three sets of keywords for each of these classes were created according to our observation on Twitter, as shown in Figures 3, 4 and 5, respectively. For retrieving and analyzing the tweets, Tweepy library (Tweepy, 2018) for Python programming language was used. Each retrieved tweet was checked if contains any keywords from each class. If it does for a class, the counter for that class was incremented. Eventually, the number of tweets falling into each of the three class were determined.

Table 1: Set of keywords for the Crime Class

suç (crime)	tecavüz (rape)
kavga (fight)	saldırgan (attacker)
yaralama (hurt/injure)	çete (gang)
namus (honor/pudicity)	mafya (mafia)
bıçak (knife/stabbing)	fuhuş (prostitution)
Irz (purity/chastity)	fahişe (prostitude)
mahalle (neighborhood)	gasp (seizure)
taciz (harassment)	haraç (tribute)

Table 2: Set of keywords for the Economy Class

işsiz (unemployed)	enflasyon (inflation)
açlık (hunger)	sigorta (insurance)
ekonomik kriz (economic crisis)	borç (debt)
yoksul (poor)	zam (price rise)
sıkıntı (financial difficulty)	faiz (interest)
vergi (tax)	esnaf (artisan)
kira (rent)	maddi destek (financial support)
maaş (salary)	pahalı (expensive)

Table 3: Set of keywords for the Economy Class

oy (vote)
seç (election)
vatandaş (citizen)
vekil (deputy)
cumhurbaşkanı (president)
aday (candidate)

The first step of the study was realized before the elections between May 1 and May 4 by retrieving around 25 thousand tweets including the word "Suriyeli". According to the classification scheme presented in Tables through 1 to 3, 4885 tweets were determined to mention anti-Syrian sentiments in these classes. As shown in Figure 3, out of 4885 tweets, 501 fall into Crime class, 595 fall into Economic class, and 3789 fall into Voting class, which makes 77.6% of all.
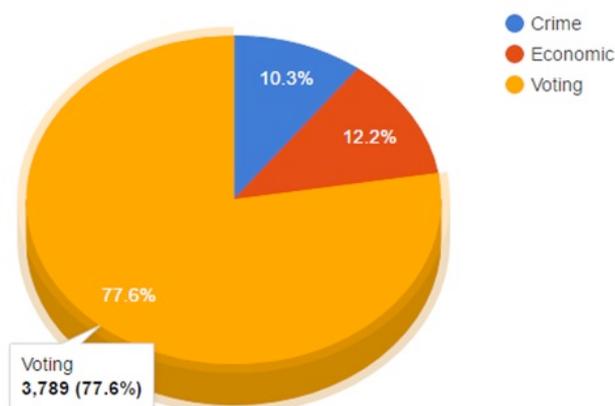
Figure 3: 4885 tweets out of ~25.000 retrieved before June 2018 elections were found to have anti-Syrian sentiments with the given percentages in each class.

The second step of the work was realized after the elections, between September 28 and October 6, 2018, to understand the dynamics of the reasons of anti-migrant sentiments. This time, a total number of over 38 thousand tweets were retrieved and analyzed, and using the same classification method, 5682 of them were found to have anti-migrant sentiments with the numbers 1709, 1907 and 2066 tweets in Crime, Economy and Voting class, respectively, as shown in Figure 4.
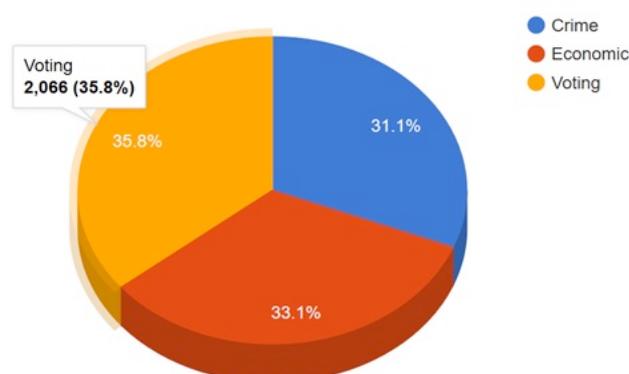
Figure 4: 5682 tweets out of ~38.000 retrieved after June 2018 elections were found to have anti-Syrian sentiments with the given percentages in each class.

The dynamics of anti-migrant sentiments before and after the elections clearly shows that voting is the most important issue in raising anti-migrant sentiments. Although it has a higher percentage before the elections and dropped after the elections, it stayed the biggest reason of anti-Syrian sentiments in Turkey, on Twitter. A critical point to recall here is that, right after the general elections, Turkey started to experience a serious economic crisis, which makes it natural for the anti-migrant sentiments due to economic reasons to increase. Therefore, it can be concluded that the decrease in the Voting class led to increase in the two other classes. Nevertheless, Voting class is still the largest and Economic class is still the second largest.

Fragmentation of the Reasons of Anti-Migrant Sentiments on Social Media

Fragmentation on social media has been studied usually for the opposite ideas. For example, Yardi and Boyd studied the fragmentation between two opposite ideas on abortion (Yardi & Boyd, 2010); Colleoni et al. studied to predict political orientation

and homophily between Republican and Democrats in the US (Colleoni et al., 2014); and Quattrociocchi et al. studied the fragmentation between conspiracy theory pages and scientific information pages on Facebook (Quattrociocchi et al., 2016).

However in this work, we approach the fragmentation from a novel perspective. That is, we study the fragmentation of the reasons leading to the same idea. In particular, we study the level of fragmentation of the reasons due to crime, economic and voting issues in raising the anti-Syrian sentiments in Turkey on Twitter.

In order to reveal the fragmentation of each class, this time the focus was on the Twitter users in the post-election term. For each tweet in each of the three classes, the user of the tweet was considered and it was checked whether that user tweeted in the two other classes as well. As one user could tweet more than one in one class, the distinct user in each class were determined in the first place. It was found that, there were 1709 tweets by 1638 users in Crime class; 1907 tweets by 1702 users in Economic class; and 2066 tweets by 1741 users in the Voting class. That is, 5682 tweets in the three classes belong to 5082 distinct users.

As shown in Figure 5, it was found that 105 users tweeted in all these three classes. However, while the intersection of Crime and Economic classes is 106 and the intersection of Crime and Voting classes is 148; the intersection of Economic and Voting classes turn out to be 598. This shows that, the number of same people having concerns about economic and voting issues is much higher than the other two cases. That is, among three reasons of anti-migrant sentiments studied in this work, crime issue has the highest level of fragmentation than economic and voting issues. Because, people who are against Erdogan usually complain about the economic crisis, while Erdogan's supporters do not –otherwise they would arguably not vote for him. That is, there is a large gap between the perspectives of opponents and supporters of Erdogan on economy. Such a gap also exists for the voting issue. However, when it comes to criminal problems raised by immigrants, one can argue that no such gap is expected between opponents and supporters. Therefore, the distinct feature of crime issue is revealed in the fragmentation.
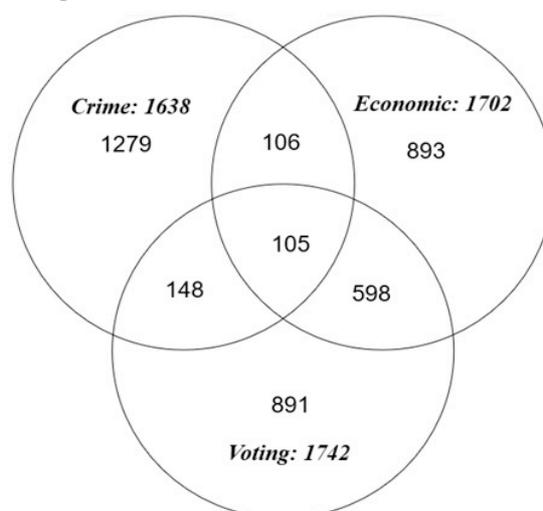
Figure 5: Fragmentation between the reasons raising the anti-Syrian sentiments in Turkey on Twitter. Numbers represent distinct Twitter users tweeting in each class. The highest level of fragmentation is found in the Crime class with respect to the other two classes.

Conclusion

The dynamics of the reasons of anti-migrant sentiments regarding Syrians in Turkey on social media is studied. In particular, around 65 thousand tweets with the word "Suriyeli" ("Syrian" in Turkish) before and after the general elections in June 2018 were retrieved and categorized into three classes: Crime, Economic and Voting. It was found that, not only before but also after the elections, the major reason of anti-Syrian sentiments among Turkish people is citizenship and therefore right of vote given to Syrian immigrants by President Erdogan. Fragmentation of the reasons of anti-migrant sentiments is also studied and it was found that the highest level of fragmentation is between the Crime class and the other two classes.

Acknowledgements

References

UN Refugee Agency. (2018a). https://data2.unhcr.org/en/situations/mediterranean

UN Refugee Agency. (2018b). https://data2.unhcr.org/en/situations/syria

Erdogan M., Kavukcuer Y., Cetinkaya T. (2017). Developments in Turkey the Refugee Crisis & The Media. *Liberal Perspective Analysis, 5, 1-23.*

Celik, K. (2018, August 28). Suriyeliler arasinda bicakli kavga: 1 yarali. Hurriyet. Retrieved from http://www.hurriyet.com.tr/suriyeliler-arasinda-bicakli-kavga-1-yarali-40939897

Bay, E. (2018, September 5). Elazig'da Suriyeli gerginligi. Hurriyet. Retrieved from http://www.hurriyet.com.tr/elazigda-suriyeli-gerginligi-40947680

Durmaz A. (2018, August 20). Korkuteli gece yarisi karisti. Sabah. Retrieved from https://www.sabah.com.tr/akdeniz/2018/08/20/korkuteli-gece-yarisi-karisti

Bilici, D., & Eroglu E., (2018, June 21). Suriye'den kole pazarina bir gocmen isci gercegi. Aydinlik. Retrieved from https://www.aydinlik.com.tr/suriye-den-kole-pazarina-bir-gocmen-isci-gercegi-emek-haziran-2018-1

Hurriyet. (2018, July 12). Turkiye'deki Suriyeli siginmacilarin sayisi aciklandi. Hurriyet. Retrieved from http://www.hurriyet.com.tr/gundem/turkiyedeki-suriyeli-siginmacilarin-sayisi-aciklandi-40895241

Smith, H. L. (2018, June 20). Erdogan gave 30,000 Syrians citizenship – now it's payback time at Turkey elections. The Times. Retrieved from https://www.thetimes.co.uk/article/erdogan-gave-30-000-syrians-citizenship-now-it-s-payback-time-at-turkey-elections-8ptpltkhw

Directorate General of Migration Management, Ministry of Interior. (2018). Retrieved from http://www.goc.gov.tr/icerik3/gecici-koruma_363_378_4713

Tweepy Library. (2018). Tweepy: An easy-to-use Python library for accessing the Twitter API. Retrieved from www.tweepy.org

Yardi, S., Boyd, D. (2010). Dynamic debates: an analysis of group polarization over time on twitter. *Bull. Sci. Technol. Soc. 30(5), 316–327*

Colleoni, E., Rozza, A., & Arvidsson, A. (2014). Echo Chamber or Public Sphere? Predicting Political Orientation and Measuring Political Homophily in Twitter Using Big Data. *Journal of Communication 64, 317–332.*

Quattrociocchi , W., Scala, A., & Sunstein, C. R. (2016). Echo Chambers on Facebook. Available at SSRN: http://dx.doi.org/10.2139/ssrn.2795110

Citrin, J., Green, D. P., Muste, C., & Wong, C. (1997) Public Opinion Toward Immigration Reform: The Role of Economic Motivations. *The Journal of Politics 59(3) 858-881.*

Rustenbach, E. (2010). Sources of Negative Attitudes toward Immigrants in Europe: A Multi‑Level Analysis. *International Migration Review 44 (1), 53-77.*

Cherri, Z., Gonzalez, P. A., & Delgado R. C. (2016). The Lebanese–Syrian crisis: impact of influx of Syrian refugees to an already weak state. *Risk Manag Healthc Policy. 9 165-172.*

Meier D. (2014). Lebanon: The Refugee Issue and the Threat of a Sectarian Confrontation. *Oriente Moderno, Istituto per l'Oriente C.A. Nallino, 94(2), 382-401.*

El-Khatip, B., & Lenner, K. (2015). Alternative voices on the Syrian refugee crisis in jordan: An Interview Collection. Retrieved from http://www.rosaluxemburg.ps/wp-content/uploads/2015/11/Jordan-Book-ref-English.pdf

Girgin, S. Z. S., Cebeci, G. T. (2017). The Effects of an Immigration Policy on the Economic Integration of M igrants and on Natives' Attitudes: The Case of Syrian Refugees in Turkey. *International Scholarly and Scientific Research & Innovation 11(4) 1065-1071.*

Yazici, T. (2016). Yeni Medyanin Nefret Dili: Suriyeli Multecilerle Ilgili Eksi Sozluk Ornegi. *Global Media Journal TR Edition, 7(13) 115-136.*

Ozdemir F., Oner-Ozkan B. (2016). Turkiye'de Sosyal Medya Kullanicilarinin Suriyeli Multecilere Iliskin Sosyal Temsilleri. *Nesne Psikoloji Dergisi 4(8), 227-244.*

Unal, S. (2014). Turkey's unexpected guests: foreign immigrants and refugees experience in the context of "other". *Journal of World of Turks 6(3) 65-89.*

Contact email: yurtcicek.s.aa@m.titech.ac.jp

The Normal Habits and Environmental Governance of Online Advertisements

Ying Tang, Chengdu University of Technology, China

Abstract
When an advertisement meets a network, it actually transfer the use of human weakness to its emergence. The support of technology for releasing of human weaknesses inevitably brings changes in normal habits of online advertisement coupled with changes in the ecological environment of online advertisements, which leads to the vulgarization of online advertisements. Due to factors such as internet technology, nature of the Internet, online advertisements supervision and online advertisements marketing models, the problem of online advertisements ecological environment has become one of the prominent social issues. This paper analyzes the performance of online advertisements habits and deeply explores its reasons caused by ecological environment. We can discover there are external factors such as inadequate institutional constraints and lack of regulatory mechanisms as well as internal factors such as the weakness of online communication environment and the immature nature of online advertisements production teams. To govern the vulgar habits of online advertisements, systematic, three-dimensional system design should start from the aspects of legislation, regulation, communication mode and network technology.

Keywords: Online Advertisements; Nomal Habits; Environmental Governance

iafor

The International Academic Forum
www.iafor.org

Introduction

It is one of the most basic characteristics of advertisements to use "attraction" as a means of communication to attract the recipient of information. Because of this, the study of information recipients' interest and their manifestations has become the basic theme of advertisement. In view of the basic point that information recipient as a specific "person" naturally becomes the ultimate focus of "attraction." Starting from "person", in a small sense, it is based on human needs; In a big way, it is based on human nature. Whether it is human needs or human nature, it is a diverse and multi-level open system – which intrinsically determines the various possibilities of advertisement "attraction".

Compared to traditional medium, network is more open. Due to its openness that enables all participants in information communication activities to achieve the openness of "humanity" here. When the "humanity" logic of advertisement "attraction" meets the "openness" of humanity in network communication, the advertisement that caters to the shallow needs of human nature becomes a "cost-effective" choice. This means that although the vulgarity habit has always existed since advertisement became a specialized communication category, its "attraction" or communication strategy as an advertisement is particularly prominent in the network environment.

1. The Habit of Online Advertisements

From the perspective of text interpretation, online advertisement habits naturally form their vulgarization, including the vulgarization of advertisement content and its manifestations, as well as the vulgarization of its communication forms, it is roughly divided into the following categories:

The first is the manifestation of sexual appeals directly. Such advertisements, regardless of their product's inconsistency with "sex", must deliberately highlight women's "sexuality", including pictures or videos of female beheadings to make the recipients "sexual" associations; Exposing women's sexy parts, teasing sexual desires. Even with the action and sound of simulated sexual behavior, the vulgarity is staggering. Since the reform and opening up, with the increasing popularity of sex education and the changing nature of sexual attitudes, the traditional concept of "talking about the sex-linked colors change" is no longer the mainstream. However, online advertisement communicators have shown that "sex" is a vulgar way to cater to consumers, which has brought a significant negative impact on building an equal gender concept and scientific sexuality.

The second is the expression of bloody and violent exaggeration. Online advertisement has the universal characteristics of traditional advertisements, but because its communication platform is on the Internet, it has its own uniqueness. The widespread use of exaggerated blood and violence is one of its distinctive features. This is especially true in online advertisements for online games and TV dramas. Online game advertisement stimulates the visual senses of recipients (especially teenagers) by showing the bloody and violent scenes in the game, making it a "bloody" sensation; Film and television dramas deliberately create a bloody and violent horror whose atmosphere gives the recipient a strong sense of curiosity. From

the perspective of communication effects, over-emphasis on blood and violence will have a negative impact on the recipient's independent personality and mental health. It is of particular importance is that such advertisements will increase the risk of juvenile crime in the relationship between quantity and quality.

The third is a rough and false slogan. The slogan is the soul of advertisement as the meaning of media text. Excellent slogan can promote the development of advertisements culture in its own way, and promote the formation of better consumption concepts, lifestyles and even social value systems to a certain extent. From the perspective of phenomena, the slogan of online advertisement is reflected not only in the content presentation of advertisements language, but also in the irregularity of manufacturing and use. For example, a slogan like a beauty salon "Which beauty parlour is the best? Which XX is looking for XX", from the content to the form, simply copy the network hot words and roughly meet the entertainment needs of netizens.

Unlike vulgarization, falsehood mainly refers to false or deliberate misconceptions. There are two main types of performance of such advertisements: one is to compose or imitate certain functions, components and characteristics that are not actually present in the advertising products, to deceive consumers. It even infringes consumers directly with fictitious products; the other is deliberately exaggerating the propaganda that is inconsistent with the actual production of the goods, exaggerating the quality or performance of the goods. In order to induce consumers to generate associations and promote consumers' purchase behaviors. From a social perspective, false advertisements not only seriously damages the credibility of advertising, but also forms a hindrance to the construction of social morality and social integrity.

The fourth is the form of viral communication. Unlike traditional one-way advertisement, viral advertisement is primarily a divergent communication—the audience is both a recipient of the advertisement and a secondary communicator of the advertisement. Therefore, the spread of viral advertisements is often manifested in many-to-many mesh propagation. It is this characteristic of communication that increases the uncontrollability of the process of online advertisement. As a result, it is difficult to reasonably evaluate the risk of advertisement communication in the early stage of advertisement communication. It is difficult to control the scope and flow of communication in the middle of the communication, and it is difficult to evaluate the effect of communication in the later stage of communication. But on the other hand, viral advertisement creates a different kind of communication landscape with its special form of communication. Since the "virus" itself has the compulsive nature of communication, it will form a pervasive situation in the spread. Such as our common network pop-up ads, banner ads, link ads, swimming ads, and so on. It can be said that these viral advertisements not only do not conform to the advertising regulations, but more importantly, the chaos of their communication seriously disrupts the recipient's network usage.

In modern society, advertisement as a component of social culture should consciously adhere to positive mainstream values. Therefore, whether as a media text or as a symbol, advertisement should be based on establishing correct ethical norms, promoting healthy value orientation, and improving the aesthetics of popular art. The vulgarity of online advertisement is contrary to this aim. It can be said that if the

vulgar online advertisement is allowed to flood, the role of advertisement as a social mainstream value advocate and constructor will be greatly weakened.

2. The Ecological Environment of Online Advertisements

From the perspective of philosophy and ethics, human nature and animal nature inherently determine the "vulgarity" of human beings; but the sociality of human beings defines the connotation and extension of "vulgarity" from the dimension of human beings as "people". Therefore, although "vulgarity" can also be described as the composition of human nature, this does not become a reason for the "vulgarity" to spread wildly on the social level. To a certain extent, vulgar online advertisement can be said to be the result of multiple factors such as media technology, institutional supervision, and the development of advertisement itself.

First of all, the characteristics of openness, pseudo-anonymity and virtuality of the network as a product of media technology progress have the possibility of expelling humanity.

From the perspective of openness, in the network communication, everyone is the main subject of communication, and in theory, they can independently master the communication process. This also opens the door for the spreaders of online advertisement. However, once this "convenience" is flooded, it will inevitably lead to mud and sand, triggering vulgarization. From the perspective of pseudo-anonymity, although the uniqueness of the IP address determines that the personal identity of the network communicator is not unrecognizable, the professional representation of the identification technology masks the possibility of this identification, which in turn causes "anonymity" to the network communicator. Moreover, the "massive" of the number of network communicators also makes it difficult to identify the Internet users by IP address. This reason for being embedded in network technology has made communicators feel that they are "anonymous". In this way, the possibility of the propagator's self-disciplined dissemination behavior is naturally greatly reduced, thereby multiplying the "indulgence" of sexual communication. From the perspective of virtuality, the media traits of the network make the identity boundaries between the makers, communicators and receivers of online advertisements blurred or even overlapping. The multiplicity of this identity is projected into the process of online advertisemwnt, which inevitably leads to uncontrollable communication links and increases the possibility of communication violations.

Secondly, the network advertisements supported by the development of network technology have a large step difference in terms of regulatory requirements and system construction. In other words, institutionalized norms lag behind the normative needs of online advertisement. The Advertising Law of the People's Republic of China promulgated on February 1, 1995 did not involve online advertisemwnt; It was revised on April 24, 2015, and the new version, which was implemented on September 1, 2015, will pay attention to online advertisement to a certain extent. If the new regulations are stipulated: "The use of the Internet to advertise is not marked with a closing sign to ensure that one-click closure will result in a fine of not less than 5,000 yuan but not more than 30,000 yuan." "No unit or individual may, without the consent or request of the parties, sent advertisements to homes, vehicles, etc., and including sent by electronic means. Advertisements posted on Internet pages in the

form of pop-ups, etc., should be clearly marked with a closing flag to ensure that one button is closed. Offenders will be charged between 5000 yuan and 30,000 yuan." Compared with the reality of online advertisement in terms of technology, content, and form, these "latest" regulations will inevitably show institutional lag in the practice of depreciation of online advertisement.

On the other hand, under the traction of market forces, the self-discipline of online advertisement as a sub-industry in its release, marketing, evaluation and other aspects is also relatively weak. From the release process, there is no clear threshold for online advertisement, and all social actors can publish advertisements. Without a standardized release process, publishers can directly use portals, social media, forum posts, email pushes, and many other forms; There is no standardized auditing standard. Online advertisement auditing is generally conducted by the advertiser or the producer of the product. There is no neutral professional audit, which will inevitably produce some advertisements with low content and rough production. From the perspective of marketing model, the current marketing model of online advertisement generally includes three types of advertisers' own production and selection of the platform, the advertisers outsourced to the media platform to produce and deliver, and the advertisers packaged to the agency. The common flaw of these three is the lack of supervision.

For a long time, the supervision of online advertisement has mostly been based on the special rectification of relevant departments. This is to make certain specifications have certain restraint during the remediation, but it will quickly return to its original state after rectification. The reason is that the imperfect regulatory mechanism is the key. Since the regulatory mechanism does not have a clear management system and evaluation criteria, it is impossible to form a normalized, standardized, legalized, and scientific regulatory system. In addition, the third-party certification body for online advertisement is not mature, and the online advertisement evaluation system is not perfect. Due to the lack of third-party authoritative certification bodies, the data of each website and the number of clicks on online advertisements are provided by the website itself, and the data credibility is greatly reduced. In foreign countries, there are specialized media research companies or online advertisement companies engaged in this work. Provide authoritative data using advanced Internet technology and a classification system for databases. At the same time, the correlation between the statistics of online advertisements being clicked and the effect of online advertisements is relatively vague, which also provides a "false" space for communicators of online advertisements.

Then, because online advertising is not a simple advertisement and network—the structural changes of the media platform, the real online advertisement is at least an online advertisement and network-specific advertisement. Advertisements that are transitioning from the traditional to the network, the textual features and the network are inevitably conflicted with this or that, and some are even fundamental. On the web platform, the audience is no longer a passive recipient. This also means that there is a contradiction between the compulsiveness of advertisement communication and the openness of the network under traditional media thinking. From the perspective of traditional media, advertisement acceptance is mainly forced acceptance. For example, in traditional TV commercials, viewers must passively accept advertisements inserted in the program when watching a certain TV program. The

interactivity of the network has greatly squeezed the living space of compulsive advertisement. This has formed a paradox: improving the compulsiveness of online advertisement and using more revealing space seems to be more conducive to the development of online advertisement; This is in contradiction with the media traits of the network.

Similar to one-way and two-way differences, traditional media and online media also have a wide range of audiences and niches. In traditional media thinking, the advertisement audience is a generalized public, so the pursuit of advertisement communication is also scope and coverage. Unlike traditional media, the network is an autonomously categorized field of participants in information dissemination activities. That is to say, in the network communication, the "mass" in the traditional sense has been fully divided. In this environment, all aspects of the production and distribution of advertisements need to be "narrowl". This creates another paradox: advertisement texts are easy to understand and have more recipients; this is in contrast to the miniaturization of the Internet. Under such a paradox, online advertisement, especially online advertisement that has not completely shaken off the traditional media thinking, is inevitably used in the "small" and "big", and uses vulgar content and viral communication means to achieve the purpose of communication.

Finally, the extremely short history of online advertisement itself is still in the initial stage of development, and it will take some time for the professional creative team that is truly familiar with Internet thinking to grow. As far as the current situation is concerned, the professional production team of online advertisement in China is not optimized: some people are separated from the traditional advertisement production staff. They have strong professional quality for advertisement, but lack Internet thinking. Others know how to use Internet technology. Experts are turning to online advertisement, they know technology, but lack the necessary advertisement expertise.

It should be said that the ever-changing network technology has very high requirements for online advertisement production talents. Not only must have the professional theoretical knowledge and skills of advertisement, but also possess the literacy of culture, aesthetics, consumer psychology, etc. as well as the technical knowledge and skills of network program editing technology, web page production, website maintenance and so on. It is this lack of compound talents that has led to a considerable part of online advertisement that has not undergone rigorous market research, organizational planning, design, production and distribution according to the characteristics of target objects, product features, and advertisement themes. The merchant subjectively cuts off the consumption and aesthetics of the target consumer group and forcibly pushes it to the recipient. In the result, most of the advertising works are either empty, unsatisfactory, or exaggerated, dull and boring—content and form are full of vulgarity.

3. Environmental Governance of Online Advertisement

First, gradually improve relevant laws and regulations and strengthen market supervision. Institutions, especially legalized ones, are the heaviest instruments of governance. The current Advertising Law is less rigid than the operation; More importantly, although the relevant departments have introduced many review methods, in the face of new network phenomena, the legislative lag is still quite

prominent. Therefore, in order to control the vulgarization of online advertisement, it is imperative to thoroughly study the various representations and causes of vulgarization and formulate corresponding regulations and policies on this basis.

From a market perspective, the implementation of laws and regulations needs to be better implemented through market supervision. Therefore, to control vulgar online advertisement, it is necessary to create a good network communication environment under the leadership of the government and enhance the credibility of online media. To solve the problem of online advertisement, we must first put the pollution control problem of the media platform in the first place in combination with the characteristics of the Internet itself. We can consider market supervision as the starting point, establish a network communication ethics system and norms, strictly review the release of network information platforms, and eliminate malicious, false, rumored and other information; At the same time, strengthen the process monitoring of communication activities, find problems in a timely manner, especially increase The enforcement of cybercrime is driven by law enforcement.

It should be emphasized that due to the wide range of social operations of online advertisement, the main body of responsibility for governance is not single, so relevant departments need to be coordinated. In the process of managing vulgar online advertisement, the regulatory responsibilities are not clear, and it is easy to cause mutual suspicion. In view of this, the author believes that the governance of vulgar online advertisement, industry and commerce, news offices, food bureaus, health bureaus, communications, public security and other multi-sectoral coordination is the basis for governance can truly form "action".

Secondly, while gradually improving the level of monitoring, establish a self-correcting and self-checking mechanism for advertisers to advertise online. Network advertisements under the network transmission cannot be controlled by the flow direction and scope. This puts higher demands on the supervisory work of managers. In this regard, relevant departments should expand and improve the existing basic transmission network with optical cable as the main body and promote the basic services of basic telecommunications. At the same time, vigorously develop and utilize the latest communication and information technology achievements, and accelerate the construction of a large-capacity safe and reliable new nationwide. A generation of public information networks, to facilitate the supervision of the entire process of online advertisement. Based on supervision, make full use of big data, timely investigate, rectify and deal with vulgar online advertisements and disclose relevant information to the society in time to enhance the social credibility of the department.

From the perspective of governance theory, the disciplinary management with the investigation as the main characterization is not as the source management with the self-correction self-examination as the main characterization. That is to say, to control the vulgarization of online advertisement, the basic link is to establish a mechanism for advertisers to self-correct and self-check. Through self-correcting and self-examination, advertisers can truly understand that companies want to achieve sustainable market benefits, they must consciously improve the level of online advertisement to avoid vulgarization.

The third is to explore the establishment of an online advertisement evaluation system, and to promote the construction of a network advertisement composite talent team. Exploring the establishment of an online advertisement evaluation system will help enterprises and government authorities to fully evaluate the standardization of advertisement. In terms of scope, the system may include the active attention of the audience on the online advertisement, the analysis of the audience sample, the psychological causes of the audience accepting the online advertisement, the online purchase behavior, the online and offline gaps, etc. In the method, the comparative analysis method may be utilized. Weight method, click rate and conversion rate. From the perspective of network development, exploring and perfecting the online advertisement effectiveness evaluation system not only helps to improve the evaluation technology and evaluation methods, but also helps to improve the overall quality of the online advertisement talent team.

In view of the differences in the professional quality of the current online advertisement talent team in China, professional online advertisement training activities can be organized through industry organizations to try out the online advertisement designer qualification certificate. Advertisement design should take the initiative to abandon pop-up ads and spam ads, and instead explore and use the media characteristics of online advertisement to creatively design and produce advertisements. With the increasing popularity of broadband, rich media advertisement will become popular, especially online video advertisement will bring online advertisement ideas into a new world. Interactivity is another feature of online advertisement. In recent years, the popularity of search engine keyword advertisement, online game advertisement, and virtual community advertisement is the exploration and utilization of interactive features. It can be foreseen that in the future advertisement creatives, only by highlighting the characteristics of online advertisement and using creative thinking more consciously, online advertisement is more distinctive, more attractive and more disseminative.

Stereoscopically, the overall governance of the vulgarization of online advertisement also needs to emphasize the importance of advertisement recipients' media literacy. In the generally high communication environment of public media literacy, the recipient has both a conscious resistance and a conscious awareness of the rights of vulgar online advertisement. Therefore, systematically, the vulgarization of online advertisement should also improve the media literacy of the public, especially the advertisement literacy, so that the vulgar online advertisement is blocked in the network world and tends to disappear.

Conclusion

Under the network ecological pattern that the use of the Internet has become the composition of the netizens' lives, the network advertisements with vulgarized habits are rampant, and the social consequences can be imagined. However, as with the governance network itself, the governance of vulgar online advertisement is also a systematic project involving law, market, and practitioners.

References

Xiaodong, Xue. (2013). Viral advertisement communication research. *Master thesis of Heilongjiang University, 11.*

Law and International Editorial Office. (2015). *Advertising Law of the people's Republic of China.* Beijing: The People's Press.

Ke, Chen. (2003). Thoughts on the Development of China's Online Advertising Market. *Press Circles, 02,* 26-27.

Shu, Lin. The Current Situation and Development Stratedy of Online Advertisement in China. *Market Modernization, 01,* 202-213.

Contact email: tangying21202@163.com

Social Media and the Threat of National Disintegration in Indonesia

Subhan Afifi, Universitas Pembangunan Nasional "Veteran" Yogyakarta, Indonesia
Muhammad Edy Susilo, Universitas Pembangunan Nasional "Veteran" Yogyakarta, Indonesia
Senja Yustitia, Universitas Pembangunan Nasional "Veteran" Yogyakarta, Indonesia

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

Abstract

Indonesia is a multicultural country with various differences aspects. In the era of internet, the government's duty to maintain the harmony of the nation faced a big challenge. The research question of the article : how is the pattern of using social media in a political context that triggers conflict and threatens national integration? Researchers use qualitative methods to answer research problems. The theoretical approach used is the political economic theory of new media which has a critical meaning, focusing on ownership and control of media and other factors that unite the media industry with political, economic and elite society. Political conflict and polarizations based on political choice have actually started in the 2014 presidential election and show escalation in toward the 2019 election. The results show that the fragmentation in social media also has correlation with real-world conflict. Freedom of speech from netizens who have low digital literacy met with practical political interests make social media look like a battle field of opinion. Hoaxes and fake accounts is a strong mark of the low netizen's responsibility. This study concludes 4 main findings related to the use of social media in the context of politics in Indonesia which is the threat of national disintegration, namely: (1) the occurrence of sharp polarization in the use of social media, (2) the spread of hoaxes and fake news on social media, (3) the spread of hate speech on social media, (4) the use of social media in triggering horizontal conflicts in the community.

Keywords: social media, hoax, national disintegration

iafor

The International Academic Forum
www.iafor.org

Introduction

Indonesia is a multicultural country with a variety of religions, ethnicities, regions, groups and languages. National integration of all components of the nation in the Unitary State of the Republic of Indonesia (NKRI) became the agreement of the founding fathers of this nation and has been maintained until now.

Threats to national integration in Indonesia's history have occurred in various forms, including: ideological conflict, rebellion, separatist movements, and the emergence of horizontal conflicts.

The development of internet technology, especially with the presence of social media, in addition to its various benefits in life, also brings new problems in the community. Community polarization that occurs on social media is a source of new conflicts, which if not managed properly can become a new threat to national integration. Internet users in Indonesia have increased from year to year. In 2018 there are 132.7 million internet users (52% of Indonesia's total population). Almost all internet users in Indonesia have social media accounts. The amount is around 129.2 million. (https://inet.detik.com/cyberlife/d-3912429/130-juta-orang-indonesia-tercatat-aktif-di-medsos).

In Indonesia, the development of social media influences political, social, cultural and economic changes. Social media shifts and penetrates the boundaries of hierarchical interaction patterns to become egalitarian, both in political and cultural spaces. Social media provides space for someone to voice their thoughts that may never be heard before. For example, an ordinary citizen can directly criticize and communicate with the President just by sending a mention to the President's account on twitter, facebook, instagram or youtube. Then the government provides a quick response to the problems conveyed by citizens through social media. This certainly has a positive impact on the quality of public services and democracy.

Social media has 7 characteristics that are advantages, namely: network, information, archives, interaction, simulation of society, user-generated content, and share. This causes social media to become a medium that accommodates cooperation between users who produce content (Nasrullah, 2016: 11). Therefore, everybody publishes whatever they want, with various benefits that can be achieved including disseminating knowledge and inspiration, extending friendship, spreads the values of solidarity, tolerance and optimism.

On the other hand, social media currently not only functions as a medium for social interaction, but also shifts to becoming a arena for the battle. Fighting among social media users occurs because of differences of opinion, aspirations or beliefs in an issue. This led to the emergence of sharp polarization followed by a tendency to attack, blaspheme and slander each other. The battle is increasing in coincidence with political momentum, such as the General Elections for Legislative Members, Regents, Mayors, Governors, and President.

The use of social media in political activities including political communication activities began to be felt in the 2009 elections. Awareness of candidates and political parties towards the use of the internet as a media campaign has begun to emerge

through websites that are present as a means of communication between candidates or political parties to constituents.

The rise of the use of social media also made the General Election Commission regulate its use in the General Election Commission Regulation No. 7 of 2015 concerning the Election Campaign stated that the success team must register an official account on social media to the regional KPU no later than the day before the campaign (http: // national. kompas.com, access 5/6/2017). This also shows that in addition to the quantity of the use of social media is increasing, it also shows how this platform becomes an important element so it must be regulated.

The presence of social media in the open Indonesian political system has the consequence of making social media present as a battle room for various actors with various interests. In this context, social media is like a 'boxing ring' in which all elements of society are no longer spectators, but allow them to participate in the ring. The actors are not only ordinary people, but also various interest groups such as political parties, political elites, religious leaders, community organizations, bussines people and so on.

The 2014 presidential election and the 2017 Jakarta regional election became a clear example to illustrate the phenomenon of using social media in a political context. In the presidential election that presented the pair Joko Widodo - Jusuf Kalla and Prabowo Subianto - Hatta Rajasa the discussion about the election was very widespread on social media. (https://pemilu.tempo.co, access 5/6/2017).

During 2014 the 10 ranking topics on the most popular conversations on Twitter were among them about elections. Data shows Indonesia has been the country sending the tweets of 95 million tweets since the beginning of 2014 with the theme of the election (https://id.techinasia.com, access 5/6/2017).

Black campaign in an election that used to only appear by word of mouth or an unofficial document, is now an easily discussed material on social media. According to data, Community Care Media (MPM) of 1,541 conversations on Twitter supporters of presidential candidates, about 1,300 of them, or 86.4%, were negative or made a mate not a choice. Only 13.6% of the contents of the Twitter conversation are positive. (https://www.voaindonesia.com, access 5/6/2017).

This made the community polarized into two groups, namely the pro and contra of the candidate. This polarization continues to grow and sharpen in the 2017 gubernatorial election in Jakarta, which was attended by 2 candidates for governor-deputy governor: Ahok-Djarot and Anies-Sandi. PoliticaWave released the monitoring of the 2017 DKI Jakarta regional elections in cyberspace for the period 1-14 April 2017 (as published on http://megapolitan.kompas.com, access 5/6/2017). Data shows that the polarization of positive and negative sentiments for each candidate pair is almost the same number. The positive sentiment of the Ahok-Djarot pair was 54.92% while the negative was 45.08%. While the Anies-Sandi pair received 44.54% positive sentiment while the negative was 55.46%. Negative sentiment on potential incumbents, according to the PoliticaWave came from the issue of blasphemy and the trial process, the insistence of the non-active governor, the actions of 212 and 313 and their defeat in several surveys. Whereas the Anies-Sandi pair was negatively explained on matters

relating to criticism of the work program, alleged several legal cases and alleged SARA campaigns.

Actually what is the trend of using social media in the context of politics in Indonesia? Do negative trends in the use of social media have an impact on the emergence of horizontal conflicts that contribute to the possibility of widespread national disintegration? This study wants to answer the research question: How is the pattern of using social media in a political context that triggers conflict and threatens national integration?

The study was conducted using a descriptive qualitative approach. Data is obtained through in-depth interviews and focus group discussion. Research data is carried out within a period of one year, from July 2017 to July 2018. In-depth interviews with informants were conducted to find out how trends in the use of social media in a political context.

In-depth interviews were conducted with social media activities, namely: Ulin Yusron (Pro Government), and: Jonru Ginting (contra government). On his twitter account Ulin (@ulinyusron) has 118,000 followers and on his Instagram account (ulinyusron) followed by 134,000 followers. While Jonru Ginting's Facebook page was followed by 1,479,247 followers. Both speakers were chosen because they were in the polarization and actively used their social media accounts to express their opinions.

The researcher also interviewed the Ministry of Communication and Information Expert Staff Prof. Dr. Drs. Henri Subiakto, SH. M.Sc as a representation of the government. In addition, Fathul Wahid, PhD was also interviewed as an observer of social media.

Researchers also took part in discussions related to social media and hoax, namely:
(1) Public Discussion 'Ghost of Hoaks' organized by Jakarta Journalists Axis (3/14/2018) with the speakers : Wawan Hari Purwanto (Director of Information and Communication of National Intelligence Agency) , Brigadier General of Police. M. Iqbal (Public Relations of National Police), Nukman Lutfie (Social Media Observer), Rahadi T. Wiratama (LP3ES senior researcher) and Budiarto Shambazy (Kompas Senior Journalistr).
(2) Seminar "Between Freedom of Opinion, Hoax and Speech of Hate" (21 / 3/2018) held by the Indonesian Police and Professional Association (ISPPI). The speakers present at this discussion were Ismail Fahmi (Researcher and Technopreneur), Mustofa Nahrawardaya (Social Media Activist), Brig. Gen. Pol. Fadil Imran (Director of Cyber Criminal Investigation of National Police), Prof. Dr. Drs. Henri Subiakto, SH. M.Sc. (Ministry of Communication and Information Expert Staff) and Nasir Djamil (Legislative Member).

The researcher also held a Focus group discussion (FGD). FGD is a systematic process of collecting data and information on a particular problem that is very specific through group discussions. The FGD on this research involved audiences active in social media and had pro, contra and neutral tendencies towards the government. FGD informants have diverse backgrounds ranging from students, Islamic da'wah activists, and lecturers both pro and contra with the government.

Conclusion

This study concludes 4 main findings related to the use of social media in the context of politics in Indonesia which is the threat of national disintegration, namely: (1) the occurrence of sharp polarization in the use of social media, (2) the spread of hoaxes and fake news on social media, (3) the spread of hate speech on social media, (4) the use of social media in triggering horizontal conflicts in the community.

The occurrence of sharp polarization in the use of social media

Based on the results of the study, from the interviewees and the results of the Focus Group Discussion, similar information was obtained that in the political context there was increasingly sharp polarization among social media users. The community is divided into two major groups because of the differences of opinion and political supports : Pro and Contra. Polarization is followed by mutual sarcasm, attacking each other. It creates mutual suspicion and desire to destroy each other. Mocking and scolding each other in sarcastic language becomes a common thing, because they feel the internet is free, unlimited virtual world.

According to Fathul Wahid, PhD, the polarization of netizens is characterized by characteristics of mutual attack and mutual bullying. Polarization of netizens rose after the 2014 presidential election, and was followed by black campaigns and hoaxes. After that it continued in 2016 when there was a case of blasphemy by the Governor of Jakarta, Basuki Cahya Purnama, who was popularly called Ahok. Then it was continued with the Jakarta Governor Election which presented 2 candidate pairs of Ahok-Djarot, and Anies-Sandi. This polarization is increasingly pointed and sharp.

According to Fathul Wahid, the bad consequences of polarization is social disharmony. Netizens are divided into 2 large groups that drain energy, because time is spent on endless debate. In addition, there are fewer opportunities to benefit from social media. Social media is actually filled with verbal conflicts that are full of sarcasm, so netizens have no social empathy. The positive side of social media is covered by prejudice and hatred. Talk groups on WhatsApp and Telegram, which are increasingly being used, cannot prevent polarization. The group members tend to strengthen the echo chamber and confirmation bias. They tend to gather with members who share the same view.

The spread of hoaxes and fake news on social media

Based on the results of the study, the pattern of the use of social media in Indonesia was marked by the spread of hoaxes and fake news. Hoax means plan to deceive someone, or a trick; to trick into believing or accepting genuine something false and often preposterous.

According to the Big Indonesian Dictionary Bahasa hoaks 'or ax hoax' contains 3 meanings: (1) a word that means infallibility of information, (2) Hoax also means false news, (3) False news, not sourced. From this understanding, it can be concluded that hoaxes are false news that do not have a clear source. According to Emery (in the Proceedings of the Annual Meeting of the Association of Collegiate Marketing

Educators) hoaxes are referred to as "act, document or artifact intended to deceive the public". This definition shows that hoaxes are intended to deceive the public.

That's why hoaxes are also often referred to as lies or fake news. In the paper entitled Social Media and Fake News in the 2016 Election published in the Journal of Economic Perspective (Vol 31, spring 2017, pages 211-236), fake news is referred to as "to be news articles that are intentionally and verifiably false and could mislead readers ". From the definition clearly illustrated that hoaxes or later also called fake news can mislead the reader.

According to the results of interviews, hoaxes are information that does not contain accuracy, and is made intentionally. The hoax is by design. In the journalistic context well known as Fake News. Hoaxes are found in the form of text, images, and videos. Hoaxes are widely distributed in terms of information related to sensitive matters in Indonesia, such as ethnic, religious, racial and idiological issues. Hoaxes are also distributed in the form of memes. Meme is Pictures and writings which are satire or satire that criticize something using a humorous approach. Speech that attacks a person or group on the basis of attributes that can be found in the social media.

The spread of hoaxes is an excess of the development of social media that has the characteristics of sharing information quickly and with high interactivity. Unfortunately the abundance of information is not accompanied by the attention and ability of social media users to sort and choose information based on quality.

Weak social media literacy among internet users has the potential to become a hoax spreader because of the spirit of sharing without filtering. Moreover, there is a tendency for people to easily trust an information without clarification in advance based on the conception, beliefs and experiences of individuals that have been built previously. On the other hand, hoax producers who can come from various backgrounds, take advantage of weak literacy among users.

Hoax makes people become unproductive. Eliminate the time and opportunity to work by spreading and responding to hoaxes. The impact after the hoax was also a common concern, in the form of a distrust, among fellow nations, including distrust of institutions that should be respected.

Hoaxes also create mutual suspicion and desire to destroy each other. Mocking and scolding each other in sarcastic language becomes a common thing, because they feel the internet world is a free, unlimited virtual world.

The hoaxes that are related to the 2017 Jakarta Regional Election, for example, are dominated by issues based on religion and race. The issue is used to reduce the positive image of each candidate pair. Hoaxes that have appeared related to the candidate pair are fake photos of handshakes between Raja Salman and Ahok, Hindun's grandmothers who were not punished and buried for choosing Ahok-Djarot, and the Islamic revolution if Anies loses also the sharia Jakarta discourse if Anies - Sandi wins. Jakarta Election Commission also does not escape from hoaxes. For example, there are those who say there are multiple voter KTPs, KPU servers that are controlled by Jokowi's supporters and are in Singapore and around the results of the voting in the KPK Detention Center. At the same time the Jokowi government also

did not escape the hoaxes. The most popular fake news is the exodus of Chinese workers to Indonesia and the inauguration of a Jokowi cross-patterned mosque. According to the Co-founder Revive Khairul Ashar Hoax there are around 1,900 reports of alleged fake news, and more than 1,000 of them have been confirmed as hoaxes (http://www.jawapos.com, access 5/6/2017).

Hoax is a wrong message and is modified for certain reasons easily spread. For example, hoops have circulated about the invasion of Chinese workers to Indonesia. The news that was first reported by the posmetro site (http://www.posmetro.info/) became viral after being discussed very intensely by netizens both on Twitter and Facebook. One of the Twitter users who also responded to this hoax was @Yusrilihza_Mhd who had 1.3M followers. Cuitan Yusril who responded to the arrival of 10 million Chinese workers who he thought would be difficult to control was retweeted by 340 followers. The success of this hoax forced the government to conduct a series of clarifications through the RI Cabinet Secretariat website, @jokowi (Jokowi's official twitter account) and @KemnakerRI (the official twitter account of the Ministry of Manpower). This clarification is also published on several mainstream media twitter.

Coordinating Minister for Politics, Law and Security Wiranto said that the rise of hoaxes ruined the peace of the people, undermined public trust and was confusing. According to Ismail Fahmi, PhD, the impact after the hoax is also a common concern, in the form of distrust, among nations, including standards of institutions that should be respected. Hoax and fake news are spread massively on social media: distrust spread in the community. Society is divided into sharp polarization.

In this case the role of the audience and its interaction with information becomes very important. In cyber culture, information can be a new material, it can also be reproduced by selecting or manipulating it so that it becomes a completely new information commodity (Nasrullah, 2016: 65). In political conversations, whether related to local elections / presidential elections or not, there are at least 3 parties involved in communication activities including taking action related to that information. Namely buzzers, influencers and supporters. According to social media observer Enda Nasution on her blog (http://enda.goblogmedia.com/?p=4477, access 5/6/2017). The so-called buzzer is someone who can build awareness on something. While influencers are those who influence / are heard by others. Enda called it a key opinion leader. Furthermore, supporters, namely people who provide support for what is said by buzzers and influencers, for example by giving retweets and regrams. In the case of hoaxes and utterances of hatred, these 3 parties helped disseminate and interact with each other. It is at this interaction that message modification and reality occur.

Interaction on new media will form a virtual community. Virtual communities are communities that are formed in cyberspace by their users because of similarities or mutual interactions and relationships facilitated by the internet-connected computer medium (Nasrullah, 2016: 150). That is, social media has now become a new public space or even often referred to as an alternative space because its members can exchange ideas and criticize each other without any space and time constraints. This is in accordance with the concept of Juergen Habermas' public space which says that public space has at least 5 characters. Namely, first, there is a guarantee of access for

all citizens. Second, equal rights between citizens, then there is freedom to join dialogue without pressure and obstacles. Fourth, this public space is a separate flow from the state and the market and there is no dominance of both. Fifth, through the provision of knowledge and information, the public space is able to form an illiterate citizen, one thing that is important in functioning democracy (Bakti et al., 2012: 103).

If it is linked to the frame of national interest, the phenomenon of social media that is now happening in Indonesia is certainly not a good thing. The results of a survey conducted by the Indonesian Telematics Society in 2017 about the National Hoax Outbreak stated that there were 3 interesting findings related to the impact of hoaxes. First, the majority of respondents stated that the hoax really disturbed them (43.50%). Second, respondents considered hoaxes to disturb community harmony (75.90%). Furthermore, the hoax can be said to hinder development (70.20%). This survey clearly shows that hoaxes are a source of conflict in society and can disrupt harmony. Whereas in national development, harmony is an important prerequisite for national integration. Without the integration of all parties, it is impossible for a development program to be achieved.

The spread of hate speech on social media

Hate speech is speech that attacks a person or group on the basis of attributes such as race, religion, ethnic origin, national origin, sex, disability, sexual orientation, or gender identity. The law of some countries describes hate speech as speech, gesture or conduct, writing, or display that incites violence or prejudicial action against a protected group or individual on the basis of their membership of the group, or because it disparages or intimidates a protected group, or individual on the basis of their membership of the group. In some countries, a victim of hate speech may seek redress under civil law, criminal law, or both.

According to data submitted by the National Police, as quoted from https://news.detik.com/berita/d-3790973/selama-2017-polri-tangani-3325-kasus-ujaran-kebencian, there were 5,061 cases of cyber crime throughout 2017. handled by the National Police during 2017. That number rose 3% compared to 2016, which amounted to 4,931 cases. Of these, 1,368 cases could be resolved. Cases that could be resolved increased from 2016, which amounted to 1,119.

Especially for cases of hate speech, the National Police has also handled 3,325 cases. This figure rose 44.99% from the previous year, which amounted to 1,829 cases. The number of cases of hate speech that were successfully completed were 2,018 cases. The most prevalent types of hate speech were cases of insult, namely 1,657 cases, up 73.14% compared to 2016. Then, hate speech with cases of unpleasant acts amounted to 1,224 cases, and cases of defamation were 444 cases.

The use of social media in triggering horizontal conflicts in the community

Sharp polarization, hoaxes, fake news, and hate speech, together tend to bring the horizontal potential of conflicts in the real world. National disintegration is something that is feared to occur, because the threat of horizontal conflict is increasingly intense on social media. An example is Riots on Tanjung Balai Medan, July 29, 2018. This case was caused by a call to prayer in a mosque. This is also influenced by the spread

of various false information through social media and horizontal conflicts between races and religions.

There are 2 factors that have caused the optimal efforts of various parties to prevent polarization, the spread of hoaxes and hate speeches, and the triggering of horizontal conflicts in society, namely: The Problem of Law Enforcement and weak social media literacy.

The Problem of Law Enforcement

Indonesia has a Revised Law on Information and Electronic Transactions Act Number 11 of 2008, which has been effective since November 28, 2016. It could be an effort to prevent the hoaxes and hate speech. In addition, law enforcement in dealing with the problem of spreading hoaxes is still a matter of concern. The public often criticizes law enforcement in handling hoax issues, because they are considered not yet fully fair, and are still selective. A good law must be followed by law enforcement that is impartially indiscriminate. Law enforcement of hoax issues should not be a tool of power to restrict those who oppose the government. Social criticism and control are not necessarily regarded as defamation, as in legal cases of social media activists accused of defaming someone's reputation.

The Weak of Media Literacy

The Weak social media literacy among the internet users because of the spirit of sharing without filtering. Moreover, there is a tendency for people to easily trust information without clarification in advance based on conception, beliefs and experiences of individuals that have been built previously. The culture for selecting, clarifying information about the information and information about the easy and fast dissemination of information. Social media users due to weak literacy, preferably to consumers who share or forward information, without filtering it first, with various motives, rather than being a truly credible information producer. Polarization, hoax and hate speech spreading, and the emergence of symptoms of social conflict in the reality of society are the negative pattern of using social media in a political context that triggers conflict and threatens national integration.

Based on the results of the study, we provide recommendations on the following points, namely:

1. Law enforcement in dealing with the problem of spreading hoaxes is still a matter of concern. The public often criticizes handling issues, because they are not fully fair, and are still selective. The revision of the ITE Law No. 11 of 2008 could be an effort to prevent hoaxes from spreading. The hoax spreaders will think again to carry out the action. However, a good law must be followed by law that is impartially indiscriminate. Law enforcement should also be carried out firmly and fairly. There are no selective cuts and political and economic motives in law enforcement. This will make the authoritative law in the public's view, and become a strong factor to prevent the spread of hoaxes.

2. The government should place itself as a real role model in the dissemination of correct information. Blurring or even the actual concealment of information is not

appropriate, because it is a form of hoax. The principle is simple, anyone can be a source and spreader of hoaxes. Individuals, organizations, government institutions and law enforcement can potentially become producers and spreaders of hoaxes in various types.

3. Public awareness and education regarding legislation related to hoaxes and healthy internet use should be carried out continuously by the government. Including building an intelligent communication strategy to fight hoax by cooperating with all elements of social media activists to carry out joint actions. Not only are social media activists who seem to be pro-government heard their voices, but also give the opposition the space to contribute together to create a healthy communication climate.

4. The community is supposed to be wiser and improve the literacy of social media, making the most of the advantages of the internet and social media for more productive things. Get information and selecting information, clarifying information on consumer-to-credible information producers. Sharing knowledge, inspiration and information will be more beneficial and noble, rather than participating in disseminating information that is not necessarily true, or has been indicated as a hoax. The more understanding, living and practicing religious teachings that prohibit lies, encourage clarification and information production that contains truth and benefits, will be a true guide to avoiding hoaxes.

5. The media are expected to be more creative in presenting credible, trustworthy information. Public journalism that credible carries presentation of facts and precision data support, not just a surface that requires important sensations to continue to be developed.

6. Continue to campaign for the anti-hoax movement and educate the public to be smart in utilizing social media and not involved in producing or spreading hoaxes. On the other hand, media institutions are also obliged to work for independence and objectivity in order to protect public interest in address issues. Don't let the media producers and distributors participate in economic and political interests.

Acknowledgements

References

Reference to a book:

Nasrullah, Rulli, 2016, Media Sosial: Perspektif Komunikasi, Budaya dan Sosioteknologi, Bandung : Simbiosa Rekatama Media

Nasrullah, Rulli,, 2014, *Teori dan Riset Media Siber (Cybermedia),* Jakarta : Prenada Media Group.

Mulyana, Dedy, 2001, *Ilmu Komunikasi Suatu Pengantar*, Bandung : Rosda.

Reference to a journal publication:

Allcott, H., & Gentzkow, M. (2017). Social Media and Fake News in the 2016 Election. *Journal of Economic Perspectives*, 211-236.

Arulchelvan, S. (2014). New Media Communication Strategies for Election Campaign Experiences of Indian Political Parties. *Online Journal of Communcation and Media Technologies*.

Madu, L. (n.d.). Penggunaan Internet dalam Perang Online Antara Indonesia-Malaysia dalam Krisis Ambalat. *Proceeding of The Annual Meeting of The Association of Collegiate Marketing Educators*.

Wibisono, S., & Lay, N. (2016). Kebijakan Preventif Konflik melalui Pendidikan Perdamaian di Kota Yogyakarta. *Jurnal Studi Diplomasi dan Keamanan*.

Reference to Online Source :

https://id.techinasia.com/talk/statistik-pengguna-internet-dan-media-sosial-terbaru-di-indonesia, akses 5/6/2017)

http://nasional.kompas.com/read/2015/09/25/15130071/Media.Sosial.Makin.Jadi.Primadona.Kampanye.Pilkada,

https://pemilu.tempo.co/read/news/2014/03/19/270563480/Jadi-Capres-Jokowi-Rajai-Percakapan-di-Twitter, akses 5/6/2017

https://www.voaindonesia.com/a/persen-percakapan-pendukung-capres-di-twitter-kampanye-negatif/1931990.html, akses 5/6/2017

http://www.cnnindonesia.com/nasional/20161109110646-20-171421/jokowi-masyarakat-tak-sadar-penyelipan-isu-di-medsos/, akses 5/6/2017

http://enda.goblogmedia.com/?p=4477, akses 5/6/2017

http://repository.uinjkt.ac.id/dspace/handle/123456789/24214, akses 8/6/2017

journal.uii.ac.id/index.php/CCCMS/article/view/7145, akses 8/6/2017

http://ejournal-s1.undip.ac.id/index.php/interaksi-online/article/view/12202/11853, akses 8/6/2017

https://en.wikipedia.org/wiki/Hate_speech, akses 11/11/2018

https://news.detik.com/berita/d-3790973/selama-2017-polri-tangani-3325-kasus-ujaran-kebencian, akses 11/11/2018

Contact email: subhanafifi@yahoo.com

The Evolving Face of Research Communication: Case of DECCMA

Sumana Banerjee, Jadavpur University, India

Abstract
Communication of research outputs is no longer limited to publication of journal papers. With our changing times and demands, the modes of communication are also changing. Besides scoring high on impact factors in the academic world, research communication now also aims to score big in terms of impact in the non-academic world. Informal outputs such as blogs, animations, videos, etc. are also encouraged by funders to be produced from a research project for optimization of outreach. While these forms are evolving, it is worthwhile considering how research teams can be enabled to produce such outputs for effective 'Research into Use'. When research is put to use through effective communication of research, we can prepare ourselves for "Fearful Futures" riddled with issues of climate change, resource scarcity and need for sustainability. Based on empirical evidences from "Deltas, vulnerability & Climate Change: Migration & Adaptation (DECCMA)" project, this paper shall examine the benefits of such evolution of research communication and the ways in which the team has worked to produce informal outputs.

Keywords: Research Communication, Informal Outputs, Research into Use, Climate Change

iafor

The International Academic Forum
www.iafor.org

Introduction

Research projects have adapted to changing times in terms of communication. Communications within the project as well as communication of research findings have undergone changes owing to a changing world. Technology has revolutionized the way on which projects function across time zones through the aid of emails, video conference calls, sharing project updates through online newsletters, and fulfill the monitoring and evaluation requirements through filling up of online forms. Production of research outputs have also benefitted from the boon of technology and the internet. Besides the traditional outputs such as journal papers, posters and conference presentations, projects now have the advantage of sharing research results through blogs, online articles, videos, photo-stories, infographics and policy briefs. Publishing traditional outputs have served the purpose of sharing research results, stirring new academic debates, debunking myths, grounding new theories and hypotheses. Besides these purposes, journal papers also add laurels to the experiences of the researchers and their moments of pride vary with the impact factors of journals. To achieve impact in the non-academic world, these traditional outputs are aided by the new outputs. While the target audience for traditional outputs is mostly the academia, non-traditional outputs are tailored for the non-academic world as well. This may bring forth the question as to why research outputs should be tailored for the non-academic world. This is where the concept of Research into Use surfaces, which in very simple terms means ensuring that research results are put to use for achieving impact. This impact is created when policy makers, practitioners, media, and the common people implement the research results to make positive changes in the world.

Traditional Outputs and New Outputs

To examine how these new outputs fare against the traditional outputs, this paper shall examine data and evidences from the "DEltas, vulnerability & Climate Change: Migration & Adaptation (DECCMA)" project. The DECCMA website (www.deccma.com) houses all resources, both traditional and new outputs, produced by the project. Based on all-time views of website data for these two categories of outputs and the total number of outputs produced till the end of September 2018, the average views were calculated for each. This shows that new outputs have two times more average views than the traditional outputs (Figure 1)

Figure 1 Average website views for traditional and new outputs

To understand the depth of this popularity of new outputs, website data was further delved into to identify the medium facilitating these views. Twitter emerged as the topmost social medium which acted as a referrer to the website. DECCMA has a primary Twitter account, every member lead country (Bangladesh, Ghana, and India) have accounts, and several project and program members actively use Twitter to share project news. For this study, Twitter Analytics data from DECCMA's primary Twitter account (@deccma) have been used to investigate if tweets have a role to play in promoting views for outputs. From that data it emerges that tweets relating to outputs have higher URL clicks and engagement. Based on URL clicks, top two tweets are of an infographic and a video sharing our project results and experiences, and based on engagement, the topmost tweet is of a policy brief. Additionally, based on URL clicks, six out of the top ten tweets relate to new outputs, namely one infographic, one video, two policy briefs, one photo-story and one blog.

Website data showing overall views for the website and Twitter data were also examined to understand if website views were promoted when outputs are tweeted about. Based on the website's monthly views from September 2017, when our new website went live, to September 2018, it is observed that the month of July 2018 has the maximum website views (Table 1). Referring to Twitter data, it is interesting to observe that amidst tweeting about other project updates, there were four tweets announcing five outputs from the project. Out of these five outputs, one was about publication of a journal paper and the remaining four were about new outputs. Amongst these new outputs, there was one infographic with the most URL clicks and featured among top 10 most engaging tweets, and one photo-story and two policy briefs featuring in the top ten most URL clicks for tweets. With these evidences it can thus be established that these new outputs are more popular.

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
2017	-	-	-	-	-	-	-	-	824	1052	1175	765
2018	932	968	897	1032	1049	869	**1368**	1108	1054			

Table 1 Monthly website views

Enabling Research Teams to Produce New Outputs

Having established the popularity of new outputs, now it can be explored as to how research teams can be enabled to produce these new outputs. From our experiences in DECCMA, we learnt that the key to producing any of these new outputs is to simplify, tailor and personalize. Simplifying the complex research messages by stripping it of any jargon is the first step. The second step is to tailor those messages according to the target audience and the medium. The type of new output will determine the mode of tailoring the message and the target audience. Lastly, the communication of findings can be personalized with voices sharing experiences which tell a story. While these steps can help in shaping the new outputs, research teams can be enabled by following these steps –

- Instilling the importance of new outputs – The importance and effectiveness of these new outputs should be shared with the researchers. Researchers are better trained and naturally more inclined to producing traditional outputs over these new outputs. These can be shared through evidences showing the wide acceptance and utility of new outputs.

- Encouraging production of new outputs – After the importance and effectiveness of these new outputs are established to the researchers, they need to be trained and encouraged to produce these outputs besides the traditional ones. Training workshops can be organized for blog-writing, photo-story production, infographic creation, story-telling of field experiences through videos etc.

- Engaging Research-into-Use (RiU) personnel –It is somewhat unfair to expect all researchers to produce both traditional and new outputs because these have different skill set requirements. Just like one cannot expect all writers to excel in all genres of literature, it is unfair to expect the same of researchers. This gap can be filled by RiU personnel who are not only focused and trained to communicate research findings across media and audience but can also guide research teams to maximize outreach of outputs.

Fearful Futures

Hailing from a climate change research project with a focus on migration, a changing world in the future has always been our concern and "Fearful Futures" being the conference theme of The Asian Conference on Media, Communication & Film 2018 has prompted thoughts in the lines of a changing world amidst increasing vulnerabilities. The fearful futures which are relevant for the project and for this study include climate change negatively impacting lives and livelihoods of millions of people around the world and migrant crises continuing globally. While these are the more obvious fearful futures which we could think of, there are other two instances

which are fearful. Despite voluminous research being carried out and subsequent publication of findings, there are groups who still continue to believe that climate change is a hoax which strongly echoes the ethos of Dr. Joseph Haldane's words "…ignorance is the biggest fear" (Haldane, 2018). The other fearful future relating to our area of work is when dissemination of climate change research findings creates only panic by stating how the world is heading towards doom without sharing corrective measures which can prevent or check the levels of such catastrophe. In this study, we also explore how communication in general can combat such fearful futures illuminated by practices adopted in DECCMA as shared in Table 2 below.

Combatting through	Practices in DECCMA
Facts	Findings have emerged out of rigorous research and data which have enabled us to examine existing facts and establish new facts.
Balance of facts, figures and personal voices	Attempted to balance facts, figures and personal voices through a blend of quantitative and qualitative data. The rigour of quantitative data and the richness of qualitative data have helped us better establish facts.
Targeted communication	Communicated was targeted for a range of stakeholders, government, non-governmental organisations, media, policy makers etc.
Sharing sustainable solutions	When research findings made their point, it was time to give way to recommendations which give hope instead of causing panic. If messages only cause panic, the purpose of communication is defeated since "critical facts and figures are not relevant when people are already afraid" as fears are guided by our unconscious while facts are processed by our critical minds. (Adlmaier-Herbst, 2018)
Engaging modes of communication	In DECCMA, we had the freedom to explore a variety of outputs – blogs, online articles, policy briefs, videos, infographics, photo-stories etc. which have enabled us to spread our research messages across a wide range of audience.

Table 2 DECCMA's practices of combatting fearful futures with effective communication

Times are changing

"…If your time to you
Is worth savin'
Then you better start swimmin'
Or you'll sink like a stone.
For the times they are a-changin'." (Dylan, 1964)

This very famous song by Bob Dylan highlights that times are changing and at this critical juncture where we are aware of fearful futures and have the understanding to combat those, we cannot afford to stop by convincing ourselves that we have done enough. We need to start swimming and our tools and media of research

communication need to further adapt and evolve. To share the idea of adapting and evolving further, the following three examples are being used –

- Drone footage of flooding in Volta delta, Ghana – Coastal flooding has long been a problem in the Volta delta and residents have pleaded to the authorities for coastal protection or resettlement options. The Ghanaian team of DECCMA recorded the magnanimity of this problem using a drone. This powerful use of media motivated the Member of Parliament of the district to escalate this issue in the District Assembly, where options are currently being considered. The video shows how the sea ferociously advances residential areas in the coast ("Volta Coastal Flooding Drone Footage - Feb 2016", 2016). Research had been done on the problem of flooding, evidences were produced, the affected families pleaded with authorities but the maximum impact was achieved with the employment of a new research output by using a new media.

- Viral video of weather announcement – Prior to the recent Hurricane Florence in North Carolina, USA, The Weather Channel used immersive mixed reality to convey the dangers of storm surge ("Storm Surge Like You've Never Experienced it Before", 2018). This use of new media helps authorities to visualise the probable impact of the disaster and modify their level of preparedness and also help create awareness among the people as to how high the water levels can go and at which point they should compulsorily comply with evacuation requests from authorities. This video has garnered more than 2 million views and many user comments stress as to how these 3D visuals helped them visualise the dangers.

- Virtual reality experience documenting asylum seekers – Photographer Michel Huneault chronicled more than 180 border interceptions of asylum seekers moving from the United States to Canada and created 32 moments resulting in an immersive experience in *Roxham* (2017) where one can see the images and hear real interactions between asylum seekers and police officers (Huneault, 2018). What is particularly interesting is that although the viewer sees the outline of an asylum seeker, their identities are protected by the photographer editing fabric on them; fabrics like blankets, tents, clothes etc. used by asylum seekers in Europe in 2015 (Enos, 2018). Since human migration has been a point of interest in DECCMA, this particular example stands out not only because it documents the migrant crises and ties two separate instances with the fabric of migration, but also since research ethics demand protection of the identity of respondents or subjects and *Roxham* achieves to do that and much more.

http://michelhuneault.com/3/index.php/migration/intersection-2017/

Figure 3 Photographic example from Roxham (2017)

Based on our data and evidence from DECCMA, it has been established that new outputs are more popular than traditional outputs, using social media to promote research results strengthen outreach, and strategizing ways to effective research communication can help in combatting fearful futures. Looking towards a future, the quest to innovate and evolve our modes of communication and outputs is necessary. So far our communications have made people see, hear and think but with a changing world and changing demands the next challenge is to make them feel.

References

Adlmaier-Herbst, G. (2018, October 9). *When All the Research Says Otherwise but Fear Remains: On the Role of Facts in Dealing wth Future Fears*. Tokyo, Japan.

Dylan, B. (1964). *The Times They Are a-Changin.* [B. Dylan, Performer] New York.

Haldane, D. J. (2018, October 9). *Welcome Address at MediAsia2018*. Tokyo, Japan.

Enos, E. (2018, March 25). *Virtual reality takes Quebecers where they won't go — Roxham Road*. Retrieved December 6, 2018, from CBC.ca: https://www.cbc.ca/news/canada/montreal/vr-roxham-virtual-reality-1.4592075

Huneault, M. (2018). *Roxham : Media Space*. Retrieved December 6, 2018, from Media Space: http://mediaspace.nfb.ca/epk/roxham/

Huneault, M (2017). *Roxham*. http://michelhuneault.com/3/index.php/migration/intersection-2017/

Northern, DECCMA. (2016, March 21) *Volta Coastal Flooding Drone Footage - Feb 2016.* YouTube. www.youtube.com/watch?v=zkILRW5zXbo.

The Weather Channel (2018, September 12). *Storm Surge Like You've Never Experienced it Before*. YouTube. https://www.youtube.com/watch?v=q01vSb_B1o0.

Contact email: Sumana Banerjee (sumana.ju.deccma@gmail.com)

How Woman Presents Herself Online : Exploring The Practice of Personal Identity Through Brand of Member of Female Daily Forums

Fatma Dian Pratiwi, Gadjah Mada University, Indonesia

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

Abstract

This paper consider the role of brand as a media to present a woman in a virtual community in Indonesia called Female Daily Forums. In the absence of face to face communication, the member need something to identify to as they communicate to one another. Spesifically, the research looks at how certain brand is related to the daily production of member's identity. In order to seek answer for the research question, this study employed netnographic-like observation of the participant when they communicate in the forum. I analyze this problem by using the theory of Irving Goffman onimpression management. Later on, this theory developed by Andrew Wood and Matthew Smith into virtual context that discuss how this identity applied on the internet. Wood and Smith said that identity is "a complex personal social construct, consisting in part of who we think ourselves to be, how we wish others to perceive us, and how they actually perceive us." The finding of the research shows that the member Female Daily Forums use brand as positive self presentation. Through her possession of information about certain brand, she become the opinion leader and she is known as the master of the brand. In this social media context, in which participants in this research produce branded content, therefore, shape their identity as well. They become the source of information about certain brand for example @Bluepanda for the brand Sulwashoo and The History of Whoo, and @Lizvan for the brand SK II, while they are not the official representative of the company which own the brand.

Keyword: Virtual Community, Women, Personal Identity, Brand

iafor

The International Academic Forum
www.iafor.org

Introduction

The relation between women with technology have experienced promising developments. As the statement stated by Wilska (2003: 442) that, *"the differences between genders in the use of new technology are often reported to decrease, since women and girls spend as much time on ICT as men and boys do".* This can be seen from the internet use by women in their daily lives. So it is common to find women who actively use their smartphones or laptops to support their needs, especially relating and searching for information on social media. The survey results conducted by the Indonesian Internet Service Providers Association (APJII) on internet user data in Indonesia in 2016, recorded that there were 132.7 million users. While in 2017 it increased to 143.26 million; consisting of 51.8 percent of male users and 48.2 percent of female users. (www.goukm.id). It can be seen that the difference in number between male and female users is not very significant. One of the women activities on the Internet through digital media is to join a virtual community of Female Daily Forums. A community that is present as part of the website Female Daily.com (hereinafter Female Daily) is also the largest online review site in Indonesia. Most of its members, even claimed up to 99% are women who are fully aware of technology and have the pleasure of sharing information with other fellow members. (Anonymous, Success Stories of Hanifa Ambadar and Afif Siregar Bringing Female Daily into the Largest Women's Forum in Indonesia, 2016).

Female Daily is a start up company (a company that appears in the digital economy era) that focuses on providing information about beauty to women. There are many startups like Female Daily that also provide information that focuses on women, for example *Wolipop*, *Fimela* dan *Vemale*. In fact, only Female Daily specializes in providing beauty information and the only start up that has a community. The Female Daily community is a gathering place for Indonesian women in the virtual space and is one of the pioneers who has survived to this day.

Here the existence of the community becomes part of the business strategy that is owned by the inventor and CEO (Chief of Corporation), Female Daily, Hanifa Ambaddare. According to him, doing networking and adding connections is an added value of a social media business. As stated by Seth Godin, a writer, entrepreneur and marketer, "You can use social media to turn strangers into friends, friends to become customers, and customers become sellers." (https://digitalmarketer.id).

The Female Daily Forums virtual community allows its members to actualize themselves, especially in the online world. It is interesting to then look at, that on one hand women enter conditions when they have the opportunity to construct new meanings in building relationships with technology. As said by Donna Saraway, that *"technology can empower women, or at least allow of gender transformation* (Haraway in Ganito, 20012 :80).

Figure 1.
The example of Comment of Female Daily Member for a brand
Source: *Female Daily.com*

In this condition the female members of the Female Daily Forums virtual community are categorized as commodities that are actively involved, not only as users but also producers. There is UGC (user generated content - ie all types of user-created content that is publicly published in a system (https://id.techinasia.com)). This is if associated with the fact that in the past content was produced by companies or agencies. However, as the development of technology becomes more sophisticated and inexpensive, anyone can create a content themselves and spread it. Besides UGC, there are users who tie themselves into creative activities, communication, community building activities and content production (Fuchs, 2009: 82). However, their situation as prosumer does not then mark the process of democratizing the media towards a participatory system, but becomes a commodification of total human creativity. So that visions of the theorists such as Benjamin, Brecht and Enzenberger about the structure of the emancipatory media are now classified in capital (Ibid).

In this context, companies begin to pay attention to virtual communities and begin to integrate them into their communication strategies. Big names in the beauty industry such as Hada Labo (a Japanese brand), feel the need to listen to suggestions from Female Daily before opening their branches in Indonesia. The reason is, many companies believe that consumers who join a particular community become more involved with their products.

The implication is that Female Daily is often contacted by cosmetics and beauty companies from abroad before the brand is present in Indonesia. Based on the statement from Hanifa, the cosmetics companies often contact Female Daily to discuss before deciding whether to enter the Indonesian market (https://dailysocial.id/post/hanifa-ambaddar-ceo-female-daily-network-bicara-tentang-membangun-komunitas/). This is because in the Female Daily community forum, talks, discussions and even reviews of their products have been started since they were first introduced in the world, long before they were considered to be present in Indonesia. "*This community is so advanced, even brands that are not here yet have indeed been used. So when a new brand wants to enter here they will meet Female*

Daily first,"(https://dailysocial.id/post/hanifa-ambaddar-ceo-female-daily-network-bicara-tentang-membangun-komunitas/). One of the examples is the beauty brand of Hada Labo, which had just entered Indonesia in 2013, but in the Female Daily forum it had been a topic of warm conversation since three years before (2010). The experience of the Hada Labo brand is a repetition of the history of BB cream beauty products in the Female Daily community. BB Cream's beauty products, which have been the prima donna since 2011, has been into the conversation of the the Female Daily community since four years before, or around 2007.

On-line conversation dynamics in the form of writing, in the form of sharing experiences and then giving a review for a brand are the activities of female members of the Female Daily virtual community. They seem to get space to express themselves, through the interaction of sharing information on beauty. In there, some members have more knowledge about a brand than other members. One will be the party to answer any problems raised by other members, as in the thread brand Sulwhasoo, a beauty product brand from South Korea. One member who has the competence to answer all questions related to this brand is account with the name @bluepanda. That account is not an official representation of the Amorea Pacific company, as the company that issued the brand, nor is a public figure who has high influence. Even so, that account is the one with knowledge - in this case regarding Sulwashoo brand – who is bigger than the others. In Female Daily Forums, such account are often called by *suhu.*

These *suhu* become entities that act as a kind of opinion leader, who has the authority to lead the opinions of others to accept or reject an innovation. Innovation in this context are beauty products and brands used by *suhu* . Usually they already have experience in using products with that particular brand, then write down their experiences in the forum. Forum members then respond to this issue with various comments and usually in a positive context. This is related to the conversation rules that have been mentioned in the forum rules.

Along the way, the members of the forum recognized the identity of *suhu* through mastering the information of a brand they have. This is important, considering that in a virtual community, the identity of its members cannot be clearly identified. As in the real world, identity plays a key role in virtual communities. Moreover, in the process of communication, both real and virtual, knowing the identity of the communicant by the communicator, is the main activity. The aim is to create understanding and evaluate interactions over the years. The problem is, in virtual communities, identity becomes unclear. The reason is because the basic instructions on personality and social roles that can be seen in the real world are not present in the virtual community. According to Slater (1998), questions about identity in virtual space become plural, since in text-based mode of communication, the participants have reflexivity and choice in terms of self-presentation.

For this reason, in this context Female Daily Forums became a tool by which members added value to their identity and social relations through the practice of production and sharing cultural and affective content. Or in other words through the

practice of social labor, prosumer (people who carry out prosumption) can choose the way they shape identity (Anderson et al. (2016: 3).

Therefore, members of the Female Daily forum, especially those *suhu* become active entities and are bound to market experience and brand communication. Cova and Dalli (2009) call it a new consumer or in the language of Hardt and Negri they are immaterial workers who produce relations, communication and knowledge which then become instruments appropriated by capital for economic interests (in Fuchs, 188). In this way, it can be assumed that web users become workers whose energy is monetized by online capitalist forces while being paid workers, when they produce immaterial content, and at that time also become consumers for the same content. This assumption is in line with the opinion of Terranova (2009), that free labour on the internet work voluntarily and unpaid, enjoy and exploit at the same time including members of virtual communities that produce value.

For this reason, this research will focus on user generated content (UGC) or content generated by users in this case the *suhu* in the Female Daily virtual community, as a form of social labor connected with personal identity, that includes opinions, comments, reviews, discussions and pictures posted, and how this personal identity is produced in relation to a particular brand. Furthermore, researcher sought to understand the role played by prosumer in the struggle of *suhu* to express and shape identity when they produce UGC on the Internet.

Furthermore, this study will look at some of the practices of *suhu* in the Female Daily Forums as immaterial and social workers, by looking specifically at how they interact and choosing to participate in producing personal identities in the content, especially when identity has a flexible, fluid and complex nature. So that the formation of identity can be understood as a constant process, but vulnerable to multi-faceted heterogenity and the speed of contemporary life and consumerism (Schectman et al., 2013).
If it is associated with the existence of a brand, the members of the Female Daily Forums virtual community as consumers, always strive to adjust to the image created by the brand. In addition, in order to benefit from and contribute to the growth of identity, brands begin to allow their consumers to participate strongly in activities for recognition, interaction, identification and consumption (Lury, 2009).

So this research focuses on the perspectives of the *suhu* in Female Daily Forums to see the interpretations of the practices of their social workers, by studying and comparing the experiences of these individuals in how they identify themselves in the process of *prosumption*. Furthermore, the focus of research is on the practice of online *prosumption* of *suhu* of Female Daily Forums, when interacting with certain brands. The desire to associate themselves with these brands encourages the *suhu* to interact in "immaterial" and "social" labor practices that benefit both prosumer and brand.

Goffman's Theory on Online Communication

Goffman's impression management theory has become the heart of academic work that seeks to examine online communication and the use of social media (Schoeder, 2001,Bullingham and Vasconcelos, 2013). While, Ralph Schroeder (2002) described "virtual environments" as computer shows that allow or force users (or users) to have feelings present in an environment other than who they really are and to interact with the environment (Schroeder, 1996: 25), Bullingham and Vasconcelos, find that Goffman's original framework is of great usefulness as an explanatory framework for understanding identity through interaction and the presentation of self in the online world (Bullingham and Vasconcelos, 2013).

In the context of the virtual world, Goffman's theory of self-presentation was developed by Andrew Wood and Matthew Smith who also discussed how that identity applies on the internet. Wood and Smith said that identity is "*a complex personal and social construct, consisting in part of who we think ourselves to be, how we wish others to perceive us, and how they actually perceive us*" (Wood and Smith, 2005 : 52).

Furthermore, self-performance is an individual's attempt to construct oneself- in an online context through photos or writing so that the social environment is willing to accept the existence and have the same perception with that individual as well as the informants in this research. They are @Bluepanda, @Lizvan and @Snowyland accounts. These three accounts together function as a kind of information source for other members of the Female Daily Forums virtual community, especially for skincare items. Bluepanda is a *suhu* (master) for two brands of Sulwashoo and The History of Whoo. Both are high-end skincare brands from South Korea.

The @Bluepanda account has been a member of Female Daily Forums since 2010 and has posted as many as 8,160 posts and has been mentioned in the forum for 1303 posts. This information can be obtained when a member views a Bluepanda's complete account profile with her profile photo. The name @Bluepanda in the real world is Caroline, a career woman who lives in South Jakarta. Caroline chose to use an pseudonym only because she saw other members of the forum also use an pseudonym, "because seeing the others mostly using their names, so I followed it" (@Bluepanda). In addition, the @Bluepanda account is the only account that she has in Female Daily Forums.
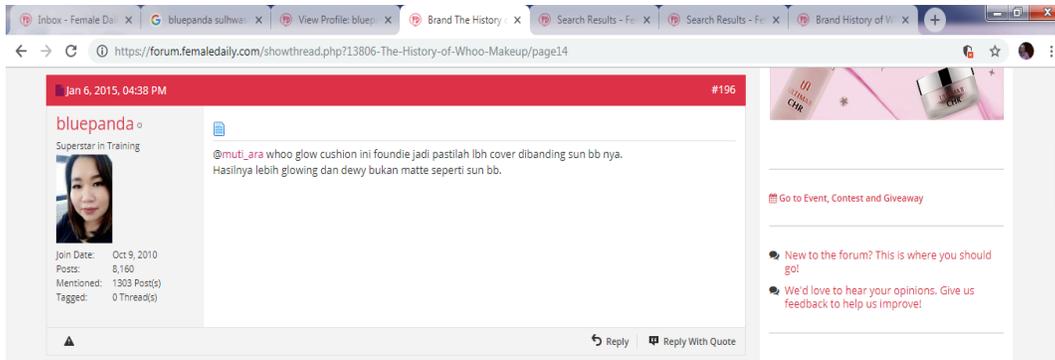
Figure 2.
The @Bluepanda account answers forum member questions
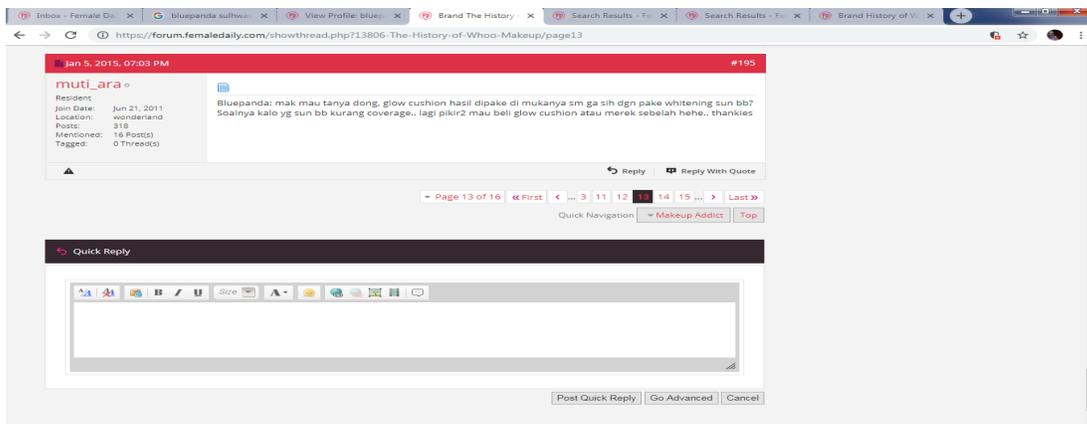
Figure 3.
A member's question is addressed to @Bluepanda

@Bluepanda include members who are active in the forum. For 3-4 times a week, she is active especially when going to buy a product, so she will read reviews from other members. The two forums, especially the Sulwhasoo brand and History of Whoo, are forums that she often visits.

While the @Lizvan account, it is known as "suhu" for the SK II skincare forum, a top class brand from Japan.
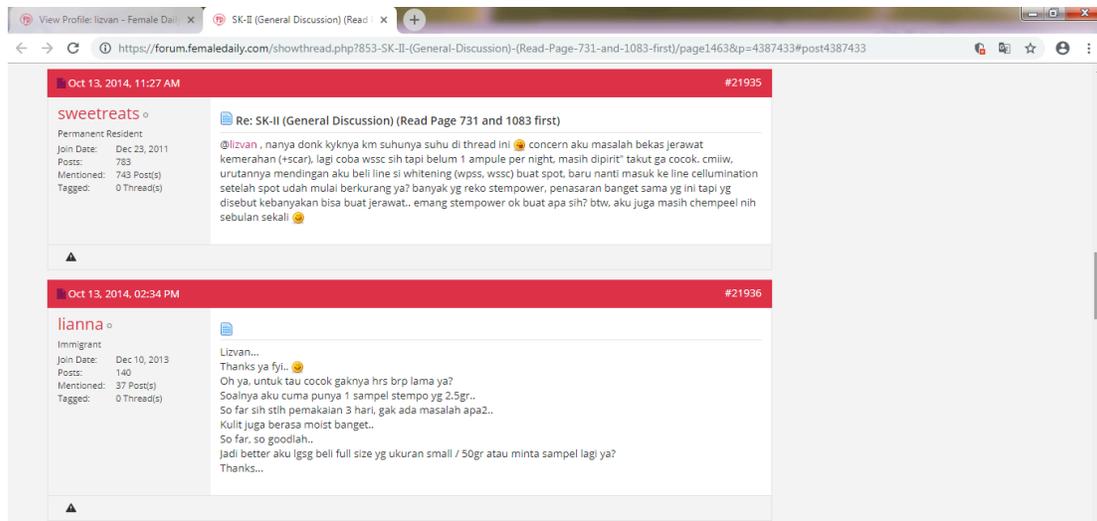
Figure 4
A conversation between @Ririsrici's account and @Lizvan about SK II brand review
Source: Female Daily Forums

@Bluepanda became the member of the forum that has more extensive and in-depth information about the Sulwashoo brand, The History of Whoo. They identified themselves with these brands even though at first their intention was only to share information and review their experiences when using the brand.

I also don't understand how, even wonder why I was called "suhu". Maybe it's because I post a lot about Sulwhasoo and History of Whoo and often answer other members' questions. There is no intention to be a *suhu*, actually just sharing experience (@Bluepanda).

Many forum members finally rely on the reviews and choices of *suhu* before they decide to buy a product with a certain brand. Even many of those who make personal contacts at @Bluepanda and @Lizvan directly, not through forums. This is because they want to ask everything about the Sulwhasoo brand and The History of Whoo and SKII in more depth.

Since I was called *suhu* by the other members, so many "consulted" through the private message line, even earlier I was mistaken for BA (beauty assistant) of Sulwhasoo/History of Whoo hehehehee. Due to a lot of people are consulting, I often read a lot about these brands, so I don't get the wrong information (@Bluepanda).

Here, virtual communities act as a kind of media social that proposes novel opportunities for sharing self-presentational content, which might sometimes be described as "branding" oneself online by becoming a "micro-celebrity" (Senft, 2013). The "micro-celebrity" concept was defined as "the commitment to deploying and maintaining one's online identity as if it were a branded good, with the expectation that others do the same" (Senft, 2013).

One thing that becomes a major difference between @Bluepanda and @Lizvan is that if @Bluepanda did her activities in Female Daily Forums solely because of the desire to share and to add relationships and insights. In addition to the above reasons, Lizvan also uses this forum for her online buying and selling of beauty products. When Lizvan became *suhu* for the SKII brand, that's when she had the credibility to not only review and advise which products were suitable for user use, but even she also provided the products needed. The brand that was sold by Lizvan was not only limited to SKII but also other Asian brands.

Goffman's work adopted the metaphor of "stage" to show the dissimilarity between the situations of self-presentation struggle seen in other different situations. Goffman (1956) explained that when someone is among other people, they use a certain kind of impression that the one calls the "front stage". Consequently, the real self that someone has is called the backstage (ibid). This kind of metaphor can be transferred to the context of social media when prosumer produces content, and of course, their identity.

In the forum, the @bluepanda account is only known as the *suhu* of Sulwashoo and The History of Whoo brand, nothing more. Caroline is not pictured, as @Bluepanda's real self in the real world unless forum members meet face to face with her. In addition, they can also find out about other @Bluepanda through other social media accounts such as Instagram and Facebook, because @Bluepanda also has a fairly high activity in the two social media accounts.

@Lizvan account is currently no longer active in the Female Daily Forums as before, since @Lizvan has a permanent job in her real life. Online buying and selling activities are now no longer being implemented.

This shows that identity is still a challenging thing to explore and for the problems as well as answers to be found. Sherry Turkle (1984) in her work *The Second Self: Computers and the Human Spirit*, which was the first important piece preceding the rise of the web 2.0, proposed that experiments in online identity extended this experience of offline identity as manifold, fluid, temporary and contextual. In online settings such as virtual community, identity processes are complex since numerous identity traces (such as one's gender) has a potential to be hidden, added or even changed.

Conclusion

In relation with brand, communication and collaboration with brands is related to Anderson et al.'s interpretation of such activities as an illustration of consumer work, carried out to satisfy consumers' social desires and named "social labour" (2016). Social labour is defined as the tool by which users "add value to their identities and social relationships through producing and sharing cultural and affective content" (Anderson et al, 2016: 2).

Here, both @Bluepanda and @Lizvan fulfill the definition of "social labor" above. They both voluntarily share information about the brands they use to also be consumed by other forum members. Even @Bluepanda was assumed for being the Beauty Assistant of the two brands; something that is very far from reality, since in the real world Caroline as the owner of the account @Bluepanda is an employee at one of the companies that has nothing to do with the brand she uses. Likewise, @Lizvan.

However, both @Bluepanda and @Lizvan do not have problems with this assumption. They consider this reasonable as long as it does not interfere with their daily lives, especially the one related to the questions asked by users outside the forum, or brands that try to contact via other social media accounts owned by @Bluepanda or @Lizvan.

References

Anderson, S. L., Hamilton, K., & Tonner, A. (2015). Social labour: exploring work in consumption. *Marketing Theory.*

Bullingham, Liam & Vasconcelos, Ana.C. 2013. 'The Presentation of Self in the Online World': Goffman and the study of online identities. https://doi.org/10.1177/0165551512470051)

Cova, B. & Dalli, D. (2009) 'Working Consumers the next step in marketing theory?', *Marketing Theory 9*(3): 315-339.

Fuchs, Christian (2009) *Information and Communication Technologies and Society, A Contribution to the Critique of The Political Economy of The Internet,* European Journal of Communication, sage Publications, Los Angeles, London, New Delhi and Singapore)

Ganito, Carla. 2012. "Women on The Move: The Mobile Phone as a Gender Technology" in *Communicaçáo andCultura*, No. 9. Vol. 210.Hal. 77-88

Goffman, Erving (1956). *The Presentation Of Self in Everyday Life*. University of Edinburg Social Sciences Research Centre

Schroeder, R. (1996). *Possible Worlds: The Social Dynamic of Virtual Reality Technologies.* Boulder: Westview Press.

Schroeder, R. (2002). The social life of avatars: Presence and interaction in shared virtual environments. In R. Schroeder (Ed.), *Social interaction in virtual environments: Key* 87 *issues, common themes, and a framework for research* (pp. 1-18). Berlin, Germany: Springer-Verlag.

Senft, M. Theresa 2013). Microcelebrity and the Branded Self. 31 January 2013

Slater, Stanley, F (1999) Market-oriented is more than being customer-led, Strategic Management Journal Vol. 20, issue 12

Terranova, Tiziana.(2000). Free Labor : Producing Culture for the Digital Economy. http://web.mit.edu/schock/www/docs/18.2terranova.pdf

Turkle, S. (1984). *The Second Self: Computers and the Human Spirit.* London: Granada Publishing, Limited.

Wilska, Terhi-Anna. 2003. "Mobile Phone Use as Part of Young People's Consumption Styles" dalam *Journal of Consumer Policy* 26: 441-463, 2003. Netherlands: Kluwer Academic Publishers

Wood, Andrew, F dan Smith J, Matthew (2005) *Online Communication: Linking Technology, Identity and Culture*, Lawrence Erlbaum Associates, Publishers, New Jersey, London

Article

Anonim, Kisah Sukses Hanifa Ambaddar dan Affi Siregar Membawa Female Daily menjadi Forum Wanita Terbesar di Indonesia, 2016).

(https://dailysocial.id/post/hanifa-ambaddar-ceo-female-daily-network-bicara-tentang-membangun-komunitas/).

(https://digitalmarketer.id).

Contact email: fatmadianpratiwi@gmail.com

Media Representation of the Regional Image of Shaanxi Province in China's One Belt One Road Context

Jia-Wei Wang, Communication University of China, China

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

Abstract

The media image of a region is a main source of information and reference for the public to recognize and evaluate a region. When the media report on a region, it gradually forms the media image of the region through continuous accumulation. The media report on Shaanxi is the process of building the image of Shaanxi. This article takes the media representation of Shaanxi's image as the breakthrough point, and sorts out all the news concerning the Shaanxi Province from the central mainstream media "people's Daily". Through the analysis of the number of reports, layout, news genre, reporting tendency and reporting theme, we can clear up the authoritative mainstream media in Shaanxi Province. Western reporting framework, analysis of the authoritative mainstream media of Shaanxi image of the media reproduction characteristics.

Keywords: One Belt One Road Initiatives; regional image; media representation.

iafor

The International Academic Forum
www.iafor.org

Introduction

The media reproduction of regional image belongs to the cross category of regional image and media image research. As a subsystem of national image, the concept of regional image of a place originates from the theory of regional marketing put forward by Western scholars. The concept of regional marketing originated in the United States in the 1930s. In the 1960s, the "new public management" movement of "reshaping the government" emerged in the western developed countries, and then the government image and regional image were put forward as the objectives of the new public management movement. In the 1990s, with the advent of economic globalization, the regional battalion came into being. The concept of marketing began to prevail. After Philip Kotler put forward the concept of national marketing in 1999, the research on regional marketing by European and American scholars began to develop rapidly from the theoretical level to the practical level. From the perspective of regional marketing, western scholars define regional image mainly from the perspective of cognitive psychology. They think that regional image is the miniature of people's Association and information about the region, and the media plays an important role in forming regional cognition and association, that is, the construction of regional image. As early as the 1920s, Lipman put forward the concept of "mimetic environment" in his masterpiece Public Opinion, believing that the media is the basis for the public to understand the reality.

I. Ideal and Reality of Regional Image Communication

Since the founding of the People's Republic of China, from the distribution of key national construction projects in the West during the period of the First Five-Year Plan to the "three-line construction" in the West in the 1960s and 1970s when a large number of military enterprises and national defense industries settled in the west, from the influx of Eastern traders into the West after the reform and opening-up to the western development strategy launched at the beginning of the new century, the western region represented by Shaanxi Province has witnessed The region has experienced several important historical opportunities for Western development. In September 2013, Chinese President Xi Jinping put forward the "one belt initiative" as a major strategy for the new era of opening up to the outside world. The proposal of "one belt and one road initiative" is not only a historical opportunity to enhance the opening up of the western region, but also a new opportunity for the rise of Shaanxi.

Since the initiative was put forward, Shaanxi has become an important engine for the development of the western region. In recent years, the Shaanxi government has also actively carried out regional image communication: in 2017, it proposed that "highlighting new image" is an important part of Shaanxi's "five new" strategy, and also a significant symbol of Shaanxi's striving to catch up with and surpass; in the same year, the Shaanxi government issued the "Shaanxi New Image Overall Construction and Communication Action Plan" to focus on shaanxi's new shape. Elephant. However, according to the report on the regional image of Chinese provinces which has been publicly consulted at present, the regional image of Shaanxi has not been fully improved up to now: in May 2014, the Academy of Social Sciences issued the "Image Crisis Response Research Report 2013-2014", Shaanxi ranked third in the "Most Crisis" of the image crisis map of Chinese provinces; in March 2015, zero. Shaanxi ranks 17th in the "provinces/municipalities directly under the Central

Government/autonomous regions most favored by the Chinese" and 23rd in the "provinces/municipalities directly under the Central Government/autonomous regions most contributed to the hearts of the Chinese" (34 participating provinces). The reason for the difference between the entity image and the cognitive image is that the regional image does not depend entirely on the subjective will and the strength of the government. The regional image is not constructed by a single subject, but a complex. Among them, the media is an extremely important intermediary factor between regional image shaping and public awareness, and regional media image is the main information source and reference basis for public understanding and evaluation of a region. When the media report on a region, it gradually forms the media impression of the region through continuous accumulation. Media coverage of Shaanxi is the process of building Shaanxi's image, which is related to whether Shaanxi's image can be objectively and fairly understood and recognized by other social groups. Regional media image is the only way to study regional image dissemination.

2. Media Reproduction of Shaanxi Image by People's Daily

People's Daily is the largest newspaper in China. In 1992, it was ranked one of the top ten newspapers in the world by UNESCO. Since the Eighteenth National Congress, the CPC Central Committee has made important instructions on the publicity and reporting of People's Daily for many times, requiring the People's Daily to play the role of "the mainstay of the middle stream" and "the needle of fixing the sea god". The influence of its authoritative mainstream media determines the representativeness of People's Daily in presenting regional images and shaping regional images. This paper takes the presentation of the image of Shaanxi in the people's daily as the object of study, and retrieves the news report of "Shaanxi" as the key word in the people's daily from the full text database of China's major newspapers since September 2013 (June 2018 to June 2018) as the time limit. 230 results were retrieved, and the total number of people was removed manually. 223 articles were retained. On this basis, this paper analyses the media reproduction of Shaanxi's image in People's Daily from horizontal and vertical dimensions.

(1) Horizontal comparison

a. There are obvious differences in the number of reports of People's Daily to the East and west.

Since the initiative was put forward, the relevant reports of the people's daily on 34 provinces, municipalities, autonomous regions and municipalities directly under the central government have averaged 323 articles, with a median of 276 articles, and 223 reports on Shaanxi related reports. The number of reports on Shaanxi is obviously low and the degree of concern is not high. After the reform and opening-up, the economic development difference between the East and the West has become more and more obvious. At the same time, there is another difference between the East and the west, that is, the imbalance in the number of media reports on the East and the west. According to the regional division of the east, the West and the West (excluding Hong Kong, Macao and Taiwan) of the National Bureau of Statistics, this paper statistics the People's Daily to the eastern provinces. There are 5255 reports in municipalities, autonomous regions and municipalities directly under the Central Government, while only 3163 reports in the western region. There are obvious differences in the number

of media reports between the East and the west, showing a more obvious news imbalance.

b. People's Daily's attention to Shaanxi has been growing slowly.

Statistical comparison between 2013 and 2017 (2018 is not yet able to report the full volume of reports), the number of people's daily news reports in Shaanxi Province, 37 in 2013, 2013 to 2016 in 46, and 56 in 2017, it can be seen that the report of Shaanxi province did not come along with the initiative of the whole area, and there was a violent increase. Situation.

(2) Longitudinal comparison

During this period, the layout, genre, tendency and theme of Shaanxi-related reports in People's Daily showed the following characteristics:

a. Newspaper Layout: Multiple Distribution, No Low Proportion of Front Page and News Page.

The layout of newspaper news belongs to a kind of non-verbal means, which expresses the media's attitude and value judgment to news. The statistics show that the 223 newspapers published in the "people's Daily" have been distributed in 38 pages, reflecting the diversity and comprehensiveness of the mainstream media coverage of Shaanxi. Among them, 33 were on the front page, accounting for 15% of the total news related to Shaanxi during this period; 62 were on the top page, accounting for 28%. The layout position can best reflect the mass media's judgment on the news value contained in the news. The appearance of Shaanxi related news in People's Daily also represents the judgment of the important degree of Shaanxi related news by the authoritative mainstream media to some extent. As the front page position of the People's Daily, the largest newspaper in China, news is more oriented and regarded as the vane of the central opinions. In terms of quantity, Shanxi-related news accounts for a small proportion of the front page and the main news pages of the People's Daily.

b. News genre-objective reporting is the main type while commentary is the least.

Reporting news is direct and objective, which is conducive to building the breadth of regional image, while commentary news is conducive to building the depth of regional image. Since the initiative was put forward, the people's Daily reported 200 articles, accounting for 89%, 20 commentaries, 9%, and 3 other news genres, accounting for 2%. The majority of Shaanxi news coverage reflects from the side that as the mainstream media, People's Daily presents the status quo that Shaanxi's image media has more scope and less depth.

c. Reporting Tendency: More Positive and Neutral Reporting

[Fig. 1] Statistics of Shaanxi-related news topics in People's Daily

Topic of report	2013 (Sep-Dec)	2014	2015	2016	2017	2018 (Jan-Jun)	Total
Social livelihood	2	6	7	10	15	8	48
Political news		2	5	4	9	3	23
Economic news		4	1	4	3	3	15
Administrative reform	2	8	8	2	4	2	26
Character report	1	1	2	1	1	3	9
Tourism Culture		2	1	3	3		9
Water conservancy transportation				1	4		5
Education, Tech		2		2	1		5
Law, Public Security			1	1	1	1	4
Entertainment, Sports				1	1		2
Ecological environment		3	6	2	5	1	17
Regional Development	5	10	5	7	2		29
Urban infrastructure construction		1		1	2	2	6
Others	2	7	7	5	3	1	25
							223

(September 1, 2013-June 6, 2018)

Most of the 223 Shaanxi-related news articles collected and analyzed in this paper belong to positive and neutral reports, while 11 negative ones mainly focus on people's livelihood, abnormal management of grass-roots governments, and environmental pollution caused by enterprises'production. For example, reports such as July 28, 2015, How can the "public transfer" of guaranteed housing turn into "self-rotation" and November 18, 2015, the "town government defaults, what is missing" reveal the negligence and anomie of Shaanxi grass-roots government departments, reflecting the rational supervision and criticism of local governments by the mainstream media in China.

d. Reporting Theme: Limited Presentation with Various Themes and Wider Coverage
Reporting themes refer to the areas covered by news. This study divides the reporting themes into 14 categories (see Figure 1). From the distribution of 223 reports on Shaanxi, social livelihood, regional development and local government administrative reform are still the focus of the mainstream media in Shaanxi.

a. The topic of "poverty alleviation and poverty alleviation" accounts for half of the theme of "people's livelihood" and the number of economic news is small.

Among 223 Shaanxi-related news reports in People's Daily, 24 were on poverty alleviation, accounting for 50% of the people's livelihood reports. The focus of such reports is to show the achievements of poverty alleviation in Shaanxi and to show the positive role of Shaanxi grassroots government in poverty alleviation and alleviation. In fact, according to the list of 592 key counties for poverty alleviation and development published by the Office of the Leading Group for Poverty Alleviation and Development of the State Council in March 2012, there are 50 poverty-stricken counties in Shaanxi, which belong to the provinces with a large number of poverty-stricken counties at the national level. On the other hand, there were only 15 thematic reports on Shaanxi's economic development in People's Daily during the same period, accounting for less than 7%. Shaanxi's economic development level has been in the middle reaches of the country for many years and belongs to the underdeveloped areas. The weak tertiary industry and the weak secondary industry make Shaanxi still in the period of exploration and transformation of economic development. This situation is reflected in the mainstream media reports. The result is that Shaanxi lacks news reports. Economic activities of value lead to less economic news.

b.actively integrate into the development pattern of the belt and the development of the province.

There are 29 news reports on Shaanxi regional development, accounting for 23% of the 223 Shanxi-related reports in People's Daily. The relevant contents are more concentrated in the special issues of the Nineteenth National Congress and regional economic special issues. These news shows Shaanxi's good development trend in the construction of all roads along the way, showing the determination of Shaanxi to build a new highland for inland reform and opening up and accelerating development, and portraying a willingness to integrate into the "one belt and one way" pattern of Shaanxi.

In the report of the people's daily on Shaanxi's regional development, 19 articles cover specific cities and counties in the province. Statistics show that the city with the highest frequency is Xi'an, a total of 13 articles, accounting for 68%, of which, Xixian New Area has been reported 8 times. From this point of view, Xi'an, as the most frequently mentioned city in Shaanxi's regional development report, is far superior to other cities in Shaanxi, showing a pattern image of the dominance of Xi'an in Shaanxi Province and the serious unbalanced development in Shaanxi Province.

c. To outline the strength, determination and vitality of Shaanxi's administrative reform.

From the 223 reports selected in this paper, 26 related to the theme of Shaanxi's administrative reform, accounting for 12%. It outlines the strength, determination and vitality of Shaanxi's regional administrative reform, from the determination of the selection and management of grass-roots cadres to the innovation of grass-roots management to the introduction of measures of Shaanxi's television political affairs. People's Daily's report on the theme of Shaanxi's administrative reform reflects the attention and affirmation of the mainstream media to Shaanxi's administrative reform, and conveys the firm determination of shaping Shaanxi's government to actively implement the administrative reform and build a good government ecology.

d. Holding large-scale international events to effectively obtain the attention and reports of the mainstream media in Shaanxi.

Holding major events and international conferences is a direct reflection of the importance, economic level and political influence of a city. In the 223 reports of the people's daily in Shaanxi Province, 5 articles on international events were published on the front page (twenty group of farmers in June 4, 2016). The conference of Ministers of industry was held in Xi'an, the opening of the 27th World Association of Buddhists in Shaanxi on October 17, 2014, and an important news edition (the opening of the Silk Road International Exposition in Xi'an on June 4, 2017). As the most prominent position in newspapers, the front page is generally considered to be the place where the most important information is placed. Large-scale international events held in Shaanxi Province can effectively attract the active attention of the mainstream media on the one hand, and on the other hand, it is also a symbol of the comprehensive strength level and cultural influence of the region, which helps to shape the region. International image.

Conclusion

Regional media image plays an important role in the process of regional image construction. On the whole, since the introduction of the "one belt initiative" in the western historical development opportunity, the mainstream media in Shaanxi, represented by the people's daily, has shown a slow growth rhythm to the news reports in the mainland. Although the overall number of reports has not increased significantly, the proportion of the front page and the important news page is limited from the limited number of reports. Mainstream media attach great importance to Shaanxi; Shaanxi-related reports cover a wide range of topics, covering a wide range of areas in Shaanxi, but relatively concentrated in the number distribution, cultural, educational, sports, science and technology and other reporting topics are not much involved; objective reports are the main type, and in-depth commentary news is less, reflecting the mainstream media's coverage of Shaanxi. Hard image is mostly created, but the soft image related content such as regional humanities in Shaanxi is less. Of course, this is closely related to the media orientation and media characteristics of People's Daily. On the whole, the image of Shaanxi in the authoritative mainstream media has not yet undergone subversive changes since its initiative. However, there have also been some positive changes: outlines an effort to help the poor out of poverty, explore economic restructuring, deepen administrative reform and improve administrative ecology, and have the ability to hold large scale many times. The image of regional comprehensive strength in international activities. It is not hard to see that the authoritative mainstream media not only shows the development trend of Shaanxi's initiative along the belt, but also portrays an image of Shaanxi that wants to take the initiative to integrate into the development pattern of the whole region.

In addition, from the fact that the number of poverty alleviation and poverty alleviation topics in the mainstream media coverage of Shaanxi Province is relatively large and the economic development topics in Shaanxi Province are relatively small, economic development is still the first priority of Shaanxi's development. After all, regional economic strength is one of the important indicators attracting media attention, and the level of regional comprehensive strength is still an important basis for regional image communication.

References

Lu Pengcheng(2015). Western Images in Eastern Media: Content Analysis of Western News Reports in Shanghai Newspapers. *University of Journalism, 01, 70-75.*

Chen Yuanyuan(2013). Framework Analysis of Wuhan Image in Mainstream Media of Our Country: Taking People's Daily (2006-2012) as an Example. *Youth Journalism, 05, 18-20.*

Niu Huiqing, Li Xiaoxin(2014). Shanxi Media Image from the Perspective of Mainstream Media: Taking the relevant reports of People's Daily from 2009 to 2013 as an example. *News Front, 08, 80-83.*

Liu Hong(2000). Western Development and News Reporting. *News Knowledge, 2000 ,10, 21-23.*

Liu Haigui(2000). News Thoughts on Western Development. *University of Journalism, 2000 ,02, 99-101.*

Cross-Cultural Influences on the Semantics Ascribed to Assistive Technology Product and Its Envisaged User

Salman Asghar, Loughborough University, United Kingdom
George Torrens, Loughborough University, United Kingdom
Robert Harland, Loughborough University, United Kingdom

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

Abstract

Culture is an important variable when considering the communication of meaning through an artefact. A literature review has highlighted distinct differences in the cognitive processing that delivers perception between individuals from individualist and collectivist societies. The projected growth in Assistive Technology (AT) online marketing suggests industrial designers need to be more aware of the influence that diverse cultures may have on consumer's perception of an AT product attributes. Artefact semantic language is the vehicle to deliver design intent during an online user-product visual interaction. Little is published about how cultural differences in cognition relate to semantic preferences of AT product attributes and their users. This study aims to evaluate visual interaction of an AT product and its perceived user by individuals from culturally distinct countries; United Kingdom (individualist) and Pakistan (collectivist). A survey was conducted with first-year undergraduate students (N=281) from both countries, to evaluate their perception of a conventional attendant wheelchair. A Semantics Differential (SD) scale was employed having sixteen pairs of adjectives defining functional, meaning, and usability attributes of the product. The mean, standard deviation values were acquired for each pair of adjective and compared between both groups by performing appropriate statistical tests. In results, diverse cultures did not appear to have overtly influenced the meanings ascribed to the product, which was unexpected. Following statistical analysis minor but critical differences were found for some pairs of adjectives (bulky-compact, heavy-light), with p-value of less than 0.05 indicating the differences. Studies are planned to further investigate outcomes and validate results.

Keywords: AT Products, Diverse Culture, Product Semantics, Visual interaction, Wheelchair

iafor

The International Academic Forum
www.iafor.org

Introduction

This paper presents a study of semantics, the meanings ascribed to the visual representation of a manual wheelchair and towards its envisaged user, as perceived by two student's groups having diverse cultural backgrounds; one from Pakistan (PAK) and the other from the United Kingdom (UK). The research documented elicits insights on cross-cultural similarities/differences in society's views, towards meanings associated with visual stimuli of an Assistive Technology (AT) product. The following sections provide background to the work and terminology used in the study.

The lead author has been a practicing industrial designer and graphic designer for ten years, in which time they recognized that the artefacts being designed are significant not just in terms of functionality, but also their communicative/semantics content and values delivered through cultural coding. This view is shared by the two co-authors, one a graphic designer, the other an industrial designer. The viewpoint of a visual language being embodied within an artefact acquires more meaning and importance within the domain of AT products. This marketing sector is neglected by mainstream industry and design in Pakistan, causing potential loss to the Pakistan economy (The Economist, 2014). The communicative/semantics attribution presented in AT products could be utilized to reframe individual's or social group's perception towards those artefacts and to the larger issue of their perception of disability. There appears to be a dearth of interventions relating to semantics ascribed to AT products particularly when perceived through the individuals having diverse socio-cultural background (Newell, 2003; Ripat and Woodgate, 2011; Lanutti *et al.*, 2015). The verb ascribed used in this context is the associated meaning, credit, attribute, given by an individual to an artefact based on their perception of it. This paper combines industrial design and graphic design knowledge of the authors, to provide a distinctive cultural viewpoint on AT products in the UK and Pakistan.

Demographics changes and Definition of AT products

Changes in world demographics have resulted in an increase of elderly populations and people with disabilities within societies (Newell, 2003; Sun, Wilson, Schreiber, & Wang, 2017). According to World Health Organization (WHO) (2011), over one billion people (10% of world population) are estimated to have some sort of disability. Elderly, individuals with disability and/or having limited physical or cognitive functionality may require the use of assistive technologies. A frequently cited definition in related literature of an AT product is:

"*Any item, piece of equipment or product system whether acquired commercially off the shelf, modified, or customized that is used to increase, maintain or improve functional capabilities of individuals with disabilities*" (Scherer and Glueckauf, 2005, p. 133; Cook, 2009, p. 128; Shinohara and Wobbrock, 2011, p. 705; Carver *et al.*, 2015, p. 2; Cook and Polgar, 2015, p. 17).

This definition covers a broad range of devices; however, among several AT products, a manual or attendant wheelchair remains the one that is used globally and across various cultures (Routhier *et al.*, 2003; WHO, 2008, 2010, 2017). Accordingly, the global wheelchair market is predicted to reach an estimated $6.1 Billion by 2022

(Lucintel, 2017, Market research reports Inc., 2017). Whilst the practical functions of AT devices have been considered in literature, still lesser importance is given to the communicative/semantic attribution of a manual wheelchair, particularly when perceived through the lens of diverse cultures.

Culture and terminology

'Culture' is a broad term often defined as

"belief, values, meanings and actions that shape the lives of a collective of people, influencing the way people think, live and act, also, these beliefs, values and ways of understating are socially constructed and specific to culture in which they are found…" (Ripat and Woodgate, 2011, p. 88).

It is the culture that gives certain meanings to artefacts and so provides rituals and values within which those products are utilized (Moalosi, Popovic and Hickling-Hudson, 2010; Hung, Li and Goh, 2013). From this perspective, culture may be seen as a primary determinant of meanings that individuals assign to certain artefacts. Accordingly, cultural insight has become a way to improve design and product sales within local and global marketplaces (Hung, Li and Goh, 2013).

Aim and Objectives

The aim of this research was to assess whether individuals from diverse cultural backgrounds would associate different meanings towards a given visual representation of a manual wheelchair and its envisaged user. To address this question, the research objectives were to:

- Critically review the literature related to semantic attributes of products/AT products;
- Review published articles to identify the appropriate method for studying culture;
- Identify available research methods, to probe semantic attribution of products particularly in diverse culture environment; and,
- Evaluate and investigate the visual interaction of individuals from diverse cultures.

Significance and implication of research

This study contributed towards a better understanding of semantic and/or communicative content perceived within AT product [a manual wheelchair] by diverse cultural groups that will assist AT product designers to investigate the perspective beyond practical functions. Also, this will enable industrial designers to consider the implications of cultural cognitive processing within the styling and design of AT products within a global market. This will have implications for the online sale of AT products, where products rely on electronic images that are presented on web pages to communicate the purpose and attributes of the artefact. Whilst the design of an AT product is within the professional practice of an industrial designer, the presentation of an image within a web page is the domain of a graphic

designer. Professional practice of both disciplines may be enhanced through the awareness of the principles highlighted by this study.

Literature Review

Product Semantics

Within a global market, the technological development in product design suggests an increase in competition. Industrial design is regarded as a discipline that offers a competitive advantage for companies in this competitive marketplace (Lu, Čok and Zhu, 2014; Chiu and Arbor, 2017). A product performs practical function as well as communicative functions (Muller, 2001; Evans and Sommerville, 2007; Crilly, 2010; Steffen, 2010). These key aspects of product functions are delineated in 'offenbach theory of product language' that distinguishes between practical and communicative aspects of artefacts (Krippendorff, 2007). Within the offline marketplace, the designer's intention is increasingly focused on the visual domain of products (Crilly, Moultrie and Clarkson, 2004). As the individuals respond not only to physical qualities of artefacts but act on what meanings they assign to them (Evans and Sommerville, 2007). Meanwhile, in an online marketplace, it is essential but no longer sufficient to offer just good functioning products. In visual product evaluation during online marketing artefact semantics, the associated meaning plays an important role in creating a differential advantage (McDonagh, Bruseberg and Haslam, 2002).

In the early eighties, product semantics was defined as:

 the study of the symbolic qualities of man-made objects in the context of their use and the application of this knowledge to industrial design (Krippendorff and Butter, 1984, p. 4).

This definition highlights the significance of context within which an artefact will be used. However, little information exits of the cultural influences on the semantics associated with AT products.

Culture

The notion of 'culture' is widely discussed across the literature. Cultural experiences, beliefs and social practices influence and/or reinforce one's view of meanings assigned to a particular artefact (Moalosi, Popovic and Hickling-Hudson, 2010). One of the most frequently used approaches to study culture is Hofstede's culture model (Hofstede, 2001). The model presents culture as the 'collective programming of the mind'(Hofstede, 2001) and investigates culture at the national level, where individuals respond differently based on their doctrine, cultural belief and value system. Hofstede's model demonstrates the values systems that individuals possess, in terms of six cultural dimensions: power distance; masculinity/femininity; individualism/collectivism; uncertainty avoidance, long term orientation; and indulgence (Hofstede, 2001; Hung, Li and Goh, 2013; Bluszcz and Quan, 2016). See Figure 1.
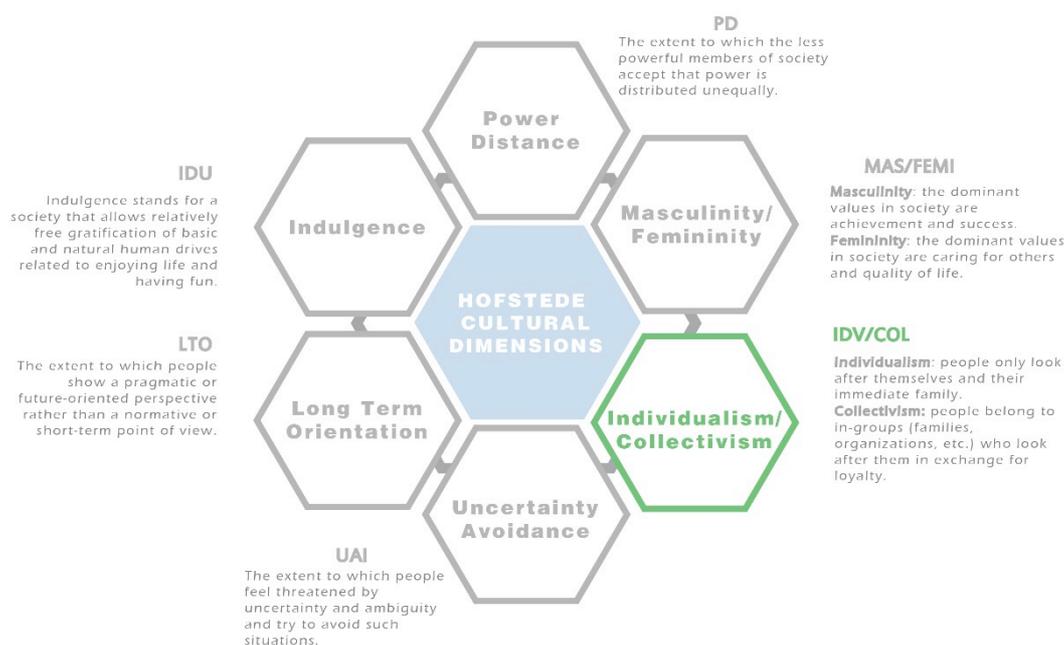
Figure 1: The Cultural Dimension of Hofstede Model (Based on Hofstede, 2001, Bluszcz and Quan, 2016)

Cultural dimensions

One way to study cultural differences is to divide the cultural perception into collectivist and individualist cultures. People who live in individualist societies are characterised with gaining mastery, control, self-sufficiency and predominantly independence (Ripat and Woodgate, 2011). Alternatively, individuals of collectivist societies are familiar with the social relationship, community, sense of belonging and interdependence (Lomay and Hinkebein, 2006; Hammell, 2009). Paratte *et al.* (2003) argue individualism as dominant features of European culture which taught care for oneself and become independent of the family; however, in collectivist cultures such as most of the Asian cultures, individuals are anticipated to be interdependent and count on other members in the community. Considering the distinct attributes of both groups (summarized in Table 1), individuals with diverse cultural context might assign different meanings to the artefact. Consequently, people may respond differently to the given representation of artefacts in the online marketplace (Chiu and Arbor, 2017).

Table 1: Comparison of collectivist and individualist societies (Based on: Hofstede, 2001)

Collectivist	Individualist
Maintain harmony, avoid confrontation	Speak your mind
High-context, implicit communication	Low-context, explicit communication
Use the word "we"	Use the word "I"
Show favour to in-group customers	Treat all customers equally
No business without a personal relation	Task is more important than a good relation
A relation brings rights and obligations	Mutual advantage is the basis of relations
Relations are given	Build and maintain relations actively
Save face for in-group	Keep self-respect
Responsible for group interests	Responsible for personal interests
Examples: China, Japan, Taiwan, India, Pakistan including other Asian countries etc.	Examples: USA, UK, Germany, other European countries etc.

Culture and Visual Perception

Culture acts as an independent variable that influences the formation of perception towards the real world (Acar *et al.*, 2011). When presented with a pictorial stimulus, the visual perception of individuals has been reported as different based on diverse cultural background (Nisbett, Richard, 2003; Acar *et al.*, 2011; Cenek and Cenek, 2015; Chiu and Arbor, 2017). Additionally, there is evidence indicating that the appraisal of sensory information is mediated by the native cultural settings (Acar *et al.*, 2011). For example, Nisbett and Masuda (2003) has argued that evaluation and appraisal of object varies cross-culture, such as among Westerns and East Asians. Lu *et al.* (2014). They have posited that Europeans (individualist societies) and East Asians (collectivist) employ distinct approaches towards the perception, comprehension and ascribed meaning of an artefact shape. Additionally, the word associations of individuals towards a given object was found to be different between North Americans (individualist) and Japanese (collectivist) (Acar *et al.*, 2011). The individualist (Western) cultures have been found to be analytical in their cognitive mechanism, whereas the collectivist (East Asians) noted to be more holistic in terms of considering the overall field (Nisbett *et al.*, 2001). Importantly, Chiu *et al.* (2017), confirms the cognitive differences applied to evaluate aesthetic preferences of an artefact by individuals from diverse cultures. They suggest industrial designers need to consider 'cultural cognitive style' while designing a product for a global market.

Research Gap and Hypothesis

These findings from reviewing the literature demonstrate that cultural differences in visual perception can influence the way an artefact is perceived, valued and appraised. From this the question arises: how does cross cultural cognitive style lead to distinct semantic attribution of an AT product and its envisaged user?'. If this is a legitimate question, people may respond differently to the given representation of the artefact, indicating its implications in online marketplace (Chiu and Arbor, 2017). The notion

of semantic attributes within a product design appears to be ubiquitous, and individuals may perceive and respond different based on their cultural experiences. The semantic (the meaning) attribution of an AT product, and its user, based on the perception of individuals from diverse cultural backgrounds have not been adequately addressed. Diverse culture may influence the evaluation of an AT product during visual interaction. Individuals from collectivists (Pakistani) may differ from individualist (United Kingdom) culture in terms of semantic attribution of an AT product and its envisaged user.

Methodology

Method

To date published research over last few years demonstrates the Semantic Differential (SD) scale method as a suitable fit to measure an individual's perception towards the semantic attributes of an AT product and associated user (Davis *et al.*, 1999; Fellinghauer *et al.*, 2011; Ajani and Stork, 2014; Lanutti *et al.*, 2015; Carneiro *et al.*, 2016). This scale was originally developed for use in psychology based interventions (Osgood, Suci and Tannenbaum, 1957; Osgood, 1964) but was rapidly adopted by the disciplines for other areas of research. Furthermore, the developer of SD scale, Osgood (1964) presented factorial analysis based on three domains; Evaluation, Potency and Activity, that were confirmed by previous pan-cultural studies (Osgood, 1964; Heise, 1970; Ciabuca, 2015). These terms described as evaluation relates to goodness or badness, morality, utility etc., Potency to magnitude, social power, strength, expansiveness etc., while Activity relates to speed, animation, spontaneity, etc. (Ciabuca, 2015). The SD scale typically loads on three meaning dimensions that found recurrent attitudes that individuals use to appraise words and sentences (Lanutti *et al.*, 2015). The potential of an SD scale approach to measure semantic attributes of the AT product and associated user has resulted in the development of two scales incorporated in a survey.

Developing Scale and Stimuli

To measure the perception of individuals towards envisaged user of the manual wheelchair, sixteen pair of opposing adjectives were loaded on a bipolar seven-steps scale. The selection of adjectives was made from the international organizations websites (e.g. WHO, UN etc.), and published articles (see Appendices). For the second scale, to analyses the semantic attribution AT product [manual wheelchair], this research adopted semantics differential scale as outlined by Lanutti *et al.* (2015) with added adjectives. Figure (2) shows an example of the pair of opposing adjective incorporated in the scale. For both scales, '1' was strongly aligned with words listed on left-hand side,'4' signifies the neutral positions, and '7' was strongly aligned with the adjectives on right-hand side. Those SD scales were presented to participants comprises of adjectives in arbitrary grouping to reduce bias response.

	1	2	3	4	5	6	7	
Heavy								Light

Figure 2: Example of pair of adjective used in SD scale

To evoke participants response, the basic visual of a manual wheelchair on plain white background was intentionally developed, presented in figure (3). This eliminates any related biases associated with the user of the wheelchair, environment (field) of object, which is radically different between both cultures. This also reduces any unnecessary influences from the image, having applicability and comprehension within both cultural groups (Pakistan and United Kingdom).

Figure 3: Semantic profile (visual in questionnaire)

Subject

The desk-based survey was conducted in the higher education institutions in Pakistan (PAK) and United Kingdom (UK). Ethical protocol were followed throughout this study and ethical approval was sought prior to conduct the survey by the two institutions involved. In this study, first-year undergraduate students (N=281) from Loughborough University (England, UK) and University of Engineering and Technology, (Punjab, Pakistan) participated, in lieu of individualist and collectivist societies, respectively.

The respondents of two cultures were matched on their age and year of registration in their respective institutes. The selection of university students as sample provides dual benefits for this pilot research. Firstly, university comprises of the students from various regions of country that makes an easy access to participants representing different regions. Secondly, this reduces bilingual barrier between two diverse cultures; as the university students understood a common language (English). A potential bias is that a university environment may have an impact on the student's home life beliefs, which may influence or alter cultural values possessed by the students. To diminish this potential bias, first-year, first semester undergraduates were identified as having been least influenced by a university environment.

Procedure

In both cases respondents were provided with a survey in the form of a set of papers including; participants information sheet, informed consent form and questionnaire in sequence. Prior to data collection, the subject read the participants information sheet, and short verbal instructions, regarding the structure of questionnaire, was provided by one of the authors. The respondents were advised that they could take appropriate time to mark their response on the scale, but that a spontaneous and intuitive response was recommended. Participants were asked to look at the picture of the manual wheelchair and mark their response of seven-point SD scale.

Post-processing

Corresponding to the hypothesis, analysis of questionnaire data was attempted to report and probe the nature of influences on the perception of participants from both groups in relation to the meaning ascribed to the product and its user. As this study employed probability (simple random sampling, convenience) sampling for data collection the data exploration was made by using statistical analysis, accordingly. Also, the exploratory nature of the research and its restricted sample size, finite numbers of statistical tests were performed.

In accordance to the nature of research question, the author considered responses from SD as scale (interval) data, parametric statistical tests were performed accordingly, to compare the response of both cultural groups. Primarily, normality of response data was confirmed by applying Shapiro-Wilk test. Considering the sample of both cultures as autonomous members, independent sample t-test was found appropriate. Following the normal distribution of questionnaire data independent sample t-test were performed to compare the responses between both cultural groups.

The response data was imported into computer software (Statistical Package for the Social Scientist (SPSS), Microsoft Excel). The descriptive and statistical tests were performed on questionnaire data by using SPSS and MS Excel. The graphical representation of the outcomes was made in Adobe illustrator CS6. From descriptive tests, minimum (min), maximum (max), mean (M) and standard deviation (sd) were obtained. Shapiro-Wilk test assessed the normality of questionnaire data. Although, normality assumption should not impact when sample size is large ($n>30$) (Elliott and Woodward, 2007), still normality tests (Shapiro-wilk) were performed to ensure appropriate selection from parametric or non-parametric tests. The Independent sample T-test compared the M values of each pair of adjective for both cultural groups.

Results

Demographic results of participants

For this survey, the male (66%) participants in UK group were larger than the female (34%). Contrary, more female (68%) respondents in comparison to male (32%) participated in this survey from PAK. The age range of participants remain between eighteen (18) to twenty-five (25) and eighteen (18) to twenty-two (22), for the UK

and PAK group, respectively. Table (2) shows the basic demographic details of samples from both cultural groups.

Table 2: Summary of basic demographic profile of participants

Basic demographic parameters	United Kingdom (UK)	Pakistan (PAK)
Total participants	114	114
Male	75	36
Female	39	78
Age limit	18-25	18-22
Average age	18.7	18.6
Religious Affiliation		
Respondents practicing religion	31	114
Respondents practicing no religion	83	00

Envisaged user of manual wheelchair

As described earlier, the first SD scale was presented to respondents to evaluate the perception of both cultural groups towards the envisaged user of the manual wheelchair. Initially, the descriptive statistics (M, sd, min, max) were obtained from questionnaire data for each group (presented in table 3).

Table 3: Descriptive statistics (envisaged user of manual wheelchair)

	Pair of Adjective	Descriptive Statistics on data from UK				Descriptive Statistics on data from PAK			
		Min	Mean	Max	sd	Min	Mean	Max	sd
Evaluation (Utility)	**Old/ Young**	1	2.63	6	0.91	1	2.43	7	1.48
	Adult/ Child	1	2.79	4	0.89	1	2.98	7	1.58
	Able/ Disabled	2	5.53	7	1.40	1	5.21	7	2.22
	Independent/Dependent	2	4.89	7	1.27	1	5.11	7	2.07
	Immobile/Mobile	1	3.18	6	1.31	1	3.51	7	1.93
	Happy/ Unhappy	1	4.24	7	1.15	1	4.75	7	1.61
	Shy/ Confident	2	3.68	7	1.11	1	3.96	7	1.82
	Incompetent/ Proficient	2	4.01	7	1.09	1	4.20	7	1.67
Potency (Social Value)	**Beautiful/ Ugly**	1	4.08	7	1.12	1	4.14	7	1.65
	Unsociable/ Sociable	2	3.98	7	1.01	1	4.04	7	1.69
	Approachable/ Unapproachable	1	3.76	6	1.31	1	3.60	7	1.88
	Helpful/ Unhelpful	1	3.94	6	0.95	1	3.71	7	1.94
	Stylish/ Unstylish	1	4.66	7	1.15	1	4.49	7	1.63
	Polite/ Impolite	1	3.43	7	1.18	1	3.54	7	1.74
	Attractive/ Repulsive	1	4.06	6	0.88	1	4.30	7	1.50
	Similar/ Different	1	4.54	7	1.18	1	4.41	7	1.73

The findings from independent sample T-test suggest no significant difference exists between the both groups about the perception of envisaged user of manual wheelchair. Participants from cultural groups perceive an old, adult, disabled, dependent, immobile, and shy, being as the potential user of the product. Although, significance/reliability value (p value) was noted 0.006 (which is less than 0.05) indicating a difference, but this does not provide evidence based on which the overall results could be generalized. In addition to the results of independent t-test, graphic representation of the mean values of both groups confirms the similar nature of fluctuations between mean values of both groups (figure 4). It can be concluded from this comparison that within provided pair of adjectives, culture does not influence in terms of perceiving the envisaged user of manual wheelchair specifically among the adults from collectivists and individualist societies.


Adjectives	M(PAK)	M(UK)
Old / Young	2.43	2.63
Adult / Child	2.98	2.79
Able / Disabled	5.21	
Independent / Dependent	5.11	4.89
Immobile / Mobile	3.51	3.18
Happy / Unhappy	4.75	4.24
Shy / Confident	3.96	3.68
Incompetent / Proficient	4.2	4.01
Beautiful / Ugly	4.14	4.08
Unsociable / Sociable	4.04	3.98
Approachable / Unapproachable	3.6	3.76
Helpful / Unhelpful	3.71	3.95
Stylish / Unstylish	4.49	4.66
Polite / Impolite	3.54	3.43
Attractive / Repulsive	4.3	4.06
Similar / Different	4.41	4.54

Key:
● M value from UK participants
● M value from PAK participants
Words above or the left side of dividing line represents '1', negativity associated with the user and vice versa.

Defining the Envisaged User

Figure 4: Illustration comparing M values of both groups (envisaged user of manual wheelchair)

Semantic attribution of AT product

In order to evaluate semantic attribution towards the visual of a manual wheelchair, by the participants of the UK and PAK, a second SD scale was presented to respondents during the same survey. This scale comprises pair of adjectives indicating the factor categories practical functioning (evaluation), social value (potency) and usability (activity) of the products. The contrary response was noted for the pair of adjectives defining the functional attributes of product. These include light-heavy, dynamic-static, compact-bulky. Additionally, independent sample T-test represents statistical difference (having p value less than 0.05). The graphical does not suggest the conflicting responses but represents differences with greater and lesser degree of variations between both groups. This similar trend was observed in category representing 'usability' (complicated–simple, difficult to use–easy to use, effective–

ineffective) aspect of the manual wheelchair. Although, the pair of adjectives indicating the 'social value' or meaning of the wheelchair, statistical differences were discovered from independent T-test. Considering mid-value (04) as neutral, responses of both groups were found to have differences with varied but relatively larger strength. Also, conflicting response was noted in this factorial category for some pair of adjectives (bulky–compact, beautiful–disgusting).

Finally, for statistical investigation of overall responses from both groups, mean (M) and standard deviation (sd) values of each group were obtained and analyzed. The independent t-test was performed using SPSS, resulting p value 0.615 (p>0.05). Although, some minor differences were noted between some pair of adjectives, but the significance value for overall groups suggests and support that no statistical difference exists between both groups.

Conclusion

In this paper, a survey of semantic, attribution towards AT products and its associated user, by the individuals of two diverse cultures (individualist and collectivist), were investigated via Semantic Differential (SD) scale method. Primarily, the respondents from both cultural groups perceived an old, shy, disabled, dependent, and immobile individual as an envisaged user of the manual wheelchair. This signifies their rational approach to evaluate the user by incorporating the larger concept of disability in their respective cultures. This also confirms the accurate relevance of SD scale utilized in this study. The second SD scale uncovered the semantic attribution of the manual wheelchair by the respondents of both cultural groups. While, no major statistical differences were noted, however, there was found to be some minor differences between the response of both cultural groups. This highlights the underlying problem towards the semantics ascribed to the AT products by the individuals of diverse cultures.

The implication of this study is that cultural-driven interventions towards semantic attribution of AT product provides new knowledge, approaches to visual and rationalize the product within the broader prospective of disability. Additionally, the notion of semantic attribution of AT product could be utilized as a force to manipulate individuals perception towards those artefacts and to the larger issue of their perception of disability. Also, this could be helpful for industrial designers in providing a viewpoint to incorporate cultural cognitive styles for an improved AT product selling in globalize online marketplace. As highlighted earlier, minor differences in terms of semantics ascribed to manual wheelchair were found, which needs to be further investigated. In order to evaluate visual preferences towards product image and to analyses the visual perception of individuals from diverse cultures, lab experiments are suggested to probe any prevailing blind spots. Finally, to generalize the findings of this study, this sort of survey needs to be conducted with the larger population (different age groups, sects, etc.), by introducing more pairs of adjectives indicating other aspects of the AT products.

Future work. Other variables to test:

1. Are University students less influenced by their collective culture as individualist the culture of a University campus?

2. Did all the respondents fully understand the meaning of the adjectives used in the SD Scale?

3. Should there be an additional action in the protocol to force people to read the descriptions of the terms? (It would increase time taken and complexity, reducing involvement).

4. Were the participants looking at the word 'wheelchair' and 'disabled person', the images of both or looking at both before making a decision on the SD scale?

Acknowledgement

References

Acar, A., Taura, T., Yamamoto, E. and Mohd, N. F. (2011) 'Object vs. Relation: Understanding the Link between Culture and Cognition with the Help of WordNet', *International Journal on Asian Language Processing*, 21(4), pp. 199–208.

Ajani, T. and Stork, E. (2014) 'Emerging technologies: Public health educators' knowledge and attitudes towards global sensor networks', 5(1). Available at: https://www.scopus.com/inward/record.uri?eid=2-s2.0-84865650262&partnerID=40&md5=5b86ac5d0f1ed879577e79a75116b9ca.

Bluszcz, M. A. and Quan, S. Z. (2016) 'Cultural comparison betwenn China and Germany based on Hofstede and GLOBE', *International Journal of Marketing, Financial Services & Management Research*, 5(10), pp. 58–68.

Carneiro, L., Oliveira, T., Noriega, P. and Rebelo, F. (2016) 'Can the Context Stigmatize the Assistive Technology? A Preliminary Study Using Virtual Environments', in *Advances in Ergonomics in Design*, pp. 289–298. Available at: https://s3.amazonaws.com/academia.edu.documents/51854981/Advances_in_Ergono mics_in_Design.pdf?AWSAccessKeyId=AKIAIWOWYYGZ2Y53UL3A&Expires=1 517938138&Signature=4v%2F33viDPJSyTo0mBRdDt8LQzV0%3D&response-content-disposition=inline%3B filename%3DClothing_Cust.

Carver, J., Ganus, A., Ivey, J. M., Plummer, T. and Eubank, A. (2015) 'The impact of mobility assistive technology devices on participation for individuals with disabilities', *Disability and Rehabilitation: Assistive Technology*. Informa UK Ltd, 0(0), pp. 1–10. doi: 10.3109/17483107.2015.1027295.

Cenek, J. and Cenek, S. (2015) 'Cross-cultural differences in visual perception', *Journal of Education Culture and Society*, 1(1), pp. 187–206. doi: 10.15503/jecs20151.187.206.

Chiu, T. and Arbor, A. (2017) 'Cultural Differences in Aesthetic Preferences : Does Product-to-Context Match Matter ?', in *International Association of Societies of Design Research*.

Ciabuca, A. (2015) 'The Development of a Semantic Differential Scale for Assessing the Perceived Image of Citizens about Romanian Police Forces', *Procedia - Social and Behavioral Sciences*. Elsevier B.V., 187, pp. 28–33. doi: http://dx.doi.org/10.1016/j.sbspro.2015.03.006.

Cook, A. M. (2009) 'Ethical Issues Related to the Use/Non-Use of Assistive Technologies', *Developmental Disabilities Bulletin*, 37(2), pp. 127–152.

Cook, A. M. and Polgar, J. M. (2015) *Assistive Technology: Principles & Practices*. 4th edn. Missouri: ELSEVIER MOSBY. Available at: https://www.advantageceus.com/sites/advantageceus/uploads/documents/Courses/Ass istive_Technology/AT-_Module_1-_Web_Course.pdf.

Crilly, N. (2010) 'The roles that artefacts play: Technical, social and aesthetic functions', *Design Studies*. Elsevier Ltd, 31(4), pp. 311–344. doi: 10.1016/j.destud.2010.04.002.

Crilly, N., Moultrie, J. and Clarkson, P. J. (2004) 'Seeing things: Consumer response to the visual domain in product design', *Design Studies*, 25(6), pp. 547–577. doi: 10.1016/j.destud.2004.03.001.

Davis, M., Jackson, R., Smith, T. and Cooper, W. (1999) 'The hearing aid effect in African American and Caucasian males as perceived by female judges of the same race', *Language Speech and Hearing Services in Schools*, 30(2), pp. 165–172.

Elliott, A. C. and Woodward, W. A. (2007) *Statistical Analsis Quick Reference Guidebook: with SPSS Examples*. Thousand Oaks, California: SAGE Publications, Inc.

Evans, M. and Sommerville, S. (2007) 'Seeing is believing: the challenge of product semantics in the curriculum', in *DS 43: Proceedings of E&PDE 2007, ...*, pp. 1–6. Available at: http://www.designsociety.org/download-publication/28381/seeing_is_believing_the_challenge_of_product_semantics_in_the_curriculum.

Fellinghauer, B. A. G., Roth, A., Bugari, K. and Reinhardt, J. D. (2011) 'Construct Validity, Test-Retest Reliability, and Internal Consistency of the Photo Elicitation Semantic Differential Scale (PESD) in Disability Studies', *Journal of Developmental and Physical Disabilities*, 23(3), pp. 257–265. doi: 10.1007/s10882-010-9224-y.

Hammell, K. W. (2009) 'Sacred texts: A sceptical exploration of the assumptions underpinning theories of occupation', 76.

Heise, D. R. (1970) 'The Semantic Differential and Attitude Research', *In Attitude Measurement*, pp. 235–253.

Hofstede, G. (2001) *Culture's Consequences*. Thousand Oaks: Sage.

Hung, Y. H., Li, W. T. and Goh, Y. S. (2013) 'Integration of characteristics of culture into product design: A perspective from symbolic interactions', *Lecture Notes in Computer Science (including subseries Lecture Notes in Artificial Intelligence and Lecture Notes in Bioinformatics)*, 8023 LNCS(PART 1), pp. 208–217. doi: 10.1007/978-3-642-39143-9-23.

Krippendorff, K. (2007) *The semantic turn: A new foundation for design, Artifact*. CRC Press. doi: 10.1080/17493460600844157.

Krippendorff, K. and Butter, R. (1984) 'Product Semantics: Exploring the Symbolic Qualities of Form', *Innovation*, 3(2), p. 8. Available at: http://repository.upenn.edu/cgi/viewcontent.cgi?article=1040&context=asc_papers.

Lanutti, J. N. L., Medola, F. O., Gonçalves, D. D., da Silva, L. M., Nicholl, A. R. J. and Paschoarelli, L. C. (2015) 'The Significance of Manual Wheelchairs: A

Comparative Study on Male and Female Users', *Procedia Manufacturing*, 3(Ahfe), pp. 6079–6085. doi: 10.1016/j.promfg.2015.07.752.

Lomay, V. and Hinkebein, J. (2006) 'Cultural Considerations When Providing Rehabilitation Services to American Indians.', *Rehabil Psychol*, 51(1), pp. 36–42. doi: 10.1037/0090-5550.51.1.36.

Lu, W., Čok, V. and Zhu, R. (2014) 'Study on Cultural Differences of Users ' Perception towards Shape Characteristics', pp. 1135–1146.

Lucintel (2017) *Global Wheelchair Market by product, category, design and function, end user, and region 2017-2022*. Available at: http://www.lucintel.com/global-wheelchair-market-2017.aspx (Accessed: 20 December 2017).

Market research reports Inc. (2017) *World Wheelchair Market to Grow 2.8% annually from 2014 to 2018 | Market Research Blog*. Available at: https://www.marketresearchreports.com/blog/2014/05/15/world-wheelchair-market-grow-28-annually-2014-2018 (Accessed: 21 December 2017).

McDonagh, D., Bruseberg, A. and Haslam, C. (2002) 'Visual product evaluation: Exploring users' emotional relationships with products', *Applied Ergonomics*, 33(3), pp. 231–240. doi: 10.1016/S0003-6870(02)00008-X.

Moalosi, R., Popovic, V. and Hickling-Hudson, A. (2010) 'Culture-orientated product design', in *International Journal of Technology and Design Education*, pp. 175–190. doi: 10.1007/s10798-008-9069-1.

Muller, W. (2001) *Order and meaning in design*. Lemma Publishers.

Newell, A. F. (2003) 'Inclusive Design or Assistive Technology', in Keates, S., Lebbon, C., Coleman, R., and Clarkson, J. (eds) *Inclusive Design: Design for the Whole Population*. 2003rd edn. London: Springer Verlag GmbH;, pp. 172–181. Available at: http://www.springerlink.com/index/10.1007/978-1-4419-7031-2.

Nisbett, Richard, P. D. (2003) *The Geography of Thought*. NewYork: THE FREE PRESS. doi: 10.1111/j.0033-0124.1973.00331.x.

Nisbett, R. E., Choi, I., Peng, K. and Norenzayan, A. (2001) 'Culture and systems of thought: Holistic versus analytic cognition', *Psychological Review*, 108(2), pp. 291–310. doi: 10.1037/0033-295X.108.2.291.

Nisbett, R. E. and Masuda, T. (2003) 'Culture and point of view', *Biological and Cultural Bases of Human Inference*, 100(10), pp. 11163–11170. doi: 10.4324/9780203774908.

Osgood, C. E. (1964) 'Semantic Differential Technique in the Comparative Study of Cultures', *American Anthropologist*, 66(3), pp. 171–200.

Osgood, C. E., Suci, G. J. and Tannenbaum, P. H. (1957) *The measurement of meaning*. 2nd edn. Urbana, Chicago and London: University of Illinois Press.

Paratte, P., Huer, M. B. and Hourcade, J. J. (2003) 'Using assistive technology focus groups with families across cultures', *Education and Training in Mental Retardation and Developmental Disabilities*, 38(4), pp. 429–440.

Ripat, J. and Woodgate, R. (2011) 'The intersection of culture, disability and assistive technology', *Disability and Rehabilitation: Assistive Technology*, 6(2), pp. 87–96. doi: 10.3109/17483107.2010.507859.

Routhier, F., Vincent, C., Desrosiers, J. and Nadeau, S. (2003) 'Mobility of wheelchair users: a proposed performance assessment framework', *Disability and Rehabilitation*, 25(1), pp. 19–34. doi: 10.1080/dre.25.1.19.34.

Scherer, M. J. and Glueckauf, R. (2005) 'Assessing the Benefits of Assistive Technologies for Activities and Participation.', *Rehabilitation Psychology*, 50(2), pp. 132–141. doi: 10.1037/0090-5550.50.2.132.

Shinohara, K. and Wobbrock, J. O. (2011) 'In the shadow of misperception', in *Proceedings of the 2011 annual conference on Human factors in computing systems - CHI '11*, p. 705. doi: 10.1145/1978942.1979044.

Steffen, D. (2010) *Design Semantics of Innovation: Product language as a reflection on technical innovation and socio-cultural change*. Available at: http://www2.uiah.fi/sefun/DSIU_papers/DSIU_Steffen _ Design Semantics of Innovation.pdf.

The Economist (2014) *Moving from the margins Mainstreaming persons with disabilities in Pakistan*.

WHO (2008) *Guidelines on the provision of manual wheelchairs in less resourced settings*, *World Health Organization*. doi: 10.1016/S0031-9406(05)65678-7.

WHO (2010) 'Fact Sheet on Wheelchairs', (1), pp. 1–4.

WHO (2011) 'World Report on Disability - Summary', *World Report on Disability 2011*, (WHO/NMH/VIP/11.01), pp. 1–23. doi: http://www.who.int/disabilities/world_report/2011/report/en/.

WHO (2017) 'Improving access to assistive technology', pp. 6–8. Available at: http://applications.emro.who.int/docs/RC64_2017_Tech_Meet_20157_en.pdf?ua=1.

Contact email: s.asghar@lboro.ac.uk; salman.asghar@uet.edu.pk

Appendices

Selecting pairs of adjectives for Semantics Differential Scale (SDS)

Deflection and Contradiction in a North Korean Comedy-Romance:
A Critical Appraisal of "Comrade Kim Goes Flying"

Alzo David-West, Matsuyama University, Japan

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

Abstract

This article appraises the North Korean film *Comrade Kim Goes Flying*, which debuted at the Toronto International Film Festival in 2012. Coproduced with European partners who misassociate the work with the Western slogan "girl power," the comedy-romance about a rural female coal miner's recruitment into the Pyongyang Circus trapeze act follows the political and ideological conventions of North Korean *Juche* socialist realism established in the 1970s. Not a valorization of gender individualism, the formulaic, sentimental, and sugary film is about correcting negative attitudes in North Korea against North Korean workers and maintaining cooperation and unity for the glory and prestige of the nation-state. The article is a reformatted and emended version of a slide presentation.

Keywords: class differences, ideology, *Juche* cinema, nationalism, North Korea, patriotism, positive hero, socialist realism, Stalinism

iafor

The International Academic Forum
www.iafor.org

Introduction

(1) Plan and Argument

We will discuss the North Korean film *Comrade Kim Goes Flying* (77 mins, 2012) directed by Kim Gwang-hun, screenplay by Sin Myong-sik and Kim Chol. Five areas we will critically overview are (1) Western Involvement, (2) North Korean Context, (3) The Positive Hero, (4) Deflection and Contradiction, and (5) Individual and Collective. Our central argument is that *Comrade Kim Goes Flying* is a conventional and a political North Korean film despite the influential claims of its Western promoters.[1]

(2) Synopsis of the Film

Kim Yong-mi is a model coal miner who lives with her father and grandmother in the North Korean countryside. She wants to be an acrobat like her hero in Pyongyang and takes a one-year construction job in the elite city. After she returns home, she is officially recalled, trained, and leads the Pyongyang Circus trapeze act.

Figure 1. Kim Yong-mi posing beside a poster of
her favorite Pyongyang Circus trapeze star Ri Su-yŏn.

Western Involvement

(1) Debut and Promotion

The film debuted at the 2012 Toronto International Film Festival after six years of production (Fulvi, 2012). Although Western financed and edited abroad, the work was "made entirely in North Korea." At the English-language website ComradeKimGoesFlying.com (2012–2018), the film is promoted as a "A Belgium, UK and North Korea Co-Production."

(2) Western Partners

Nicholas Bonner, coproducer/codirector, is a British business man whose Koryo Tours, founded 1993, specializes in state-approved visits to North Korea (*Koryo Tours*, 2018). Anja Daelemans, coproducer/codirector, is a Belgian independent film producer who became

---

1   A related misconception is that *Comrade Kim Goes Flying* is the first North Korean film with a strong female protagonist (Naish, 2013, p. 59). As the author said at Q&A, there are earlier films from North Korea with lead women. Some subtitled productions at *YouTube* are *When We Pick Apples* (1970), *The Flower Girl* (1972), *A Traffic Controller on Crossroads* (1986), *Traces of Life* (1989), *Urban Girl Comes to Get Married* (1993), *A School Girl's Diary* (2006), *The Kites Flying in the Sky* (2008), and *Flower in Snow* (2011).

curious about film culture in North Korea and is a friend of Bonner (*Another Dimension of an Idea*, n.d.; Wilkinson, 2013). Koen de Ceuster, communications adviser, is a Dutch-based professor of Korean studies who visits North Korea to research the state-sanctioned visual art (de Ceuster, 2011; Ryom & Kim, 2012, 1:17:04).

(3) Vested Interests

Apparently, the Western partners/promoters have vested interests in North Korea, and they would have to be careful not to offend the party-military-state regime. Otherwise, the authoritarian government would not permit them to do business or research in the country. Vested interests would inevitably affect Western involvement and promotion of *Comrade Kim Goes Flying*.

Figure 2. Western-produced subtitles use "leader" instead of the directly stated military rank "general" (*changgunnim*).

(4) Intentions

Daelemans and Bonner (2012–2018) say they proposed a "girl power" comedy-romance to North Korean authorities. The two had in mind a "magical fairytale" (i.e., fantasy) and claim the state-made end product is about "individual perseverance." They maintain naively or diplomatically that the film is character focused and "does not intend to give any specific insight into the country."[2]

North Korean Context

(1) Substantially a North Korean Film

Despite Western financing and editing, *Comrade Kim Goes Flying* is fundamentally a North Korean work. It was written, revised, approved, produced, directed, and acted by politically privileged North Koreans in the national capital of Pyongyang (Daelemans and Bonner, 2012–2018). The film also follows the mandatory political and ideological requirements of North Korean filmmaking.

(2) Continuation of Politics by Other Means

In North Korea, the arts are not freely self-determined. They are a continuation of politics by

---

2 Bonner also tells the BBC, "How it [*Comrade Kim Goes Flying*] fits in with [North Korean] society at the moment, I don't know" (comradekimgoesflying, 2012, 2:22–2:25). The statement is made in spite of nineteen years of business and cultural experience with North Korea.

other means. The arts serve the ruling-group interests of the Workers' Party of Korea and the party-military-state.

(3) Influence of Kim Jong-il

The late leader Kim Jong-il (1942–2011) is a textbook authority on state-sanctioned art in North Korea. The film satisfies his canonized arts policies of the 1970s, when he was rising in the Kim Il-sung regime. The so-named *Juche* (national mastery) arts policies—the name of the state ideology appears in the film—are adaptations of 1930s and 1940s Soviet-Stalinist *socialist realism*.[3]

Figure 3. A night scene depicting the letters for "*Ju*" and *"che*," spelling the state ideology of North Korea, atop two buildings.

(4) Kim Jong-il on Art

"[A] work of art [is] a powerful weapon of ideological education" (Kim, 1970/1986, p. 18). "Art must be subordinated to politics. The mission of our art is to contribute to organizing and mobilizing people [...]" (p. 33).

The Positive Hero

(1) Protagonist

The North Koreans who made the film are required to follow political and ideological policies. The individuals are also required to create the positive hero embodied in the film protagonist. The character Kim Yong-mi is a happy, hopeful, and single-minded heroic figure.

---

3   North Korea was constructed under postwar Soviet Army occupation (1945–1948) and modeled after the Soviet Union in the period of High Stalinism (1934–1953). On socialist realism in North Korea, see David-West (2007), Gabroussenko (2010), and Lim (1988–1989). Translation of *Juche* (literally, subject) as "national mastery" is after the following by Kim Il-sung: "To establish *Juche* means, in a word, to approach revolution and construction in *one's own country with the attitude of a master* [...] and of applying the universal principles of Marxism-Leninism [i.e., Stalinism—AD] together with the experiences of other countries to suit the historical conditions and *national peculiarities of one's own country*" (1971, p. 500; emphasis added).

(2) Character Archetype

Her personality is patterned on a heroic "archetype" in North Korea (Kim, 1970/1986, p. 15). Kim Jong-il (p. 17) says, "The new heroes of our era have a vigorous character—they are cheerful and optimistic and strong-willed and do not yield to difficulties."

(3) Model of Social Behavior

Positive heroes are socially didactic vehicles of ideal attitudes and modes of behavior connected to obedience to the state, the party, and the supreme leader (Hollander, 1988, pp. 34, 49, 50). Kim (1970/1986, p. 17) says, "They set an example for others through their devoted efforts and tireless training." "[A]lways give more prominence to positive examples and make sure that everyone follows and models himself on them" (p. 15).

(4) Resolver of Contradictions

Positive heroes also resolve "internal contradictions amongst the working people" (Kim, 1973/1989, p. 107). "[T]hey are genuine reformers of people: they re-educate all backward people" (Kim, 1970/1986, p. 17). "[C]onflicts [of the people] have to be settled through […] the re-education of the negative by means of the positive […] for improved comradely cooperation and stronger unity" (Kim, 1973/1989, p. 106).

Deflection and Contradiction

(1) Genre Requirements

Along with politics and ideology, the film applies the genre requirements of comedy in North Korea. "[A] comedy film [is] supposed to provoke continuous laughter at the inconsistencies in human ideas and feelings, and the disparity between thought and action, intention and result" (Kim, 1973/1989, pp. 148–149). "[T]he mood must have a specific emotional colouring" (p. 149).

(2) Exaggeration and Sugarcoating

As a genre film, the comedy deflects social life through exaggerated scenarios and behaviors. Smiles, silliness, laughs, jokes, and awkward situations take up a significant amount of the work. The depictions of life and politics in North Korea are also sugarcoated, sentimentalized, and idealized. Kim Il-sung (1972, p. 114) says, "A bitter medicine should be sugar-coated before it is administered," and filmmakers should "know how to sugar-coat skillfully."

(3) Predetermined Resolution

The comedy reuses an established trope: the provincial woman who moves to Pyongyang city.[4] She is also narratively predetermined to be a trapeze artist in the elite Pyongyang Circus. The character is fated for success—she is a model worker, who overfulfills her production quotas, and has acrobatic talent.

---

4   A literary example of the trope appears in Kim Hye Yong's short story "First Meeting" (2007). The female protagonist is a provincial mill weaver and an amateur poet who becomes a literary reporter in Pyongyang.
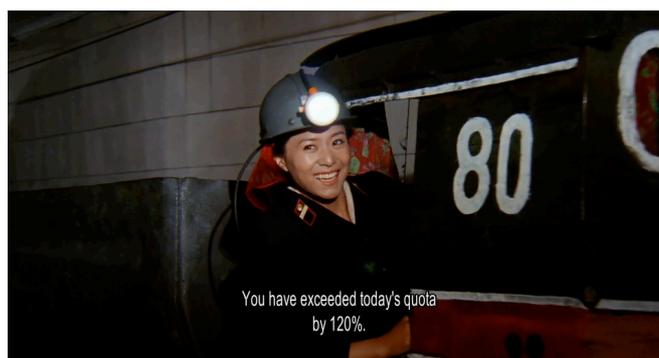
Figure 4. Model worker Kim Yong-mi cheerfully
operating a transport train in a coal-mine tunnel.

(4) Central Contradiction

But as a coal miner, she must first overcome "negativity" resulting from "class differences" (Kim, 1970/1986, p. 17; Kim, 2007, p. 7). She must rectify the contradiction of urban trapeze artists in Pyongyang who sneer at workers. Officially, North Korea consists of workers, intellectuals (including artists), and farmers. The state dictum for their "single-hearted unity" (*ilsim tangyŏl*) appears in the film.

Figure 5. Pyongyang Circus trapeze artists mock
Kim Yong-mi on the basis of her coal-mining background.

Figure 6. The symbol of the ruling Workers' Party of Korea
between the words "single-hearted" (*ilsim*) and "unity" (*tangyŏl*).

Individual and Collective

(1) Individualism: Unacceptable

As noted earlier, the foreign partners/promoters associate the film with the Western slogan "girl power." *Oxford English Dictionary* (2001, as cited in Martin, Nickles, & Sharp-Gier, 2017, p. 38) defines the informal term as a "self-reliant attitude among girls and young women manifested in ambition, assertiveness and individualism." However, North Korea officially attacks individualism as a "capitalist" idea partner to the "law of the jungle" (Kim, 1973/1989, p. 386; "*Rodong Sinmun*," 2011).

(2) Individuality: Acceptable

In politically correct North Korean film, individualism is unacceptable, but personal individuality is acceptable. "The more individuali[zed] the depiction of a character […] the clearer the picture of him becomes" (Kim, 1973/1989, p. 13). "[E]ach [person] expresses his or her thoughts and feelings in a different way. […] show these personal distinctions clearly."

(3) Personification

Despite some individual flaws (e.g., innocent wiliness and a fear of heights), the protagonist is a formula. She personifies the earlier-mentioned positive traits—cheerful, optimistic, strong-willed, unyielding. Her function and example are designed to unite the national collective.[5]

(4) Group Unity and National Glory

After the urban trapeze artists ridicule her, proud male-led workers rally to her aid and support her. After she has re-educated the negative by positive example, the trapeze artists embrace her. She leads the Pyongyang Circus trapeze act; they bring world fame to North Korea as required by the leader General (see subtitles in Figure 2); and implicitly, she marries her male partner, becoming part of the Pyongyang elite.

Figure 7. Steel factory workers come to Kim Yong-mi's aid.

---

5   Regardless of the political and ideological formularism, Commijs (2018, p. 24) claims under the influence of Bonner, Daelemans, and de Ceuster that the character and the film are nonpolitical and individualist.

Figure 8. Kim Yong-mi doing acrobatics at a workers' festival, the slogan banner reading "Higher, Faster" (*Tŏnop'i tŏppalli*).[6]

Figure 9. The Pyongyang trapeze artists and their political representative after Kim Yong-mi has re-educated them. Compare with Figure 6.

Figure 10. Kim Yong-mi leads the Pyongyang Circus trapeze artists on a successful international tour.

---

6   The banner image reproduces the Chollima (thousand-*li* horse) statue in Pyongyang. The 1961 bronze was built to commemorate the Stakhanovite- and Maoist-inspired post-Korean War (1950–1953) rapid industrialization and forced collectivization Chollima Movement (1956–1961). As a model worker who exceeds her quotas, the protagonist is effectively a North Korean Stakhanovite, a Chollima rider (*ch'ŏllima sŏnguja*). On the introduction of Stakhanovism in North Korea, see Armstrong, 2003, pp. 160, 162–163.

Conclusion

(1) Nationalism and Patriotism

However sugarcoated, *Comrade Kim Goes Flying* is a nationalistic and a patriotic North Korean film. The comedy serves state politics and ideology and is grounded on standard policy conventions. The nationalist idealization renders a North Korea without any shortages, poverty, or deviance, only correctable attitudes and behaviors.[7]

(2) State over Individual

Sociological falseness makes the film funnier—it literally flies in the face of reality. But when Pyongyang Circus officials go to the countryside to recruit Kim Yong-mi, the assertion of state authority over the individual is no laughing matter. We close with the brooding words of Kim Yong-mi's father: "I don't know if it's you or me who is bringing up my daughter" (Ryom & Kim, 2012, 59:32–59:38).[8]

Figure 11. Kim Yong-mi's father sullen before officials who come to his home to take his daughter to Pyongyang.

Acknowledgment

7　The correctable attitudes and behaviors are vocational prejudice, petty lies, drunkenness, and controlling parents. They are officially ascribable to "survivals of outdated ideas" people act on mistakenly out of habit (Kim, 1970/1986, p. 18).

8　During Q&A, an audience member asked how the scene got past the North Korean "censors." The author explained that the serious moment is shortly redirected as a joke, and the characters turn to laughter.

References

Another dimension of an idea. (n.d.). Retrieved from http://www.anotherdimension.be/

Armstrong, C. K. (2003). *The North Korean revolution, 1945–1950*. Ithaca, NY: Cornell University Press.

Commijs, I. (2018). *A comparative study on gender relations in North and South Korean romantic comedy* (Master's thesis, Universiteit Leiden). Retrieved from https://openaccess.leidenuniv.nl/handle/1887/64221

comradekimgoesflying. (2012, October 2). *BBC on Comrade Kim goes flying* [Video file]. Retrieved from https://www.youtube.com/watch?v=zIHdPc9YOp0

Comrade Kim goes flying: A Belgium, UK and North Korea co-production. (2012–2018). Retrieved from http://www.comradekimgoesflying.com/

Daelemans, A., & Bonner, N. (2012–2018). Directors' statement. *Comrade Kim goes flying: A Belgium, UK and North Korea co-production*. Retrieved from http://www.comradekimgoesflying.com/statement_dir.php

David-West, A. (2007, Fall). The North Korean positive hero in *The people of the fighting village*. *North Korean Review*, *3*(2), 101–118.

de Ceuster, K. (2011). To be an artist in North Korea: Talent and then some more. In R. Frank (Ed.), *Exploring North Korean arts* (pp. 51–71). Nürnberg, Federal Republic of Germany: Verlag für moderne Kunst.

Fulvi, G. (2012, September 13). Programmer's note. *Frederik Van de Moortel*. Retrieved from https://frederikvandemoortel.com/2012/09/13/comrade-kim-goes-flying-premiere-at-toronto-filmfestival/

Gabroussenko, T. (2010). Let us learn from the Soviets. In *Soldiers on the cultural front: Developments in the early literary history of North Korean literature and literary policy* (pp. 13–45). Honolulu, HI: University of Hawaii Press.

Hollander, P. (1988). Models of behavior in Stalinist literature: A case study of totalitarian values and controls. In *The many faces of socialism: Comparative sociology and politics* (pp. 33–54). New Brunswick, NJ: Transaction Books.

Kim, H. Y. (2007, January–May). First meeting. *Korea Today*, *607–611*.

Kim, I. S. (1971). Report to the fifth congress of the Workers' Party of Korea on the work of the Central Committee, November 2, 1970. In *Selected works* (Vol. 5, pp. 408–526). Pyongyang, Democratic People's Republic of Korea: Foreign Languages Publishing House.

Kim, I. S. (1972). Our People's Army is an army of the working class, an army of the revolution; class and political education should be continuously strengthened (excerpt): Speech delivered to People's Army unit cadres above the level of deputy regimental commander for political affairs and the functionaries of the party and government organs of the locality, February 8, 1963. In *Duties of literature and arts in our revolution* (pp. 111–119). Pyongyang, Democratic People's Republic of Korea: Foreign Languages Publishing House.

Kim, J. I. (1970/1986). *Let us create more revolutionary films based on socialist life: Talk to writers and film directors: June 18, 1970* [PDF file]. Pyongyang, Democratic People's Republic of Korea: Foreign Languages Publishing House.

Kim, J. I. (1973/1989). *On the art of the cinema: April 11, 1973* [PDF file]. Pyongyang, Democratic People's Republic of Korea: Foreign Languages Publishing House.

Kim, J. I. (2007). *The songun-based revolutionary line is a great revolutionary line of our era and an ever-victorious banner of our revolution: Talk to the senior officials of the Central Committee of the Workers' Party of Korea: January 29, Juche 92 (2003)* [PDF file]. Pyongyang, Democratic People's Republic of Korea: Pyongyang: Foreign Languages Publishing House.

Koryo tours. (2018). Retrieved from https://koryogroup.com/

Lim, H. S. (1988–1989). Soviet influence on the literary control policy of North Korea, 1946–50. *Chung-So yŏn'gu* [*Sino-Soviet Affairs*], *12*(4), 177–193.

Martin, J. L., Nickles, A. E., & Sharp-Grier, M. (Eds.). (2017). *Feminist pedagogy, practice, and activism: Improving lives for girls and women*. New York, NY: Routledge.

Naish, S. L. How to make a film in North Korea ... If you had to. In *U.ESS.AY: Politics and humanity in American film* (pp. 55–60). Alresford, Hants, United Kingdom: Zero Books, 2013.

Rodong sinmun paints capitalist society as cess-pool of moral corruption. (2011, May 28). *Korean News*, Retrieved from http://www.kcna.co.jp/item/2011/201105/news28/20110528-25ee.html

Ryom, M. H. (Producer), & Kim, G. H. (Director). (2012). *Comrade Kim goes flying* [Video file]. Retrieved from https://vimeo.com/ondemand/comradekimgoesflying

Wilkinson, A. (2013, November 18). Fairytale Korea move. *Eye for film*, Retrieved from https://www.eyeforfilm.co.uk/feature/2013-11-18-nick-bonner-and-anja-daelemans-interview-about-north-korean-co-production-comrade-kim-goes-flying-feature-story-by-amber-wilkinson

Contact email: adavidwest@yahoo.com

Exploring the Difference of Cultural Order Maintenance in Film Policy Between Taiwan and South Korea Through the Arm's Length Principle

Ying-Ying Chen, National United University, Taiwan

Abstract

This study compares differences of film policy of creative cultural industries between Taiwan and South Korea from the perspective of culture order. Taiwan has a history of developing art movie and using movies as a cultural operation for social and political purpose. South Korea had a similar history; in contrast, South Korea adopts the Arm's Length Principle and successful defines film as a leading CCI to develop Hallyu (Korean Wave). By exploring multi-definitions of CCI and the lack of Taiwanese shared sign system in local film, this study examines why Taiwanese government fails to increase local film market share and finds that film institutions of Taiwanese government may learn the Arm's Length Principle (ALP) and the process of nation branding from South Korea to improve their film market share.

Keywords: collective consumer identity, norms for media performance, film policy, Taiwan film, cultural economics

iafor

The International Academic Forum
www.iafor.org

The Arm's Length Principle and Meanings Explored by Film Citizens through Distinguishing Solidarity vs. Control and Taste vs. Authenticity.

When defining culture, Throsby (2001) has warned that culture can be deployed as instrument of brutality, oppression or culture of corruption that may exist in an organization with shared values and group identification which can be construed as manifestations of culture. He explains another dark side of culture is to make no value judgement as to good or bad cultures, and simply to analyses all cultural phenomena at face value as they present themselves (Throsby, 2001, p.6). As Miller defined cultural policy is connected to two registers: the aesthetic and anthropological. The output of the former is defined by aesthetic criteria framed by the interests and practices of cultural criticism and history; "culture is taken as a marker of differences and similarities in taste and status within social groups," Miller describes (p.1, 2002). In this way, the aesthetic articulates differences (with high or low cultural capital) within populations and the anthropological articulates how individuals are grouped by language, religion, custom, time and space (Miller, 2002).

The Ministry of Culture in Taiwan promotes the "Cultural Content Policy Admission" as an intermediary organization linking the government and the private sector. It will implement the arm's length principle, focus on revitalizing cultural content industries such as film and television audio, ACG, and publishing, and play a research and development investigation, talent cultivation, theme development, and operation of the country. The Ministry of Culture in Taiwan plans to construct cultural and financial systems through multi-funding co-ordination and mediation, cultural and technological applications and other functions to promote the production industry ecosystem, and then actively expand the channel for cultural international communication (UDN, 2018).

Former Korean President Kim Dae-jung, in 1999, enacted the Basic Law for the Revitalization of Cultural Industries in 1999 to promote the cultural industry in Korea after the Asian financial turmoil, and chooses the "Arm's Length Principle" to promote culture to establish a cultural industry support business by means of the establishment of a quasi-government organization or a non-profit organization which enhances the "independence", "self-discipline" and "professionalism" of the intermediaries such as KOFI and KOCCA. Analysis of Korean report, statistics on the trend of the box office and the issue are created in order to foster Korean domestic industry. Taiwan has been late about 20 years to start design this concept of the arm's length applied in film industries and media economics.

The arm's length principle is the idea that arts councils should operate with relative autonomy from central government and political influence over council activities should be minimum; however, scholars have been discussing whether the government and the arts council are in distance or with intimacy (Quinn, 1997). Quinn finds that rather than allowing autonomy, the government has become increasingly proximate to this arts council and it shows that intimacy rather than distance characterizes the government's dealings with the Arts Council; Quinn further argues that the arms'

length principle is not, nor ever has been, a true representation of the government/arts council relationship as it has developed in the British context.

Mass media as a latent purpose of securing the continuity and integration of a social order by promoting cooperation and a consensus of social and cultural values but also explains that shared culture and solidaristic experience tend to be mutually reinforcing (McQuail, 1992). Order is defined in this article by sharing of common meanings and definitions of experience as well as much divergence of identity and actual experience. McQuail has identified difference between *social* and the *cultural* domains. Aspects of order can be examined by mutuality, cooperation, voluntarism, balance and the cultural side of order can be explained by taste (hierarchical quality) and authenticity (See Figure, Chen, 2013).
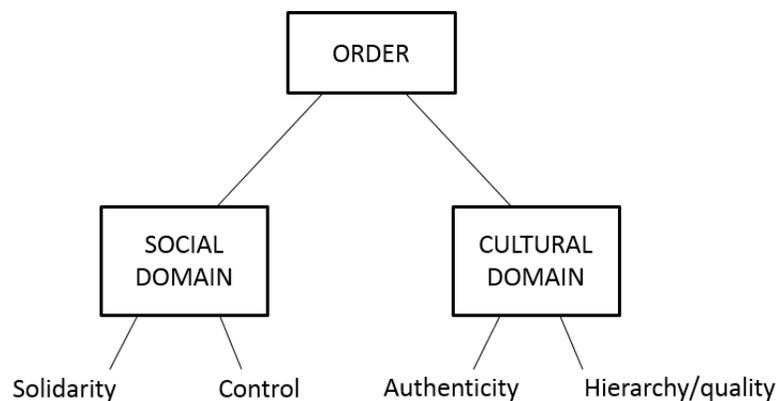
Figure 1   Order and its main component principles
Figure 1 remade by the author is from *Media Performance: Mass Communication and the Public Interest* by Denis McQuail, 1992.

Taiwan's local film market has been ignored by government for a long time. In contrast, South Korea leads Taiwan not only because this nation copys strategies of Hollywood film industry to run business but also because they develop national movies. This paper observes how Taiwan and Korea target their movie content with their nationals as film citizens, consumers or art movie supporters. South Korea successfully develops nation branding but Taiwan fails.This paper argues that the major difference of cultural order maintainence bewteen South Korea and Taiwan is the market they target is quite different. The former develops their market first on their local market; in contrast, Taiwan's officals and businessmen target their market not in Taiwan. Two signigicant observations about arm's length principle are listed as follows: first, Taiwan fails to build film industry chains as South Korea copys how Hollywood designs their system by institutions such as KOFI or KOCCA ; second, South Korea develops their film market based on the strength of their local markets and are proud of their culture to show how their nationals verify and reflect history as they are willing to describe their process of modernization. The effects which the transformation of the Korean film financing has influenced film production through the change in government policy before and after the opening of the film market in

1988 based on the media economy (Lim, 2007). Lim explains that after the success of "Shwiri" in 1999, Korean films have displayed remarkable advancement and the primary cause for such remarkable improvement in the Korean film industry was the change in production values. Especially, different ethnic groups in Taiwan have gaps of culture capital. It is harder to use arm's length principle to maintain the cultural order in Taiwan's film policy when Taiwanese ethnic groups have different memoreis and some hostile historical perspectives.

I.   Comparison of Cultural Order Maintenance in Film Policy in Taiwan and Korea

> *"Culture gives man the ability to reflect upon himself. It is through culture that man expresses himself, becomes aware of himself, recognized his incompleteness, seeks untiringly for new meanings and creates works through which he transcends his limitations."*（*The Mexico' 190*）

<div align="right">cited by
Miller (2002, p.2)</div>

The process of Taiwanese identity is complicated. Mainlanders, Hoklo people, Haka people, and Taiwanese aborigines use different languages when China, Japan, and the United States have strong historical connections with Taiwanese (See Figure 2). With more Southeast Asians work and marry with locals, Taiwan's identity experiences a complicated background. Mainlanders have different collective memories about Japan during the second world war with those of many local people. However, this ethnic group dominate as the ruling party and also dominate the ideology to define film culture. According to 18th-century Enlightenment, the process of enlightenment is supposed to liberate man from nature and to lead to human freedom and flourishing. Freedom and equality are supposed to be related economic prosperity but when facing problems of order, individuals are facing the issues of solidarity and control which is also can be operated in a symbolic culture designed as a higher ruling class which is legitimate to dominate resources and value guidance through ideological control; in contrast, the citizens can use the concept of authenticity through daily life to examine truth by facts. As film citizens to develop national cinema, through the behavior of consumer, government policy, and civil society, they may keep the local film market prosperous to produce the cultural symbols they wish to represent themselves and spread their ideas about the world.
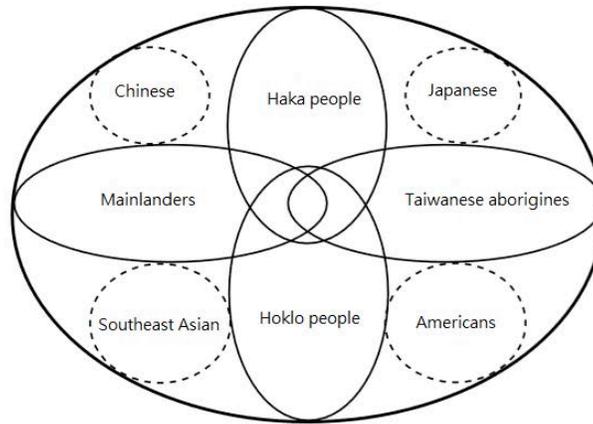
Figure 2. Construction of Taiwanese Identity
認同政治篇. 施正鋒。P.428. 2007.06。收於徐正光（編）《台灣客家研究概論》
頁 448-79。台北：行政院客家委員會、台灣客家研究學會。

Both Taiwan and South Korea had been under through authoritarian military ruling. However, in 1980s the two nations have different experiences in the development of industries. In Taiwan it is the New Film wave and in Korean it is national Cinema Movement. Although these two are both against movie production of Hollywood style, their concepts are quite different. When talking about cultural order resistance in Film policy in South Korea, the National Cinema Movement in Korea around 1980s is what Taiwanese movie has been lacking. Its significance includes provided a site for new forms and contents, especially political subjects; created alternative modes of production and consumption; made the mainstream film industry and its audience rethink the social function of cinema as film as social practice (Min, et al. 2003, p.73). The five manifestos for NCM listed as following are quite different from the nature of Taiwan New Film discussed below. The five manifestos are：1. Propaganda and instigation: National cinema is in search of a voice for people against the ideology of the ruling class. Its foremost mission is to educate *Minjoong* (popular) for its historical importance and the necessity of class struggles. 2. Creation of national culture: National cinema is a vehicle for the exploration of possible avenues for Korean self-expression and for cultural liberation from the West and the totalitarian power. 3. Democratic distribution system: National cinema resists Hollywood's dominance in the international market and the government's monopoly and control over the distributions. 4. Freedom from censorship: National cinema fights against any forms of restrictions and censorship by the ruling class. 5. Improvement of labor conditions in filmmaking: National cinema condemns the mainstream film industry for exploiting film crews and violating their rights and welfares. It also promotes the development of alternative styles and strategies of production to counter the attraction of Hollywood films and the mainstream films (Min, p.73). He explains that The NCM is an underground cinematic practice and discourse and bring its vision to the process of creating the cinema as a vehicle of cultural communication (p.83, See Figure 3).
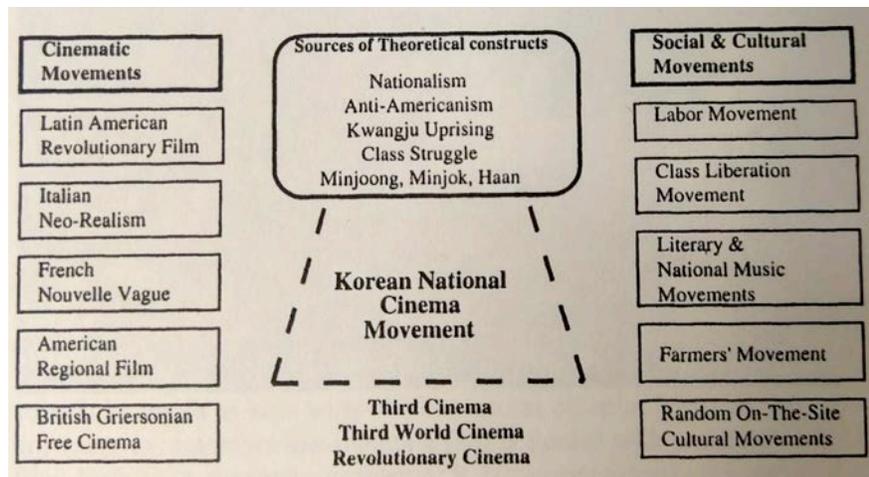
Figure 3. Formation of Korean National Cinema

In contrast, when democratic struggles and popularized mass consumer culture in Taiwan in 1980s, Taiwan developed a new style of New Film. However, this film style was supported by the mainstream film critiques but failed to get support in local market years later. Lee explains that the reflection of the New Film in Taiwan can neither be close to the actions of the society to break away from the authority, nor can it win the public support of the consumer products in the commercial market (1996). He explains that the New Film trend is not a movement with consciousness and overall aesthetics and its "situation of the background experience of the war, with the form of natural realism" can only be interpreted as a group of post-war new workers, based on the dissatisfaction with the past movies (Lee, 1996). The new movie trend gradually disappeared after 1986. Lee still agrees that the efforts of New Film to bring Taiwanese films closer to social changes are worthy of recognition and their stories touch Taiwan's social taboos which also inspired a creative perspective for later Taiwanese films. In the 1990s, Hollywood and Hong Kong dominates Taiwanese movie market and more directors of New Film went aboard for fame and funding. Lee criticized that we regard "international film" as a "text", it can be said to be a field with multiple symbolic meaning but it also succumbs to the autonomy of culture and step into the shadow of the authority of the Western authority and fail the free market mechanism.

II.   What Taiwan can learn from Cultural Order Maintenance in Film Policy in South Korea

Scholar emphasizes that through cultural nationalism in the consumer society, Japan, for example, has promoted the consciousness of national self-identification consciousness and developed the state of cultural nationalism through the re-production of Japanese theory (吉野耕作). Take South Korea as an example, generally speaking, the depth, breadth, historical vividness, reflection and people feelings about the Gwangju incident in South Korean movies have made people feel the importance of justice and human rights. More discussion about social issues in film content may lead to change power direction of symbolic culture and further

influences social control and solidarity (See Figure 2 and Figure 4). In contrast, Taiwan's film content has been experiencing self-censorship, conflicts in major Taiwan political events are not much and well described in the film content, and only few major social events in Taiwan become film content in film production with high budgets.
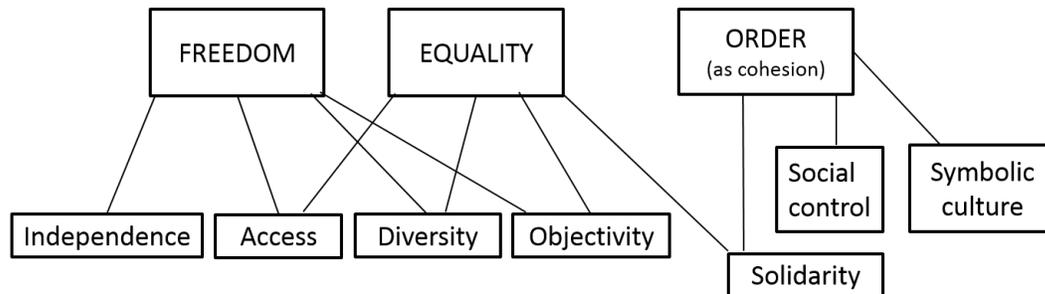
Figure 4. Summary framework of principles of media performance, remade by the author is from *Media Performance: Mass Communication and the Public Interest* by Denis McQuail, 1992.

There have been several opportunities to develop popular genre movies in Taiwan. However, popular movies then did no hold high culture capital when government officials consider film as art for diplomatic purposes or tools of ideological control. Popular local movies in Taiwan then are considered rural, lower class or issues in social dark sides. Taiwan's New Film are in fact the film products of the ruling party. In contrast, cinema movement in South Korea is not the same. South Korea promotes the development of the national film and television industry by applying the principle of arm's length principle, so that political parties are harder to influence the content of film. In terms of Taiwan's political development, it seems that it is difficult for media content to ignore political interference. Taiwan's New Film in the 1980s was highly praised by movie critiques and scholars but this film style failed to get support in local market. Several directors in New Film developed the international film festival route in the 1990s and some directors co-produced film with Hong Kong film companies and shot movies in China. This made Taiwan's film content lose its cultural subjectivity; that is, the local audience's feelings are not valued by Taiwan's directors or producers. Even Taiwanese government officials plan to target profit from mainland market but ignores the fact that Taiwan market is different from market across the Taiwan Straits. Taiwan is hard to develop national cinema as South Korea but can learn from it with the coming design of the arm's length principle.

References

Chen, Y.Y. 2013. Film Policy and Consumer Rights of Cultural Sovereignty. Paper presented in The 2013 International Symposium on Cultural Trajectories: The Dynamics and Counter-Dynamics of Cultural Governance.

Gellner, E. (1983). Nations and nationalism. Oxford: Blackwell. Min, E., Joo, J.,

Kwak, H, (2003). Korean Film: History, Resistance, and Democratic Imagination, Westport, Conn.: Praeger.

McQuail, D. 1992. *Media Performance: Mass Communication and the Public Interest*, SAGE Publications Ltd.

Miller, T., Govil, N., McMurria, J., & Maxwell, R. (2001). Global Hollywood. London: BFI.

Miller, T. & Yúdice, G. (2002). Cultural policy, London: Sage.

Williams, Raymond. Keywords: A Vocabulary of Culture and Society. New York: Oxford University Press, 1985.

Quinn, R. (1997). Distance or intimacy? The arm's length principle, the British government and the arts council of Great Britain. Journal International Journal of Cultural Policy, Volume 4, 1997 - Issue 1

Throsby, D. 2002. Economics and culture. Cambridge: Cambridge University Press.

魏玓（2010）。〈「新亞洲電影」的打造與拆解〉，《新聞學研究》，104: 161-194。

魏玓 (2006)。〈合製文化：反思全球化下的國際電影合製〉，《新聞學研究》，89: 127-164。

林有慶 (2007)。〈韓國電影產業的資本變動與電影產製的變化〉，《新聞學研究》，91: 1-34。

施正鋒 (2007)。認同政治篇。收於徐正光（編）《台灣客家研究概論》頁 448-79。

台北：行政院客家委員會、台灣客家研究學會。
何秀玲 (2018) 經濟日報 文化內容策進院設置條例草案 行政院今通過
https://udn.com/news/story/7238/3019477
國內外文化產業訊息及趨勢分析雙月報(105 年第 5 期)

Lee, S. S.（2001）。《韓國電影產業結構變化對韓國電影的影響》。韓 國中央大學新聞廣播系碩士論文。

李天鐸 (1996)。〈八零年代台灣新電影的社會探索〉，《當代華語電影論述》，編輯李天鐸。台北：時報文化出版企業股份有限公司

李天鐸 (1996)。〈重讀九零年代台灣電影的文化意涵〉，《當代華語電影論述》，編輯李天鐸。台北：時報文化出版企業股份有限公司

李天鐸 (1997)。《台灣電影社會與歷史》，台北市中國電影史料研究會、中華民國視覺傳播藝術學會編印

劉現成 (1996)。〈放開歷史視野: 檢視八零年代到九零年代偏執的台灣電影論述〉，《當代華語電影論述》，編輯李天鐸。台北：時報文化出版企業股份有限公司

劉立行 (2009)。《國家電影制度：政治、經濟、文化、產業之理論與實務》，正中書局。

吉也耕作 (1997)。《文化民族主義的社會學—現代日本自我認同意識的走向》，商務印書館。

施正鋒 (2006)。《國家認同之文化論述》，台灣國際研究學會。

The Chinese Mayor: An Examination of Gilles Deleuze's Political Philosophy from the Perspective of Deterritorialization

Chih-Wei Chen, National Chiao Tung University/Taiwan

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

Abstract

Gilles Deleuze holds that deterritorialization is the coming undone created through the development of socialism. Along the lines of flight, a subject moves from their original place of living to a new territory physically, psychologically, and spiritually, and in turn, discovers their own potential and experiences qualitative changes. This process of becoming forms a new territory and provides the possibility of another "becoming." Therefore, deterritorialization is the movement that produces changes and is featured with different levels of strength and dimensions, through which a new world can be created.

The Chinese Mayor is a documentary that records the implementation of a reconstruction project by the mayor of Datong, an important coal mining city in China. The mayor made use of his supreme power to demolish old houses in Datong in an attempt to transform the highly polluted city where the coal industry has declined into a cultural destination that possesses cultural values and attracts tourists. However, under the political system of authoritarianism that deprives people of their right to housing, the reconstruction project deviated from the ideal of the "great unity" that envisages a society where all people can live in peace and with equality.

In this study, the process of territorialization–deterritorialization–reterritorialization in *The Chinese* Mayor was examined, and the concept of cosmopolitanism and related problems were analyzed according to Deleuze's political philosophy.

Keywords: Gilles Deleuze, deterritorialization, becoming, *The Chinese Mayor*, cosmopolitanism

iafor

The International Academic Forum
www.iafor.org

1. Proposal of definition and concept of deterritorialization

The political philosophy of Deleuze is neither a political opinion nor a political blueprint, territorialization, as its leading and self-consistent reflection and self-reflection, constitutes a political belief and becomes philosophical self-cognition through the rational classics of politics itself as well as the internal political life of the philosophy. Deterritorialization is a back-reflection based on the territorialization, and it contains the fundamental proposition of building a complete and comprehensive social whole, and as a basic idea with a high principle and a prerequisite foundation for politics, it points to a civic lifestyle. The civil life and political life of deterritorialization still consider the most traditional and fundamental question of politics itself, trying to clarify the relationship between human society and human beings within the legislative framework.

1.1 Embodiment of deterritorialization in Deleuze's political philosophy

Deterritorialization is the core of Deleuze's political philosophy and an important pillar of his philosophical thought. The proposal of territorialization is the premise and foundation of deterritorialization. Deterritorialization is a concept proposed by Guattari (1996), using Jaques Lacan's (1953) defines " the process of forming children's sensitive areas," believing that "deterritorialization" would "cause damage to a subject." In the modern countries or the civilised world, "territorialization" is the act that the state apparatus or ruling class (in capitalism as in the general context of Deleuze and other contemporary philosophers) suppresses, changes, codes and systematises emotion, spirit, and desire. Based on that definition, deterritorialization, in contrast, frees the desire and logical desire from the illegal status and the desire can break through obstacles, eliminate codes and restrictions, and meet the requirements for free communication, to explore production potential as well as the unification of material and spiritual high points.

Regarding world structure, Deleuze argued that people could understand the development and framework of the new world, and this composition of the known universe might lead to an unknown "mystery world." This unknown world would be created by the existing world and follow the structure of the existing world, but it was impossible for people to discover its specific features. Through this connection between the known and the unknown, the subject could get the liberation of personality as well as the exploration of creativity. Due to the existence of deterritorialization, "the unknown" is full of various possibilities. Meanwhile, deterritorialization could also bring a positive power and have a stronger pioneering ability. In this process, deterritorialization could not only bring the changes in material, geographical position, social position, social order, psychology, and spirit but also produce brand new, unknown, hopeful and creative style and features.

Based on the exploration of the essence, deterritorialization produces a changing movement. Through deterritorialization, the subject can obtain more freedom, break through the restrictions and shackles of the original field, release its potential in a brand new environment, and achieve a further exploration of productivity. In this process, the subject is free and powerful due to the existence of deterritorialization. Change is the independent consciousness of the issue. The issue is free from the

restriction and oppression of external pressure, and the external pressure no longer affects the issue.

1.2 The costs and results of deterritorialization in political philosophy

Deterritorialization is not a whole process, and it can be regarded as an inevitable result, but not a natural result. This process cannot be concealed. Any goal-directed process with a movement will make new waves under the existing social system and order, and even if it is a feeble wave, it will still be known by everyone. The forms and ways of movement affecting the existing law will provoke a backlash and obstruction. Since the deterritorialization is a separation from the original domain, the separation process must be full of resistance and pains. The unique world and order will endeavour to hinder this separation and confront it fiercely. The existing ruling class (namely capitalism), as a social subject maintaining the original order and way of life, will attempt to passivate, alleviate and manage this deterritorialization process. Through compensation and compromise, it will try to direct the results of the movement process towards the course expected by the regime to cope with the process. Meanwhile, deterritorialization is another force that cannot be ignored. The tension of these two poles, within their competition, maintains a dynamic balance, which is reflected in various kinds of social and ideological forms.

Deleuze's philosophy attaches great importance to the study of desire, maintaining that desire has positive significance, and it is something with strong initiative and creativity for promoting the liberation of productive forces and the natural flow of information. Non-centralization and non-integration of desire are also significantly restrained by desire. On this basis, it is of indisputable significance to exterminate centralisation and integration, exhibit the value of desire, and explore the subversiveness and revolutionary spirit of desire.

On the contrary, deterritorialization has another internal trouble which is formed very early but only emerges when it is complete. A person who owns the whole world may still be destroyed and disordered. Thorough deconstruction and openness, due to their loss of the foundation of ethics and orders, will lead to destruction and excessive transparency. There used to be three important nomadic peoples in the world, and all of them relied on the sand and grassland, wandering near the agricultural civilisation. Nomads could maintain their actual control through periodic plunders, but they are like carnivores which never maintained the civilisation of herbivores. The nomads destroyed the old world but did not create a new world and new order. The contact builds the concept of ethics and order among people, in which disorder and destruction hold a more powerful force, while it is more challenging to construct order and morality, which is also one of the orientations of deterritorialization.

1.3 Differentiation and reappearance of reterritorialization

Some concepts are self-evident, and this phenomenon is particularly prominent in political philosophy. Repeated reappearance at different levels constitute fractals, and repeated recurrence at different times is regarded as a reappearance, or the two concepts lead to a holographic image, namely, an identical, reappearing and self-evident form of social organisation. At the highest level, the monarchy represented by the United States symbolises a new method of rights collection; the

parliament is represented by the civilised world and the development of capitalism in the traditional sense, and the heterogenization of the proletariat constitutes the public. This form of organisation continuously reappears in social groups (e.g., associations and communities) in different countries and regions and commonly represents a tree-like, hierarchical and successively recursive organisational structure.

In the real world, deterritorialization is not something political groups like to see, because it violates the current order they have set. Deterritorialization tears apart and collide with the current environment and it attempts to make changes. At last deterritorialization, unsteady factors and risk factors in solutions proposed by deterritorialization are likely to cause damage to the present and long-term interests of the existing political groups. Because deterritorialization has a strong directionality and power, this damage is expected to be visible and cannot be ignored. Therefore, when the deterritorialization movement takes place, it has to face various obstacles designed by the current interest groups and political groups. They may affect the deterritorialization movement itself, numeralizing and dogmatizing it, to complete the suppression and domestication of the subject, and gear the movement process of deterritorialization back towards territorialization, thus preventing the occurrence of deterritorialization. In this case, the individuals in the deterritorialization movement, that is, the members of deterritorialization should overcome the obstacles and difficulties set by the political groups with a proactive attitude, and break through the restrictions of political behaviour on the subject, especially those soft and passive restrictions, namely compensatory efforts and intermittent concession.

2. Application of deterritorialization in the political structure of Deleuze

Seen from the perspective of both theory and political practice, the development of territorialization and deterritorialization is not static. It is a dynamically applied discipline and practical knowledge which are fully integrated with practical situations, and it is a discipline with rigorous theoretical property in the field of politics. Its guiding principles for practice are not dogmatic. Therefore, People can obtain directions, but not regulations. The discussion of political philosophy from the perspective of deterritorialization must combine with the historical background and actual situation. To enable the government, political groups and individuals to play their role better and promote the practical application of social, cultural, economic resources. Moreover, deterritorialization makes promote the overall improvement and sound development of the society, and to improve the free circulation and constant endeavours in a social environment. Geng depicted the new blueprint of Datong City. The ideology undoubtedly coincides with the philosophical thought of "territorialization-deterritorialization-reterritorialization" put forward by Deleuze. This paper attempts to show the coincidence association through Datong City where citizens reshaped a chapter full of imaginations and fantasies. Various feelings about the construction and changes of the city were described from different perspectives of different parties, including Datong City and its residents, Mayor Geng Yanbo, director Zhou Hao and the audiences.

2.1 Territorialization process between Datong and its residents

Datong City in Shanxi Province is an ancient millennium capital with abundant historical sites. In recent years, it is faced with the problems of severe pollution and

outdated infrastructure. To reproduce the city's past prosperity and create a new future, Geng boldly and resolutely conducted urban renewal. With 100,000 households relocated in five years, the mayor aimed to tear down the old houses to make room for the reconstruction of the ancient cultural city by building an ancient city wall, ancient residences, museums, etc. The history and cultural heritage of Datong City are not only essential factors not to be ignored in any relief and reconstruction process in the future, but also are outstanding features of the territorialization process.

After entering modern times, Datong City has always been a place that supplies coal to the entire country China. Excessive coal mining led to the destruction of the urban environment, and at the same time, the city's construction had not undergone any significant development or change. Grey sky, old streets, and houses became the visual normal of the street scene in Datong City. Regarding the film's synopsis, what the director revealed was a purpose and process of destroying the old and establishing the new. A large number of contrasting pictures appeared in work. First, the city plan was outdated, houses were shabby, and there was a shortage of new buildings. Then, Geng arrived, and demolition and construction became constant in the city. Roads, bridges as well as the bleak Qiaodong region gradually became prosperous and bustling business districts. We also see content related to the demolition and construction regularly appear in the background pictures. All in all, the contrast between the old and the new runs through the whole film, thus indicating that the changes happening in Datong City are a rapid and positive development trend.

If its development process in the history is regarded as a gradual process of territorialization, the development process of tourism is the separation method of its deterritorialization. Through the deconstruction of the modernisation and reinterpretation of the history, some fragments, elements, and concepts were singly highlighted and emphasised, and the original social, organisational form and ideological structure were again stripped and decomposed. In the context of rapid economic development, the reconstruction and restoration of historical sites have become a new territorialization process. Meanwhile, Datong City also pays much attention to the needs of ecological development. The original wetland water system inside and outside the city was maintained and reconstructed, and the vegetation coverage area and ecosystem were recovered, which have become an essential part of the territorialization process of Datong City.

The old and new, good and bad of Datong City should not be identified and distinguished directly through the views expressed by the media. The most objective and genuine scenes of Datong City, as well as the right and wrong after urban construction planning, can be felt by examining the local people's statements. Distant shots and close-up shots showed the overall objective situation from different angles. Therefore, we can objectively know the pragmatic and diligent working spirit of Mayor Geng by looking at the mass' collective activities.

Case 1: There were images of two types of Datong people in the film before the demolition planning: the first is officials wearing dress shirts and trousers, while the second is populations from the grassroots level in old clothes. The former held complex attitudes toward demolition planning. Some of them wanted to serve their interests in this matter, while the others showed indifference towards demolition and

reconstruction. The latter seemed to have a relatively simple attitude towards demolition. They were very concerned about their own resettlement houses and compensations, and they didn't care much about the changes in the city's appearance.

Case 2: After the demolition and reconstruction work was completed, the above two types of people expressed their delight in the changes brought by the demolition and reconstruction. For example, through close shots and close-up shots, the documentary presented the officials' narration on the changes in their city in detail. "The shirts (officials)" provided a very detailed narration on the changes in the city's squares, bridges, streets, on what these changes mean. Meanwhile, ordinary people also showed happy facial expressions in the scene. Similar to the officials, those common people had clear viewpoints on the changes in the city as well as their housing. They held a positive and complimentary attitude towards the new look of Datong City. Meanwhile, they were optimistic about the future continuous reconstruction.

During the process of constant urban development, reconstruction and expansion, the municipal districts and main urban area of Datong City constantly encroached on the city's edges from inside, and the urban residents' lifestyle and attitude were also greatly affected by this process. Under the influence of traditional concepts and economic interests, a large number of residents were reluctant to leave their original residence, but they had gradually increased practical requirements for the living conditions, so this change of mentality conforms to the city's old pattern and development process. In the context of territorialization, the demand and movement of deterritorialization inevitably arise, which is consistent with the interests and development of social subjects, as well as the implementation of forced relocation and the control of societal events. This is regarded as a negative social impact, but this deterritorialization process will be dissociated by the reconstruction of the land and its attached building groups in this region, and the residents who move to the new living quarters and commercial areas will become new people with vested interests, thus maintaining the order of the communities and streets.

2.2 Embodiment of deterritorialization in the mentality of the mayor of Datong

Geng was the top local official responsible for managing the comprehensive development of Datong City, and the present and future of Datong City was dependent on the diligence of his administration. The history of Datong City should be considered to understand his ambition. Datong City, when called "Pingcheng" 1,600 years ago, was the capital of the Northern Wei Dynasty for 100 years. Geng was determined to revive its "cultural value" and turn it into a sightseeing city. He believed that this could solve the problem of the outdated business model which relied on the coal industry and paid a heavy price for pollution. At first glance, the broad direction was good, but in practice, as he said, "We are a socialist country, so we should do better than a capitalist country!" He wanted to boldly and resolutely transform the landscape, build a complete ancient town in the centre of Datong City, plus a new town. In short, he formulated a stunning plan for land development and construction, which was to be implemented "quickly" and "relentlessly."

After his arrival in Datong City, Geng conducted a detailed on-the-spot investigation into the overall outlook of the city. It can be seen in the documentary that Geng, in ordinary clothes, was visiting various parts of the city. His dusty leather shoes

indicated he had been a diligent and enduring hardship. He left his footprints of those old leather shoes on both the streets of the old city and the construction sites.

Additionally, we can also see the scene that he reached the grassroots and chatted with various characters, and he talked with cadres at the grassroots level, people in business as well as labourers. During the conversation, the camera showed Geng's focus and concentration on the details of urban reconstruction planning. Meanwhile, his interviews with the people, field observations and so on all indicated that he not only took his work seriously but also attached great importance to urban construction.

In the meantime, it can also be seen that the mayor did not put on airs, acting arrogantly and he could get to the point directly. For example, during an on-site visit, he directly criticised the unfortunate job of local officials and the unscrupulousness of some developers in front of the crowd and reporters. To present the discourse, the film creator used the original voice of Geng. For example, Geng pointed at one developer and said, "He looks honest from the outside, but he is bad, and people like him are terrible!" The dialogue in Shanxi dialect in the clip highlighted the objectivity and reality of the story, showing the mayor was sincere. Meanwhile, it also revealed that the mayor dared to face up to the ugliness in society and he had no hypocrisy.

Chinese officials are full of conflicts, exchanges of interests and power transactions. In order to deal with and balance these conflicts, the political philosophy of disarming proposed by Deleuze was applied. These scenes are more real and meaningful than any compliments made by the media. Zhou said that what he did was what officials around the world wanted to do but could not do for various reasons. This movie is full of contradictions. Maybe it is exploring what kind of government we need and what kind of city human society needs. The film raised questions for the audience to think about, and Zhou said no conclusions.

2.3 Reterritorialized Datong in the eyes of the director and audiences

Chinese Mainland director Hao Zhou won the 51st and 52nd Golden Horse Awards for the best documentary with *Cotton* and *The Chinese Mayor*. He was originally a photojournalist before he became a documentary director. The changes he went through originated in his questioning himself and his quest for truth in social issues.

The Chinese Mayor, a character documentary directed by Zhou, records the story that Geng, demolished private houses and rebuilt the ancient town to achieve his goal of creating a "Cultural Datong." The director admitted that he had encountered some obstacles when shooting this "sensitive" documentary. For example, the interviewees fiercely asked him to stop shooting. However, he believed that documentary films should explore stories about those actions being contrary to humanity, and things people want to cover up. He hoped to promote the mutual understanding between Taiwan and China and challenge stereotypes through this documentary. Through pictures of the former mayor of Datong shot by following him closely, we can see the appearance of Datong City as well as its development and changing process. At the same time, we can also see the city's great removal and relocation led by Geng. Guided by the subjective shots, the film shows the urban development with rich characteristics of the Chinese era as well as the situation of ordinary people. Zhou followed and recorded Geng for one full year. During that period, the demolition and

vigorous construction of the "Cultural Datong," which affected 30% of the population in Datong City, jointly resulted in contrary evaluations and embarrassing situation of Geng. Supporters of Geng thought that he was decisive, insightful and practical, while opponents of him believed that he was radical and unscrupulous. In the documentary, Zhou recorded various interesting contradictions, such as the urgency and absurdity of the reform, the naivety and blind bigotry of the reformers, the mixed motives of the house-owners to be relocated as well as their powerlessness when faced with the state apparatus, the praises about the rapid changes of the city as well as the forgotten victims. There was hardly a single person who could be simply judged, and there was no scene pointing to a definite conclusion. Even the seemingly propaganda scene, in which Geng signed his name on a petition brought by citizens, can provoke one's thinking: Can an official order transcend the law? What kind of hidden dangers do lurk behind the complex of "Honest and Upright Officials"?

Zhao chose not to think about the truth. He only honestly raised the chaos and social issues he observed. In the process of editing a documentary, it is inevitable to delete individual clips. The deletion is not a compromise, not concealment. The thoughts and moods that you want to express are used to let the audience think and evaluate. Zhou doesn't like to be too precise, because he knows that the entire social system leads to the state of these people in the documentary, and chaos is the norm. This phenomenon is not only happening in China but everywhere in the world. In any case, don't want to tell the audience directly, because the documentary is that it hopes to be a trigger for the audience to think about specific issues. If you let the audience feel and judge, and then generate new ideas, then it will succeed. They are things that make you toss and turn around, keeping you awake or affecting your thoughts. If this documentary can achieve this effect, people of different cultural backgrounds can get different ideas from it, then the interpretation of the film will naturally be very different. This is what this article says territorialization–deterritorialization–reterritorialization.

Zhou had an obvious intention of producing this film: to present the public the details of the government's internal operation. Furthermore, he used the film to paint a comprehensive picture showing the relevant steps and procedures the government took to govern the city and the problems the government encountered. In particular, by reviewing those details, one can see the practical issues that needed to be weighed and considered during China's current transition. A review of these issues can provide many references for future urban development. As for the reason why he chose Datong and Geng, Zhou revealed that it was because he had personal relations facilitating his work. Therefore, the work was completed naturally. Zhou's ideas about Datong City and Geng Yanbo were straightforward. By using camera lens to record the daily work of the mayor, Zhou utilised his speciality and made contributions to Datong's urban development. Meanwhile, he had a positive viewpoint on the changes in Datong City as well as the work of the mayor.

Zhou deliberately kept a vast distance from his role in his film. He never surpassed "territorialization. " Using this "territorialization" he thought of the distance between him and others. [1]When shooting the Chinese city, he followed and recorded the truth, but they always maintained a fixed distance. The mentality and trust between them

---

[1] Interview with Zhou Hao, the director of the Golden Horse Awards for the best documentary "Datong": "The real is impossible to be restored, only to be closer"

determine the boundary of this distance. All of us need privacy, and "territorialization" is the basis for mutual respect between people. There should be some appropriate distance between people, between people and regions, between regions and regions. If you deliberately pull closer, it will make the other person feel uncomfortable, which means that you will invade the other's field, and this feeling will be directly projected into the eyes of the audience. When observing others, you need a certain distance, because "territorialization" can promote understanding, prevent you from being confused by appearance, and forget the true face of spiritual things and things. There is no standard answer to the appropriate question. It all depends on one's inner feelings. After years of experience in journalists and documentaries, Zhou got some thoughts: This is similar to how decisions are made. That is, don't let the other person feel sad and feel embarrassed. The measurement of this distance cannot be estimated by others, not even Maybe by the audience, not his friends or enemies, only he can know the boundaries.

As in the documentary *The Chinese Mayor*, both the government and the public have different viewpoints. Perhaps we can think about what a good documentary is and what a bad movie is. Throughout the documentary *The Chinese Mayor*, pictures reflecting the changes of the city needed to show the reality and objectivity of things and characters fully. We should trust our feelings, or the intuition derived from the things we see with our mind. We should examine different viewpoints and relay them to the audience for contemplation. That is the result I want to achieve." The documentary is not so much a story about a Chinese mayor, but multi-dimensional thoughts about China's intertwined political ecology and overburdened development model. Taking the film as a whole, it has the following three characteristics regarding its scenes and themes. Firstly, the creator depicted Datong City's urban reconstruction process with authentic and appropriate creation techniques, and there was a strong contrast between the old and the new. Secondly, the director had Geng play himself, which not only guaranteed the authenticity of the work but also reflected his strong capability of administration and his pragmatism. Thirdly, urban construction and development as well as characters depicted in the film and presented to the audience, contain a deep connotation. That is, China, currently in the process of transition and development, needs to answer this question as for how to properly face and solve the numerous problems existing in urban planning and transformation. Although the film eulogises the urban development and the positive actions of the government officials, we should also see environmental destruction, resettlement of the people, as well as inaction and negligence of the relevant local functional departments in the transformation process. Therefore, the creation of this film provides a poignant reflection on society.

3. Conclusion

The social development and urban construction of the ancient city ran through the vast history of thousands of years, and various social, ecological realities that have been occurring and inherited are an exciting course with rich connotations. Through an analysis of the development of urban evolution history as well as the process of demolition and reconstruction, this paper discussed the political philosophy of Deleuze from the perspective of deterritorialization. Deterritorialization was applied by Deleuze to the interdisciplinary deconstructive pathological psychology, while in the conventional context, it is used to describe the modern capitalist world, and it

contains the projection of internal state and external expression simultaneously. In the meantime, deterritorialization proposed by Deleuze is a solution for nomads (corresponding to territorialization) and schizophrenics (corresponding to codification). In the whole and unified background, the brand new order built by public resources will make better use of and excavate the resource itself. The public does not contribute public resources; preferably, they are the disorder and external part existing among personal resources that people fail to grasp and control. When the power of the individuals disorderly wanders and makes destruction in the wilds, the public resources are wasted. As a result, a force that is more orderly, more powerful, and more efficient in using these resources replaces and governs this basis. This new empire no longer takes advantage of private production methods and value orientation, but replaces it with socialised production, and invests more idle resources which are traditionally unavailable in new production modes, thus acquiring a higher value output. An ancient city, as an ancient manifestation form and entity carrier of political civilisation, has a particular implication and interest for the necessary reflection of philosophy as well as the reality of life. It is also an important exposition method employed in this paper. The term "territory" can be vaguely described and interpreted as the concept that individuals are integrated into the whole, that is, a concept of political philosophy this paper aims to frame – the great unity.

References

Tong Yining (2016). *Interview with Zhou Hao, the director of the Golden Horse Awards for the best documentary "Datong": "The real is impossible to be restored, only to be closer"* Web: https://punchline.asia/archives/28432

Contact email:chenjuwe@gmail.com

Political Correctness and Politically Correct People: South Park Case

Ayla Topuz Savaş, Anadolu University, Turkey

Abstract

In this work, the concept of Political Correctness (P.C) and Politically Correct People (P.C.P.) will be evaluated through the case study. As the case study, the animated cartoon named "South Park" was chosen. Even though South Park is a cartoon, it should not be forgotten that it criticises real-world events. In 2015, South Park took political correctness as it's basis for the 19th season of the show. How do P.C.P communicate in South Park? How do they influence the society in South Park? What is the correlation between P.C. and ads? Answers to these questions will be sought out. Episodes of the show are analyzed qualitatively. Political Correctness is seemingly a quite positive term. But in South Park, P.C.P. restrict the freedom of speech. They also falsely accuse people of being sexist or being racist etc. They have slowly become a social pressure group. While P.C.P. does succeed in protecting the minorities, they also pressurize the majority. Corporations use political correctness to pressurize people into donating to their social cause. Ads are constantly changing forms. They take on multiple forms like news or even humans. South Park claims that advertisements are starting to become dangerous to the consumers. All of the claims mentioned above should be analyzed on real customers and corporations. At the same time, findings obtained from South Park do show that P.C. can be easily exaggerated and society can get harmed because of it. These findings are limited to South Park. The study offers different perspectives about P.C. and ads.

Keywords: Political Correctness, Politically Correct People, Ad, Corporate Social Responsibility, South Park

iafor

The International Academic Forum
www.iafor.org

Introduction

We live in a world of uncertainty, complexity and ambiguity, where the disparate communication of individuals, communities and society are at times in conflict. One of the complex issues is Political Correctness (PC).

PC is the principle of avoiding language and behaviour that may offend minorities groups of people.
(https://www.oxfordlearnersdictionaries.com/definition/english/political-correctness)

Not surprisingly, 'political correctness' has over the years caused a lot of heated argument and has divided people, into its ardent advocates and opponents. While the former defend it on the grounds that it can effectively combat intolerance, prejudice, and injustice, the latter object to it as merely an instrument of control and manipulation and an impediment to the freedom of speech. Opponnets base their argument on the fact that things are sometimes taken too far, many expressions already accepted or suggested as "political correctness" sounding exaggerated, unnatural, and ridiculous. Furthermore, they argue that political correctness frequently obscures the meaning and is directed against clarity, thereby deteriorating the language
(Plančić, Zanchia, Čudićfile:///C:/Users/user1/Downloads/toms_vol2no1_doi008.pdf).

There are not a lot of academic studies based on PC and on top of that, most of these studies are theoretical (Morris, 2001); (Norten, Sommers, 2006); (Hughes, 1993); (Fairclough, 2003,
(Barreto, 2005), (Wilson, 1995).
(https://scholar.google.com.tr/scholar?hl=tr&as_sdt=0%2C5&q=political+correctness &btnG),

PC is an important theme conflict in intellectual life and in internet (https://www.quora.com/Is-political-correctness-preventing-free-speech-If-so-what-are-some-examples). A consensus among advocates and opponents seems difficult. So the advocates criticize those who oppose their rhetoric.

Cartoon film, South Park, has dealt with the issue of PC in a season in 2015. South Park has asserted a lot of claims about PC and PCP. It describes the problems that political correctness may cause. This paper deals with the concept of "political correctness and political correct people" and it is analyzed in the classic cartoon film "South Park" as a case study. It is considered important to draw attention to the relationship between advertising and political correctness.

Politically Correctness and Politically Correct People

Political Correctness first appeared in the Russian Revolution of 1917 (https://www.britannica.com/topic/political-correctness). The term which has become a late 20th-century catch-phrase in Western European and North American liberal democracies but also has found currency in the political climate of the Asian and Eastern countries (Konye, 2016; 53). The advocates are called Politically Correct People or Social Justice Warrior (SJW).

PC, term used to refer to language that seems intended to give the least amount of offense, especially when describing groups identified by external markers such as race, gender, culture, or sexual orientation. The concept has been discussed, disputed, criticized, and satirized by commentators from across the political spectrum. The term has often been used derisively to ridicule the notion that altering language usage can change the public's perceptions and beliefs as well as influence outcomes (https://www.britannica.com/topic/political-correctness).

Specifically, the PC movement supporters object to:

1. the use of terms that they consider sexist (especially as used by men against women) or racist (as used by whites against blacks), or terms used against the physically or mentally impaired, older people, short people, etc.
2. stereotypes, such as the assumption that women are less intelligent than men, and blacks less intelligent than whites,
3. inappropriate laughter, such as jokes at the expense of the disabled, homosexuals, and ethnic minorities.
(http://didattica.uniroma2.it/assets/uploads/corsi/145308/14_Politically_Correct_2_Definition_Background.pdf)

Advocates of politically correct (PCP) language claim that it is a civilizing influence on society, that it discourages the use of words that have negative or offensive connotations and thereby grants respect to people who are the victims of unfair stereotypes. In this view, the purpose and effect of politically correct language are to prevent bullying and offensive behavior and to replace terms loaded with offensive undertones with allegedly impartial words (O'Neill, 2011;279).

The language of speech has changed due to political correctness. In Turkey, common phrases like "act like a man", has changed into phrases like "act like a human". We can say that such statements are preferred.

General terms containing the segment man, such as mankind and man-made, were made inclusive by using synonyms such as humankind and artificial. Later, the names of jobs and occupations were revised to become sexually neutral. Speakers of English have found new ways to avoid sex markers: flight attendant (since the terms steward and stewardess are no longer used), sales person (salesman and saleswoman have been outlawed), police officer (instead of policeman) and chairperson or chair (instead of chairman) (Zabotkina 1989).

For the PCP correct language, replacement of existing terminology with politically correct terms has two purported virtues:

1. It reduces the social acceptability of using offensive terms.
2. It discourages the reflexive use of words that import a negative stereotype, thereby promoting conscious thinking about how to describe others fairly on their merits (O'neill, 280).

The concept of PC has begun to affect society more and more. It causes controversy, especially in social media. (https://www.quora.com/Is-political-correctness-preventing-free-speech-If-so-what-are-some-examples).

South Park

American adult-oriented animated comedy series that has aired on the cable network Comedy Central since 1997. The controversial series won Emmy Awards for outstanding animated program in 2005, 2007, 2008, 2009, and 2012. The series was created by Trey Parker and Matt Stone, who, in addition to writing, directing, and editing each episode, provide the voices of the four boys as well as of nearly every other male character in the series. South Park is set in a fictional Colorado town of the same name and focuses largely on the antics of four grade-school boys: Eric Cartman, Stanley Marsh, Kyle Broflovski, and Kenneth (Kenny) McCormick. (https://www.britannica.com/topic/South-Park-television-series)

Figure 1: South Park
(https://www.thrillist.com/entertainment/nation/south-park-best-episodes-every-season)

South Park is a cartoon film known for its critical approach to current and global events, celebrities, executives and political leaders for adults. It is mainly based on events in the US. South Park presents a microcosm (little universe) of the United States. (Weinstock; 2008)

Figure 2: 4 Childrens' Story
(https://www.hollywoodreporter.com/live-feed/south-park-air-8-day-marathon-all-episodes-season-premiere-1032080)

South Park is being watched by millions of people all over the world. It raises awareness of the issues it deals with, provides different perspectives, causes debates and sometimes becomes the target of criticism. It has important predictions and criticisms about the point where Political Correctness can come from.

Methodology

The main subject of South Park's analyzed 2015 season is the PC. Therefore, it is chosen as Purposive Sampling. Illustrative Case Studies, which is one of the types of case studies, are used. It is depicted and a case study analysis is conducted. This case study is descriptive.

In Illustrative Case Studies, the event is examined in depth in terms of its many features. The data is comprehensive and detailed. In a case study, the researcher could compare the case study by focusing on many factors (Neuman, 2007; 102). As in most case studies, qualitative research approach is used in this study.

In the analyzed sections, PCPs' communication styles, their effects on society and the relationship between PC and ads are analyzed.

Research Questions;
-How do Politically Correct People communicate in South Park?
-How do Political Correctness influence the society in South Park?
-What is the correlation between political correctness and ads in South Park?

Findings

The findings of the study are given below. The questions of the research are tried to be answered in the context of the case.

-How do Politically Correct People communicate in South Park?
New main character in the analyzed sections is PC Principal. He is the stereotypical "PC" in South Park. PC Principal is the new school headmaster in town. His initials mean "politically correct". On the first day, he accuses the whole town of being racist. One of the most criticized issues of PCP is that they are biased and generalize the problems to the whole society. (Plančić, Zanchia, Čudić file:///C:/Users/user1/Downloads/toms_vol2no1_doi008.pdf). He also behaves in this way. He appear as self-righteous and judgmental.

Figure 3: PC Principal
(https://giphy.com/gifs/southpark-south-park-xTiTnC3NegnG4rcy6Q)

Actions and ideas of PC Principal:

-It is forbidden to use words that end with "man". For example, he accused a student (Eric Cartman) with being sexist because he used the word "spokesman" instead of "spokesperson". He punches the student. Student is injured (Episode 1).
-A student (Kyle Broflovski) said: Caithleen Janner (famous transgender) is not a hero. (PC Principal accuses the student of being transphobic. The student is punished) The student's father and the townspeople are unable to tell their thoughts because PC Principal and other PCP pressure. (Episode 1).

Figure 4: Caithleen Janner ve others in South Park
(https://www.google.com.tr/search?biw=1280&bih=689&tbm=isch&sa=1&ei=OEPb
W9fiGci3sQGpqJm4Bg&q=south+park+19.+season&oq=south+park+19.+season&g
s_l=img.12...0.0.0.161804.0.0.0.0.0.0.0.0..0.0....0...1c..64.img..0.0.0....0.vf8-
yQVcRws)

-According to PC Principal, it's offensive to say "idiot". Students must not say "idiot" about an item. This word is considered an insult to everyone who is mentally disabled by PC Principal. (Episode 8)

PC Principle is included in the PCP group. They use terms like "checking someones priviledge." which means; understanding what disadvantaged people feel. The new member of the group defines the group in these sentences;

"-I joined the PC group. This is a group that is the victim of unjust generalizations and is used to respect people's use of overwhelming effects. We've done terrible things. We laughed at minorities, we thought it was harmless. Our group is trying to be a civil movement to support tolerance for all groups of people."

PCP defends the pressure they make on students with saying; "Straight white males in a capitalistic society have little understanding or victimization compared to injustices against the underprivileged."

PC Principal wants to censor the school magazine before it is published. The student who is the editor of the journal does not allow this censorship. He distributes journals one by one to the students' home. (Episode 8)

PC Principal has all the features of PCP. All PCPs in South Park have a similar communication style. According to PCP, they defend the rights of minorities, ethnic

groups, women and people with physical disabilities. But PC Principal is biased. He is not open to different ideas. He does not listen to other peoples objections and their ideas. He uses bad and rough language and applies brute force to the students. He dismisses those who have different opinions, such as teachers. He draws an image that threatens the freedom of speech. (Episodes 1, 3, 6, 7 and 9)

-How do PC influence the society?

In South Park, even the police cannot intervene with minorities. Because PCP protects minorities.According to PCP: minorities have valued more than majorities and white people are always wrong. PCs also pressurize the police (Episode 4). There has been a turmoil in the city. Police have to tolerate it. Police continue to act as bad as they used to. The danger is eliminated (Episode 6).

South Park tries to explain that if any group is overly supported, the balances will change if they are defended even when they are wrong. This may cause confusion. It can disrupt society. If PCP get too strong and pressure on society increase, for societies may have negative consequences. South Park have predicted the future.

-What is the correlation between political correctness and corporations/ advertisements?

A large art and entertainment center is built in South Park. Ads promise more than the product. They promise a happy life style. Visiting this entertainment center is an absulate must. Ads give you the message that you have no choice but to go to this center. No one goes to the old shops.

South Park claims that corporations have been using donations to collect funds using "political correctness". Social responsibility is a voluntary activity, however in the South Park, it is becoming the pressure for charity (Episode 3).

At a store in South Park, the cashier presses customers to help hungry children for 1 dollar. A customer does not accept. But the cashier exposes the customer. The customer replies that if he had helped others in every purchase, he wouldn't have any money left. The cashier insists. The customer agrees to give a dollar at the end. However, because of the low amount of money he donated, he is mocked and the customer cries and leaves the shop. The customer criticizes the store. He says:

 "Hungry children may need help. But it's not right for the cashier to press us, we don't have to help. $ 2 a day, $ 62 a month." (Episode 4)

Figure 5: Customer and Cashier, in Whole Food
(http://ppcorn.com/us/south-park-season-19-safe-space-episode-review/)

The customer is considered right. Helping those in need is undoubtedly important. However, charity is a voluntary activity. No one should be forced to charity by the excuse of PC.

South park claims that corporations have been using donations to collect funds using "political correctness". In south park, it is becoming the pressure for charity.

Shameless America (a club in the show) organizes a charity night. The character "Reality" comes to the charity event. He says: You raise three hundred thousand dollars, but you spend half a million dollars on absurd crystal glasses. (Episode 5)

Figure 6: Reality Character
(https://www.youtube.com/watch?v=YouCsxnnMLY)

There are two criticisms of social responsibility and corporates in the series. The first one is that corporates are putting excessive pressure on their customers for charity, using political correctness. Second, the cost of the charity event is higher than the charity amount sometimes.

Episode 9 describes the current status of advertisements. It's last claim is that ads are manipulating people using the PC.

According to South Park; people tried to destroy ads for years. There was no escape from the ads, but people knew what was advertising and what was not. People invented devices so that they can skip the ads. The ads seemed to end. People were

happy. But then, when the internet was discovered, there was a very different channel where ads could spread. On the internet, pop-ups started to appear. Scientists from around the world invented adblockers to stop these ads. No more ads on the internet, no ads on phones. However, ads have become smarter over time. Ads have begun to show themselves as news. People were actually reading ads thinking they were reading news.

Ads in the form of news on the internet are especially increasing. Ethical aspects of news-type advertising are discussed.
(http://globalmedia-
tr.emu.edu.tr/guz2006/Hakemli_Yazilar/%DCmit%20atabek.%20Internette%20Etik.
%20Onayli.pdf) The question of what internet users think about news-related ads should be investigated.

The depiction of advertisements in South Park are as follows: Ads took the human form. A gardener or a neighbor can be ad. As the ads increased, the cost of the products used increased. South park has become an expensive area. South Park's people's struggle with advertising is summarized. It is a utopian forecast for the future.

The depiction of ads in South Park continue as such (said by a news reporter character): "The purpose of an ad; is to manipulate. The entire news industry was seized by ads. All our colleagues were forced to do what the ads wanted." If the ads take over the world it will be the end of the human species, so some people have bowed to the ad. Ads on the internet are personalized. When you look at the website of a product you are looking for, you will now see the ad of that product on all sites.

According to South Park; ads have begun to be sympathetic as they enter the human form. Every ad lies. Every ad fakes. The characters saw the ice cream ad and ordered an ice cream.

Actually, they have no intention of eating ice cream. An opening of luxury shops has changed the concept of consumption and has made the products more expensive. Cities have changed. This is not only in the US but in the whole world. Ads are turned into people, because ads think it is necessary to destroy humans. The children are beginning to suspect that ads are reading their minds or if there are agents amongst them in South Park. There are ads that you don't realize are ads. They will print a new issue of the newspaper and explain that the purpose of the ads is to deceive people. But the girl character in the ad form beats them all. Ads itself is not easy to cope with. Ads have taken over the world. But they don't want this to be known.

PCP have been manipulated according to South Park. PCPs are unintentionally giving support to humanity's biggest enemy, the ads (Episode 7).

PC Principal admits: "They are trying to change the world by using me and people like me. Ads don't want people to know the truth." PC's are trying to destroy advertisements. If you are on the side of the advertising companies, they provide you with all kinds of opportunities. PC Principal kills the girl in the ad form and the humanity wins. (Episode 10).

As can be seen, ads are heavily criticized. In a worldwide cartoon, ads are presented as the biggest enemy. This is a very heavy charge. It is extremely sad for ads. Do people really see ads as danger? Does South Park unfairly criticise ads? Or did ads became a hateful element? What's the most annoying thing in ads? The answer to this questions should be investigated in different countries and different target groups. Hate of ads seems dangerous for the future of advertising. But ads have many benefits for consumers. To create awareness, to teach the use of new products, to entertain etc. (Episode 9)

Results

Political Correctness; encourages people to use polite language in all kinds of communication. Their aim is not to hurt the disadvantaged and minority people. PC is spread all over the world. Number of PCP is increasing day by day. Canadian prime minister, Justin Trudeau's news is interesting "(https://www.theguardian.com/world/2018/feb/07/justin-trudeau-tells-woman-to-say-peoplekind-not-mankind) As can be seen, PCP are found in every part of society. Protection of the rights of people in each group is of fundamental importance. But in defending the minority, it is also important to not hate majority. Minority should not break the heart of those who are not disadvantaged.

South Park is a cartoon for adults who criticize social, political issues. In 2015, he criticized "political correctness and politically correct people" in a season. It has revealed what kind of problems can lead to political correctness in the future. According to the findings, the results of the study can be summarized as follows:

We can say that the PCPs should be more polite. It is unacceptable that PCP's oppressing people and acting hateful. According to South Park, which criticizes social problems, the PC has begun to become an element of pressure that restricts people's freedom of speech. In real life, PCP has received a lot of criticism in this respect.

It is thought that there is a need to draw boundaries on the political correctness. It is advisable for the communicators to conduct research on this subject.

In South Park, it is claimed that there is a connection between PC and ads. According to these episodes, corporates, and ads forces their customers to behave politically correct. Has ads become an element of hatred? In South Park, ads are shown as enemies. Do people really hate ads so much? Should marketing people and advertisers investigate this question?

Again, according to the South Park, corporations force customers to donate to social issues by creating pressure with advertisements and salespeople. This is an important claim. In the field of marketing, advertising and business, this issue should be analyzed with its ethical dimensions.

One of the most important results to be taken from this study is to build consensus among those who are advocates and opponents about PC. It is important to Political Correctness. However, the use of politically correct language should be ensured not by pressure, and by insulting.

Findings are limited to South Park and cannot be generalized. It should not be forgotten that it affects the masses while criticizing society and real event.

Aknowledgement

With regards to my encouraging son Dervişan

References

Barreto, M. and Ellemers, N. (2005), (http://journals.sagepub.com/doi/abs/10.1177/019027250506800106)

Datta, L.-E. (1990), *Case Study Evaluations*. Washington, DC: U.S. General Accounting Office, Transfer paper 10.1.9.

Fairclough, N. (2003), https://s3.amazonaws.com/academia.edu.documents/40237840/Political_correctness.pdf?AWSAccessKeyId=AKIAIWOWYYGZ2Y53UL3A&Expires=1541451326&Signature=a9YB9kmHzYgMZj5pTaMyr3R9Zj0%3D&response-content-disposition=inline%3B%20filename%3DPolitical_correctness_the_politics_of_cu.pdf

Hughes, R. (1993), https://eric.ed.gov/?id=ED393720

Morris, S. (2001), http://www.princeton.edu/~smorris/Published/paper_26_Political_Correctness.pdf

Norten, M. and Sommers, S.R. (2006), http://people.duke.edu/~dandan/webfiles/PapersOther/Color%20Blindness%20and%20Interacial%20Interaction.pdf

Plančić, B., Zanchia, Z., Čudić, M. (file:///C:/Users/user1/Downloads/toms_vol2no1_doi008.pdf).

Weinstock, J. A. (2008), *Taking South Park Seriously,* Albany: State University of New York Press

Wilson, J. K. (1993), https://www.dukeupress.edu/The-Myth-of-Political-Correctness/index-viewby=subject&categoryid=61&sort=newest.html

Konye, M. N. (2016), (file:///C:/Users/user1/Downloads/26-Article%20Text-158-1-10-20160910%20(1).pdf)

Zabotkina V. I. (1989), *New lexis of modern English*. Moscow: Vysshya Shkola.

O'Neill, B. (2011), The Independent Review, v. 16, n. 2, Fall 2011, ISSN 1086–1653, 2011, pp. 279–291

Neuman, W. L. (2007), Toplumsal Araştırma Yöntemleri Nitel ve Nicel Yaklaşımlar (2 cilt), İstanbul: Yayın Odası

https://www.theguardian.com/world/2018/feb/07/justin-trudeau-tells-woman-to-say-peoplekind-not-mankind (8.8.2018)

https://www.britannica.com/topic/South-Park-television-series (12.8.2018)

https://www.wannart.com/south-park-incelemesi/ (9.8.2018)

https://mediasia.iafor.org/final-paper-submission/(12.8.2018)

https://www.youtube.com/watch?v=YouCsxnnMLY (9.8.2018)

http://ppcorn.com/us/south-park-season-19-safe-space-episode-review/ (8.8.2018)

https://www.google.com.tr/search?biw=1280&bih=689&tbm=isch&sa=1&ei=OEPb
W9fiGci3sQGpqJm4Bg&q=south+park+19.+season&oq=south+park+19.+season&g
s_l=img.12...0.0.0.161804.0.0.0.0.0.0.0.0..0.0....0...1c..64.img..0.0.0....0.vf8-
yQVcRws)

https://giphy.com/gifs/southpark-south-park-xTiTnC3NegnG4rcy6Q) (10.8.2018)

https://www.hollywoodreporter.com/live-feed/south-park-air-8-day-marathon-all-
episodes-season-premiere-1032080) (9.8.2018)

https://www.thrillist.com/entertainment/nation/south-park-best-episodes-every-
season(8.8.2018)

http://www.milobookclub.com/mart/SJW_Attack_Survival_Guide.pdf, (8.8.2018)

http://www.debate.org/opinions/do-people-worry-too-much-about-being-politically-
correct (28.8.2018)

https://scholar.google.com.tr/scholar?hl=tr&as_sdt=0%2C5&q=political+correctness
&btnG
(17.8.2018)

Audience Expectation Towards the Image of LGBT Films

Urapong Patkachar, Bangkok University, Thailand

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

Abstract

The objectives of the research on Audience Expectations for the Image of LGBT Films: A Case Study on Thai LGBT-Related Films are: 1) to study the audience expectations for LGBT films; 2) to study the presentation approaches of the image of LGBT films in the future; and 3) to plan for the presentation of content and image of LGBT films in the future. The researcher applied the Qualitative Research method together with in-depth interview and formal interview with respondents. Research findings were that the potential perspectives towards third-gender characters should be developed and avoid devaluing them to only being humorous characters like in the past. Also, third-gender characters should be given more in-depth and realistic characteristics as human beings in society who are not isolated or just ridiculed in screenplays. The future of LGBT films is expected to be better in the manner that the identity of LGBT films is not embellished or maligned, leading to misunderstanding in society. Instead, LGBT films should show LGBTs as regular people and help adjust the image of LGBTs in society for more understanding and positive perspectives as well as social acceptance and equality in the future.

Keywords: expectation, image, LGBT-related films

iafor

The International Academic Forum
www.iafor.org

I. Introduction

At present, our world has become a world that connects cultures through the network of the Internet according to the saying "The world has become one or it is a Global Communication Infrastructure from the use of computer or the Internet in communications," (Robert J. Carbaugh, 2008). Therefore, the expression of cultures that used to be unacceptable has started to reveal itself. One of them is the group of lesbians, gays, bisexuals, and transgender or LGBT. If talking about the presentation of artistry in films and the expression of the roles of LGBT in 2015, there was the first Bangkok Gay Film Festival 2015 (Attitude Magazine, 2015), which allowed the roles of LGBT to step up for the first time as an expanding culture of Thailand. In fact, the growth of LGBT films might be something the Thai society thought on their own. For instance, it was said that the year 2015 was the year that this type of movie was supposed to grew by leaps and bounds. From a total number of 70 Thai films, only 4 films were LGBT, which were Summer to Winter, My Bromance, 1448 Love Among Us, and Love's Coming.

Then, in 2016, there was the 2nd festival. Only 2 Thai films were presented on LGBT, which were The Blue Hour and How to Win at Checkers (Every Time). In 2017, there was Present Perfect, I Love You, and Fathers. In 2018, there was the film called "Malila The Farewell Flower." Looking back, the movie called Ho Taeo Taek and Ghost Station talked about people in this group form a humorous point of view and the characters had to be clowns that supported the mood of the main characters who were males and females, which provided a negative perspective to LGBT people.

From the saying, "Image is a picture that each person creates from the feelings of each individual towards other things. References are facts and experiences," (Phot Chaichansukkit, 2007). Thus, we can interpret that things that happen are mixed with the facts from society, attitude, or ideals in that society. The image of LGBT films was directed in a ridiculous way and disagreed with the facts. Therefore, things that happen are not only a matter of art, but they are also a matter of social, environmental, and psychological factors of how a big group of people looks at another group who is about to push themselves upward as one of the cultures that is valuable in society. However, LGBT films are only beginning to be accepted from the outside, and the truth is, society still does not understand. Thus, for a clear presentation of LGBT films, we should promote this type of film in order for society to move forward and accept sexual diversity to become together as one in a sense of aesthetics, and accept this group of people as humans with in-depth dimensions, not only as clowns. The problems should be eliminated to present a guideline for good narration and promote LGBT films to become beautiful and have an aesthetic art that is equivalent to males and females. In the future, the researcher hopes that we will be able to see and learn the human thinking process through the cinematic arts of LGBT people with accuracy and dignity that is equivalent to males and females since it is a diversity of arts that should happen in the world of arts. It should not be categorized or look down on the truth of humans that we are different.

Therefore, the researcher would like to study the "Audience Expectation Towards the Image of LGBT Films: Case Study of Thai LGBT Films" in order to develop a viewpoint of the image and the rights of expressing freedom of cinema in LGBT films to become one of the accepted cultures and as a guideline in developing the content of LGBT films truly.

II. Research Objectives

1.   To study audience expectation towards the image of LGBT films.
2.   To study the guideline in presenting the image of LGBT films in the future.
3.   To plan the presentation of the content and the image of LGBT films in the future.
4.

III. Research Procedures and Research Methodology

The study about Audience Expectation Towards the Image of LGBT Films: Case Study of Thai LGBT Films used qualitative research in the form of research questions and formal interviews by conducting in-depth interviews. The sample was selected by using a purposive sample. All interviewees for data collection were those who had watched LGBT films, which were divided into 4 groups. All of them were related with the cultures and expressions or viewpoints towards the LGBT, and were able to provide useful information to complete this research. There were 27 people who have watched Thai LGBT films, which were:

1. LGBT who have watched Thai LGBT films.

2. Normal men and women who have watched Thai LGBT films and represent the people with the genders that society deems as universal.

3. Film directors who have watched LGBT films and who represent the people who produce and create the image of the films.

4. Leaders or the claimants of LGBT rights who have watched LGBT films and represent the people who call themselves the third gender.

IV. Results and Conclusion

The researcher explains the results, which are separated into the subjects as follows:

1. Audience expectation towards the image of LGBT films

1) In the LGBT who have watched Thai LGBT films, the results were divided into the following:

1.1) The image of LGBT films was divided into 2 aspects. For expectation that was appropriate with the presentation of this type of film, it was found that this type of film was presented and produced to show society that this group of people were real people and they needed love and understanding just like general

people. It was also an indirect way to tell society to become more open-minded. Though it did not occur quickly, at least it could represent a gender by telling a story about love and sincerity and creating a standing point for the third gender. However, for expectation that was inappropriate about the film, it was found that many Thai films nowadays have made the third gender into victims. It was also sex discrimination by portraying the third gender as not humans who can feel happiness, sadness, loneliness, and love. The humanity of the third gender was also reduced. Growing children might recognize that it was natural for the third gender to behave like that. This attitude is embedded deeper unconsciously when it is better for this deep root to be removed slowly. Moreover, there were also other different expectations that LGBT who are religious should not be made into films because Thai society is a Buddhist society. The wrecking of religion is very risky to the moral precepts of Thai people as people may not open their minds to watch the film in the first place.

1.2) For expectation towards the image of Thai LGBT films, it was found that in social issues, the research composed the information and mutual opinions of LGBT from the interviews on the expectations towards the image of LGBT film, which found that it should not emphasize too much on sex or precarious pictures because beautiful love does not need to be sold through sex scenes. However, there were other opinions that there should be sex scenes because sex scenes were beautiful and romantic, just like with normal men and women. It should not be presented in an unconventional way to get ratings because it would force an attitude that the third gender has different styles of sex.

1.3) On family issues, it was found that the content should accept LBGT family members in the family. For example: Parents that accept and encourage their son to become the third gender. It should also create a new social condition where it is natural and that eliminates the prejudice of the audience as much as possible. It should be presented that being LGBT is not wrong in society.

1.4) On social issues, it was found that non-sex discrimination should be presented. The third gender should be seen like normal men and women. There should be the presentation of issues of marriage and being an LGBT family with children. Conflicts between men/women and LGBT should not be presented. Harmony and a peaceful coexistence should be presented.

1.5) For expectation towards the future of Thai LGBT films, it was found that there was a need for more LGBT films. The existing films were too few, and it should not be thought that the audience size is less than the real situation in society where LGBT can go anywhere they want. Also, the content must be rich and publicized with the truth in a beautiful way.

2) In men and women who have watched Thai LGBT films, the results were divided into the following:

2.1) The image of LGBT films were divided into 2 aspects. For expectation that was appropriate for film presentation, it was found that this type of film was presented and produced to show society that the image of LGBT films allows for a wide selection of genders and reduces sex discrimination. This group of people

was brave to reveal more of themselves to society, which was a guideline for a happy co-existence and it was another way to respect the rights of other people. However, for expectation that was inappropriate to the film, it was found that there was mockery of the third gender and a separation that the normal gender and the third gender were in different groups, not looking in a holistic way. Moreover, there was the insertion of abnormal violence in the third gender, which makes people think that LGBT characters are very jealous. Eroticism was also presented in more abnormal ways. LGBT characters were also being expressed in a boisterous way. Men and women presented their expectation towards the image of LGBT that the content should not lead the youth to have sexual deviation in improper ways because the youth have a low ability to make distinction.

2.2) For expectation towards the image of Thai LGBT films, it was found that the viewpoint of LGBT who are successful in work should be presented for other people to know that any gender or the third gender who have many abilities can make their lives successful and become good role models in order for society to know that any person, no matter their gender, can be smart. This group of audience did not expect the films to be too complicated since it was still new in Thai society. The content should be separated and presented in a way that society can preliminarily accept. Then, tell in-depth stories for true meaning.

2.3) On family issues, it was found that it should mainly focus on the importance of husband or father because Thai society still adheres to or holds on to men as the leader of the family. The father is the main factor that leads a family to become or not become something. If the father is accepting, LGBT would be happy to reveal and accept themselves. They will not feel discriminated and receive full love without feeling guilty of being LGBT, which will bring advancement to oneself and other people around them in a good way. Moreover, the wife or mother should be the one who provides support in terms of thought and living since the mother is female by nature. Therefore, the mother is more sensitive than the father and should be more understanding.

2.4) On social issues, it was found that society has not been as widely accepting as it should be. Some people had no tendency to accept LGBT and see the third gender as people with a brain disorder or deformity who were not born straight. Therefore, the films should be made to reduce the gaps by presenting in a harmonious way and acting like water that seeps through a sandpit. The content must not be too heavy and try too hard, which might make the third gender look like a group that is asking for too much attention or space. Instead, it should be gradual, allowing society to look in a harmonious way. Moreover, LGBT films should be produced in a large number for the people to feel shocked and adapt themselves until it becomes normal.

2.5) For expectation towards the future of Thai LGBT films, it was found that the number of Thai LGBT films was still low because producers did not truly see the importance of the power of the third gender. The number of films should be increased, but not too many. It should be gradually increased for society to open up and for the films to eventually be integrated with society.

3) Film directors who have watched LGBT films

3.1) The image of LGBT films is divided into 2 aspects. For expectation that was appropriate for film presentation, it was found that LGBT films are an area for the LGBT to express themselves, along with their attitudes, lifestyles, and human needs. It is an area to express themselves to society. However, the expectation that was inappropriate for film presentation was assigning third gender characters with less value than natural men and women. Normal people still look at the third gender with a look of degradation. There is too much mockery of the third gender and too much presentation of precarious scenes or sex scenes in order to get sales volume with these scenes. In reality, there were many things that can be presented in many ways.

3.2) For expectation towards Thai LGBT films, it was found that the production of Thai LGBT films in the future is speculated to be better because many film directors are producing more films about the alternative sex and have improved the film scripts to be more advanced and are starting to get away from humor like in the past. The issues that should be presented are an acceptance from society, the family, and family members who have influence on the third gender to express themselves, which is acceptance as a normal human. Moreover, third gender characters can be funny, but not too funny with no substance. It should be made as a personal humor like with normal people.

3.3) On family issues, it was found that family members were really important in looking past the third gender as being a problem. The family is the first institution that the third gender youth has to coexist with. A basic acceptance is something that should be done for advancing the production of films about the third gender, and to implant the value that the third gender is a normal gender, and for the art of this group of people to become accepted.

3.4) On social issues, it was found that society should implant, support, and accept the third gender. It should not only be about the film, but also the acceptance of their lifestyles and creativity. The directors see that the third gender is rebellious to the traditional culture and is gifted in terms of creativity, which can develop the arts to be advanced and for society to receive new things.

3.5) For expectation towards the future of Thai LGBT films, it was found that at the present time, Thailand should have more presentation about LGBT films due to the growing market. Also, Thailand is the capital of LGBTs because our neighbor countries, such as Indonesia and Malaysia, are Muslims, where being a third gender is a serious crime. Therefore, there should be more support in producing more films.

4) Leaders or the claimant of LGBT rights who have watched LGBT films

4.1) For expectation that was appropriate for film presentation, it was found that the presentation and the production of these films were to present to society as confirmation of the liberty and rights of human equality through the films, that this group of people exist and are living among the world population with pride. The films place an importance on informing the existence of the third gender. On

the other hand, for expectation that was inappropriate for film presentation, it was found that many previous films had been poorly presented. The third gender was made as an object for the fun of their friends and was used as a selling point of being the victims only to entertain the main genders.

4.2) For expectation towards Thai LGBT films, it was found that the presentation for a better image of LGBT should be presented in a realistic way. The individuals should not be too good or too bad, by promoting a normal view without discrimination or bias. Also, the sex scenes should be removed because the previous films often used sex scenes as an allurement and made the image of LGBT to be erotic, like they are lacking and yearning for sex.

4.3) On family issues, it was found that the family is an important motivator. Parents must understand the viewpoint of their child's gender and support their living freely. Moreover, there should be films that present the resistance towards the family institution, affirmation in what they become, and the survival of being a good person. In real society, there are many third gender people who can live their chosen lives and be happy without receiving the acceptance from a disagreeing family and without violent behavior.

4.4) On social issues, it was found that the roles of people in all class levels and careers should be presented for other people to know about the normality of the third gender that they do not have a mental illness and are not freaks. For example: It should be presented through athletes, politicians, or even street cleaners or garbage collectors. Also, the role of LGBT in religious ways should also be presented because we have seen from social media that there are lots of LGBT monks or nuns. It is interesting to know what those people think to live their lives like that.

4.5) For expectation towards the future of Thai LGBT films, it was found that the leaders of LGBT see that the growth of LGBT affects film presentation and a better image of LGBT films in the future since now there is an increasing growth rate in the arts of these people every year. Especially in Thailand, there is more disclosure and the presentation of other branches of arts apart from the films.

2. Guideline in presenting the image of LGBT films in the future

In the guideline in presenting the image of LGBT films in the future, the researcher conducted the overall study and found that:

The most important issue was the social issue. Society was quite prejudice in the presentation of LGBT films because they did not understand the overall elements of this group of people and could not really differentiate since it was a new thing for this group of people to reveal themselves in terms of arts, emphasizing the films in this research. The guideline for a good presentation should be in a way that society can gradually absorb and become familiar with until becoming harmonious by going along with the social conditions at that time. For example: The presentation of LGBT films in different careers and social contexts from a low-class level to high-class level. Slowly injecting into society the attitude of recognizing and being more open to the third gender. If the film directors tried to

make content in the way that was forcing acceptance to receive fast feedback, the researcher thought that it would be inappropriate because society will see that this group of people are asking for too much space in society. At this point, it must be seen from the view of the majority of society that LGBT at the present time (B.E. 2561) is still new and it is just a new ripple that has hit the shores of attitude of normal people. Therefore, it should not be forced too much. Normal people should be familiar with them and accept them eventually.

The following issues are about the family. The content in most previous Thai films was often too repeated and never got away from the family and the family problem of not addressing the matters that should be addressed. Therefore, in the presentation of a good image in the future, it is appropriate to talk about the family issue, which can link to social issues because the family is considered to be a society for LGBT to express themselves and reveal their preferences in order to do other things in the future. Likewise, if the film can present the methods in making a family accept them naturally and not only an imaginary idea, the foundation of family with LGBT will become more considerate. According to the function of the films regarding knowledge, it stated that the films will lead the family to become more open, which is the foundation that can enhance the life quality and quality of LGBT arts.

The next issue was the expectation towards the image of LGBT films. The appropriate thing to do is to tell people that the LGBT population exists and lives with everyone until everyone eventually forgets it. It is a space to reveal the arts, way of life, and thinking process. It is also the difference between males and females. Overall, society will receive something new to develop the arts system. It is progressive that advances and presents new things apart from the conceptual framework of normal women and men. However, for the inappropriate thing to do, it should get away from humor and ridiculousness because the LGBT have more dimensions of being human. They do not want to be insulted or for someone to act like they are only clowns in scenes or even in real life. Films were very influential and could make LGBT people look abnormal by overacting and unrealistic roles.

For expectation towards the image of LGBT films, the researchers collected information from the synthesis that the films should get away from the same framework, find a new way to narrate the story, and present something new that is easy to digest in order to launch a new image of LGBT for normal men and women audiences to absorb easily and remain in their mind unknowingly for the acceptance to truly come from their mind.

For future expectation towards LGBT films, there should be more films to express the viewpoint of LGBT and to see the presentation in other aspects. Since the films are considered to be a kind of art, if people receive good and consistent information, they will understand. The films can repeat their understandings until acceptance occurs, which allows overall the LGBT films and LGBT people to have more space in society.

3. Plan in presenting the content and image of LGBT films in the future

In the overall perspective, the researcher synthesized the content for the plan in presenting the content and image of LGBT films in the future into 5 aspects according to the conclusions, which was the marking of an answer in each issue. It can be concluded that:

The first issue in planning for the presentation in the future was the image of LGBT films, which was divided into 2 ways: 1) Appropriate way and 2) Inappropriate way. The researcher will talk about the appropriate way first. The content should support the third gender to reveal their ideas and attitudes in realistic ways because it can be the way to tell society about the thinking process and the analysis of the third gender. For example: The viewpoint of the third gender towards society; political conditions; institutions from small units like the family to bigger ones in society; and the space of the third gender that they want, like expression in terms of arts or other media, such as social media, to be in a realistic way in the present time. However, in the inappropriate way, the film content was ranked at the top. If we look back on many Thai films, there were insulting and abusive. Therefore, the mockery, nonsense, and rude content should be cut out as well as the attitude in looking at the third gender as a group of people whose position was reduced from reality. For example: Turning the mockery into jokes both physically and mentally, or from the films in the scripts or body language, such as disdained looks, like a release of stress through the film script more than just being a character in a story.

On social issues, the thing that should be talked about in this issue was bringing the third gender to make the film script in a different way for society to know, which is a good way for the presentation and to be able to be in harmony with society. For example: Bring LGBT people in other careers to present to society that anyone can be LGBT. It is not wrong, like being soldiers or politicians. We should develop films to tell the future audiences that the LGBT are among us and live with us in all class levels. When society feels that it is not uncommon because all careers and class levels can be LGBT, society will truly accept the third gender.

On family issues, the family is the first social institution that can relay conflicts and how to solve the problems with reason and clear logic, not unreasonable acceptance that can create a fake image for LGBT to become worse. The acceptance of the third gender in the family should be presented. For example: A mother who fights with the idea of a social condition that there should be only men and women in order to open her mind to accept her LGBT child, which is still a difficult thing to do now. This will be the thing that makes normal audiences or families with LGBT learn how to open their mind by solving the problems and compromising. There should be the presentation of a warm atmosphere in the house. In the cinematic way, this is the first function that normal audiences will receive, which is emotional. The audience will look back at their situations or their family condition, which can link to the social issue because the acceptance of family members is the base that can make the audience believe that LGBT characters can live in society. Also, a family

background that can support the life and preferences of LGBT wholeheartedly, not to overcome anyone or social rules with no reason.

For expectation towards the image of LGBT films, it should be presented in a realistic narration. LGBT are like normal humans. They are good and bad. They feel love, greed, anger, and lost in society. We should narrate everything in the same point of view as we narrate about men and women with the same viewpoint and in-depth dimension of being human. Love, greed, anger, and feeling lost are important things that need to be relayed in a way for the audiences to feel that the producers did not compliment the third gender and make the audience feel uncomfortable and unnatural. It should be gradually narrated until it becomes the same texture with the audience so that the attitude in accepting the third gender is absorbed, not forced.

For future expectation, there should be more LGBT films in the future because Thailand is the capital of LGBT in this region since our neighbor countries are mostly Muslims and there are many prohibitions on the third gender. At present, the researcher has done the research and found that the LGBT market is growing. There are more works from the LGBT and more claims of rights. Therefore, the films should be combined as a part of these changes. Films are one of the arts in 7 branches. The film must guide, present, and create choices for the future of the audiences.

V. Discussion

From the study, the expectation towards the image of LGBT films was separated into clear issues, which were the appropriate presentation and the inappropriate presentation. In the inappropriate presentation, most previous Thai films made LGBT objects to create color for the films with no importance as characters that continue the story with the substance. For example: Making the third gender to become clowns and be insulted, mocking, and discriminating or using the third gender to produce sex scenes, which makes the image of the third gender as self-indulgent all the time. There is no substance in the human dimension, such as love, greed, anger, and feeling lost, or emotional depth. Moreover, most films often look at the third gender with bias and determine the roles in their mind that the third gender must have a bad image and should be corrected. For the social issue, it is to open the space and the identity of the character to have a standing point and to widely express their sexual preferences in society and the public, which allows the society to absorb the existence of the third gender. It is also the creation of cult as an alternative for the audience. It should relay the story to delete the negative image of the third gender for society to stop being discriminating and respect the liberty and rights on selecting a gender and personal preferences.

For expectation towards family issues, it should be presented straightforwardly if there will be acceptance or no acceptance. In the aspects of acceptance and support, it should not be presented in an easy way because, in reality, when more than 2 people are living together, complications often follow. For sexual orientation, the third gender must also accept the disagreement from parents because the family is the first institution that the youth have and is considered to

be the first society that humans have, which is the implantation of ideas and acceptance of LGBT from the family. According to the research of Piyarat Mateng (2003), it can be concluded that homosexuals often separate from the family in childhood and realize their homosexuality since they were young. When entering adolescence, they will start to feel doubtful in their sexual orientation. Then, they try to find knowledge from many places, slowly accepting, and adapting into their own sexual identity. Therefore, the family is another important point. According to the interview, the family often has a problem in accepting the third gender or not accepting at all. The results were shown differently in the cases of acceptance and non-acceptance. Moreover, it is in accordance with the research of Stephen and Mulin (1982), which studied the relationship between the size of the city and the tolerance to the behavior of sexual deviation. The result found that those who live in the city area for a long time would accept gays more than those who have domicile in the country. In the point that the researcher studied the population in Bangkok, the capital has more factors for acceptance since it is the source of a combination of cultures and concepts of the country from a population that lives in each province and spends their lives in Bangkok, creating diversity of expression and ideas until becoming a habit. From the interviews of all 4 groups, most of them will accept and are able to live together due to the diversity of cultures that are mixed in the capital.

For expectation towards the image of Thai LGBT films, the sex scenes should be removed or else it should be beautiful and emphasize the romance and humanity. Previously, films often sold these scenes to get ratings and the third gender was being looked as those who were obsessed and looked at sex as the big thing in their lives. In fact, the third gender has many things to present. The last aspect was the expectation towards the future of Thai LGBT films. From the interviews, there should be more films as a space for people in society to accept and act as water seeping into a sandpit for normal people to know more about the third gender.

Moreover, according to the opinions of all 4 groups of interviewees, there was the expectation that expressed the individual needs, which was in accordance with the expectation of Clay (1988) who said that the expectation towards the actions or the situations is speculation for a good future, good hope, the level, or the probability of the hopeful thing. According to this saying, the researcher discussed that all 4 groups hoped to see the future of films in a good way and the elimination of the bias from traditional thought that made the third gender like the clowns of society. Another thing that the researcher saw in Thai society and experienced in real condition was that the number of LGBT is more than we can cover our ears and eyes in society. Nonthawat Nambenchaphon (2017) stated that Thailand is the capital of LGBT due to the social condition of the neighbor countries, like Indonesia and Malaysia, where there are many Muslims and films about the third gender cannot be made.

It is also similar and in accordance to Rat Laphirattanakun (2006), which stated that an image is our mental picture. The image of each individual towards something does not only consist of facts, but also the imagination. Therefore, it can be shown that society has started to open up and have the imagination about images of LGBT films and LGBT people in a good and more beautiful way.

There was the point that LGBT films should be pushed forward to the market of the LGBT market because the LGBT market is growing continuously each year. Therefore, the image of LGBT people is getting better respectively. Hence, it was caused by the thought of people as a whole towards the change in the image for the better.

Also, this research has shown that the domicile is important to the acceptance and the expression of the gender. The research studied the population in Bangkok and had identical information. In the age range and social condition that the researcher separated the social issues, it was found that the social condition of people in each period provided different attitudes. The co-existence in a big society at the present time provided a harmonious thought in society and the elders started to have an attitude that the third gender is acceptable according to the period, which is in accordance with the research of Phimonphan I-Sonphakdi (2011). From the study sample, it was found that the majority of the sample could not accept LGBT in 4 characteristics, which were men acting like women; women acting like men; men who love men; and women who love women. The transgender was more acceptable than the homosexuals. The attitudes of the sample were different in each age range. The young group had more acceptance than the older group. Gen Y had the most acceptance. The oldest and the least accepting group was Silent Gen/Greatest Gen, which showed that the growth in different periods, the socialization and cultures, experiences, the learning from society, and information provided the differences in attitude of each generation. Other significant factors that affect the acceptance of LGBT with significance statistics were gender, marital status, education, religion, region, and residence. The researcher conducted the research and found that the media that played a role in the case of the researcher was the films, which made third gender feel proud and accept themselves or other people with pride of who they are and it is a space for the LGBT to feel that they are a part of society and not different. It is similar with the research of Kangwan Fhongkaeo (2007) with the qualitative research in 5 branches, which were television, Internet, radio, printed media, and films. It was found that most informants were satisfied with their own identities due to 1) the realization that the media presented the perfect image of genders until becoming idealistic; 2) the realization that the media presented the image of only one extreme aspect of the genders; and 3) the realization that the media presented the image of genders that were embellished to be outstanding.

VI. Suggestions from the Research

1. According to the results of the expectation towards the image of LGBT films in the aspects of society, family, expectation towards the image of LGBT films and the expectation in the future, the film directors in this research

2. According to the guideline in presenting the image of LGBT films in the future and the aspects of society, family, expectation regarding the image of LGBT films, and the expectation towards the image of LGBT films, the film directors in this research

3. According to the plan in presenting the content and the image of LGBT films in the future and the aspects of society, family, expectation regarding the image of LGBT films, and the expectation towards the image of LGBT films, the film directors in this research

VII. Suggestions for the Future Research

1. This study was a qualitative study by using interviews as the data collection instrument. Therefore, if there is further study regarding this subject, there should be a quantitative research in order to get in-depth results by using a questionnaire to get more in-depth information from the sample.

2. In further study, there should be specific research about the scripts of LGBT films in order to get the more effective and wider information.

3. In further study, other internal factors that affect the production of LGBT films should be studied.

4. This study was only for Thai films. Therefore, in the future, there should be the study of foreign LGBT films.

VIII. References

Attitude Magazine. Year 5 , Issue No. 57 on November, 2015.

Kangwan Fhongkaeo. (2007). The Study of Sexual Identity in Teenagers. Journal of National Research Council of Thailand. Pages 47-77.

Kobsirikarn, R. (1988). The Work of the National Human Rights Commission of Thailand on Human Rights in Relation to Sexual Orientation and Gender Identity, Thailand Country Paper, for the APFKomnasHAM Workshop on the Role of NHRIs in the Promotion and Implementation of the Yogyakarta Principles/ 5-7 May 2009, Yogyakarta, Indonesia.

Nonthawat Nambenchaphon, position: film director and instructor, interview on 23 March 2017

Phimonphan I-Sonphakdi. (2011). Different Ages and Viewpoints towards the Sexual Diversity in Thai Society. Institute for Population and Social Research, Mahidol University.

Piyarat Mataeng. (2003). The Study Guidelines to Understand the Lifestyles of Homosexuals. Dissertation. Department of Educational Foundation, Development Education, Chulalongkorn University.

Robert J. Carbaugh. (2008). International Economics. Wadsworth Publishing Company.

Stephen and Mulin. (1982). Sport Marketing 4th Edition With Web Study Guide 4th Edition. Human Kinetics.

Wirat Laphirattanakun. (2006). Bangkok Public Relations. Chulalongkorn University   Press.

Transforming B'laan Communities through Communication: The Case of the UP Manila Community Health and Development Program

Ena Marie Dizon, Malayan Colleges Mindanao, The Philippines

Abstract

Twenty four B'laan residents of Barangay Kalkam in Tupi, South Cotabato were surveyed to determine how UP Manila Community Health and Development Program (CHDP) attempted to transform them by exploring normative changes. Anchored on transformational communication framework inspired by Flor and Smith (1997), the study identified the communication approaches employed in transforming B'laan's responses to CHDP using Knowledge, Attitude and Practice (KAP) study; and elicit findings on normative changes through videography. Results showed that health communication interventions are limited to printed media and face-to-face communication; Health Development Education is moderately understandable, readable, and accessible (mean = 2.75); and social mobilization efforts involved little participation (mean = 2.4). It was also revealed that systems approach to communication is open and participatory, but not feedback-driven. Respondents believed that CHDP is not difficult to follow, convincing, ethical and can improve healthy lifestyle (mean = 3.24). Using videographic codes, normative changes on issues pertaining to malnutrition, dengue campaign and teenage pregnancy were not evident. Although CHDP is currently not operationalizing the ideal development communication intervention which triggers societal transformation among B'laan entities, the rich use of interpersonal verbal messages, frequent personal interaction and the use of indigenous media can be improved to transform them.

Keywords: B'laan tribe, health education, transformational communication

iafor

The International Academic Forum
www.iafor.org

Introduction

Good health and well-being ranks third in the 17 sustainable development goals that make up the United Nations' 2030 Agenda for Sustainable Development. This is a vital factor of development as it reflects effective and efficient people who have awareness, skills and positive attitudes towards their welfare. According to the United Nations (UN) Inter-agency Support Group (2013), majority of those who suffer from poorer health are the indigenous peoples group. They are more likely to experience disability and reduced quality of life, and ultimately, die younger than their non-indigenous counterparts.

In South Cotabato, Mindanao, Philippines, the B'laan tribe is one of the provinces that houses indigenous groups who have extremely limited access to health care delivery systems, and are the most susceptible to natural disasters and armed conflicts. They have also been denied access to education and land property. Because of their vulnerability, the Community Health and Development Program (CHDP) has been established through the University of the Philippines, Manila-School of Health Sciences to attend to their needs, particularly the Barangay Kalkam, Municipality of Tupi in B'laan communities. The CHDP program aims to address indigenous health disparities through community immersions, health education campaigns, health advocacies and community participation. It is primarily implemented to serve as an intervention in support of the UN's third sustainable development goal. However, the communication strategies such as collaboration, networking, education and Information Communication Technology (ICT) have been found limited and inadequate.

This communication inadequacy has been observed by researchers. For one, Adedokun (2008) emphasized that members of the community can only be mobilized if communication is effective. Communication is the most operative way for communities to actively participate, implement visions and realize goals for development. Flor (2007), in his paper, asserted that normative changes in a community are essential factors that indicate individual development. Normative changes present in people's lives basically shows that transformational communication is at work and effective. These are meaningful changes in community practices that honor the interest of community members and transform individuals to make their lives better.

Flor (2007) accentuated that transformational communication should be multi-sectoral, process-oriented, synergy-driven and strategic. Currently, the CHDP of UP Manila School of Health Sciences only utilizes interpersonal media in printed form such as flip charts, dioramas, leaflets and posters to encourage community participation and adoption of health advocacies. Community dialogue is also part of the CHDP wherein community preceptors, instructors, students and health workers collaborate to facilitate the exchange of ideas and decision-making by the members of the community.

Since UP Manila is renowned as one of the country's premiere health institution, it is vital that programs implemented by its extension unit, the School of Health Sciences, bring positive impact to the marginalized community it primarily serves.

In gearing towards the achievement of United Nation's third sustainable development goal which is "good health and well-being to all," superstitious interventions that are apparent among indigent communities must be replaced by scientific and medically accepted health interventions to promote quality health care. To understand their culture and practices, a four-month intensive immersion has been annually conducted in the said locality since 2015. Students from the UPM SHS in South Cotabato serve as the program workers. However, for two consecutive years, assessment on how the B'laan beneficiaries respond to the Community Health and Development Program (CHDP) has not been conducted. Health communication materials were also not tested; and normative changes, if any, remained unstudied.

In this situation, one can conclude that public health workforce worldwide is currently under-trained in the critical functions of communication and marketing. Schools of public health and other public health institutions must take seriously the need to identify necessary competencies in these disciplines to develop and deploy training approaches that meet the needs of both current and future public health professionals. While these training resources are likely to emerge sooner rather than later in nations of the developed world, it is imperative to understand that similar training resources are even more needed in nations of the developing world.

The UP Manila SHS Community Health and Development Program should rapidly develop and deploy a strategic plan to improve the communication and marketing competency of the public health workforce worldwide, especially in developing countries. The success or failure of public health initiatives often hinges on effective marketing and communication which the present paper studies.

In general, the study was pursued to answer the question:

How UPM SHS Community Health and Development Program attempted to transform B'laan communities through transformational communication?

Conclusion

Based on the findings, this paper clears the previous assumptions and arrives at the following statements:

1. Health Communication is present and appropriate but limited to printed media in Dengue Prevention Campaign.
2. Health Communication is not present, inadequate, inappropriate and dysfunctional in Sex Education and Teenage Pregnancy lectures.
3. Health Communication is present but limited to printed media Malnutrition prevention.
4. Health Communication is present but limited in Family Planning campaign.
5. Health development education is moderately understandable but not creative and innovative in the four campaigns.
6. The social mobilization process shows little participation among B'laan entities and does inculcate the use resources to sustain the program.
7. The B'laan system is open, but has little participation and is not feedback-driven.
8. The respondents are literate on the health practices introduced in the dengue campaign.

9. The respondents are not aware of the health practices introduced in Sex Education and Teenage Pregnancy lectures
10. The respondents are not aware of the immediate health practices introduced in Malnutrition prevention
11. The respondents are literate of the health practices introduced in Family Planning campaign.
12. Dengue campaign measures are ethically acceptable.
13. Teenage pregnancy lectures are ethically acceptable.
14. Malnutrition prevention measures are ethically acceptable.
15. Family planning methods are ethically acceptable.
16. 8/24 respondents practice the preventive measures against Dengue disease.
17. 8/24 respondents advocate against teenage pregnancy.
18. 19/24 respondents advocate the use of family planning methods.
19. 10/24 respondents advocate protein-based diet to combat malnutrition.
20. Normative changes among B'laan entities towards Dengue control and prevention are not present.
21. Normative changes among B'laan entities towards sex education are not present.
22. Normative changes among B'laan entities towards family planning methods are present.
23. Normative changes among B'laan entities towards malnutrition prevention are not present.
24. The CHDP does not operationalize the transformational communication which ultimately triggers societal transformation to B'laan entities.

Moreover, CHDP currently employs printed media in delivering verbal lectures to the B'laan respondents. However, Electronic media is not employed in the area. As per Health communication delivery system in dengue campaign, it has been found interactive, while communication strategies for malnutrition and family planning is linear. There is no communication tool operationalized in sex education and teenage pregnancy.

Respondents admit that practices for the four health issues cannot be sustained due to impermanence of health instructional material, illiteracy, demotivation, lack of facilitation skills and initiative, and economic factors such as poverty and deprivation of stable employment opportunities as shown in the footages taken during the videography.

Since the use of electronic and printed media in the locale were very seldom and limited, people in the community rely heavily on verbal messages articulated in an interpersonal manner by the CHDP workers. Health development education employed in the program revealed that the information needs of B'laan respondents have not been carried out, and they do not provide the relevant and useful local content. Often, the CHDP does not translate health information into dialects.

On the other hand, majority of people's participation on health issues was fuelled by CHDP workers. This means that listening to people and leaning about their perceived needs is essential for the CHDP. Also, the strong use of interpersonal verbal messages and frequent personal interaction of the CHDP facilitators are notable based on the respondents' responses. Maibach et. al (2007) emphasized that most public health organizations have actual resources in the form of communication expertise,

information content, and some capacity to package and deliver that information to a variety of important audiences.

The CHDP of the UP Manila as a public health institution, is well-positioned to use interpersonal communication to target indigenous people-based fields of influence based on their resources and capacity to reach people directly affected by health problems.

One of the strong points of the program is the interpersonal interaction with people that involves listening as the capacity to read reality through the ear of indigent respondents. The CHDP develops listening that goes beyond a simple appraisal of needs. It involves listening to what people already know, what they aspire to, what they perceive as possible and desirable, and what they feel they can sustain. Since the use of electronic media is not appropriate in the setting, CHDP intensified interpersonal exchange of messages among all B'laan sectors in the community that can lead to the greater involvement of people in a common cause. This is a fundamental requirement for appropriate and sustainable development.

The researcher concludes that the CHDP is currently not operationalizing the ideal development communication intervention inculcated in the transformational communication framework; but it had introduced the most appropriate method of communication to indigenous groups which is oral communication. Face-to-face, in vernacular language, and with consideration of indigenous social protocol promotes a more open and respectful treatment of indigenous groups that might be a key factor to reach greater levels of health equity.

Acknowledgement

References

Acripete, A. et al. (2014). Cultural barriers to effective communication between Indigenous communities and health care providers in Northern Argentina: an anthropological contribution to Chagas disease prevention and control. Retrieved 07 May 2017 from https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3909457/

Balit, S. (n.d.) Working Group 2: Communication for isolated and marginalized groups: blending the old and the new.FAO Corporate Document Repository. Retrieved 07   May 2017 http://www.fao.org/docrep/008/y5983e/y5983e09.htm

Flor, A. (2007). Development communication praxis. Transformational Communication, p. 153-162. UP Open University

Flor, A., Ongkiko, I. (2003). Introduction to development communication. University of the   Philippines Open University and SEARCA

Librero, F. et al. (1997.) DEVC204 Module: Communication research and evaluation. Unit IV: Approaches to evaluation of communication programs and Project. UP Open University. Pp. 235-256

Matulac, M., et al. (2011). Health Practices and Lived Experiences on Pregnancy among B'laan Women. Unpublished Undergraduate Thesis. Notre Dame of Marbel University.

Schlinger, M. (1976). "The Role of Mass Communications in Promoting Public Health", in NA - Advances in Consumer Research Volume 03, eds. Beverlee B. Anderson, Cincinnati, OH : Association for Consumer Research, Pages: 302-305.

Siega-Sur, J. L. 2014. Competencies for work in communities. Presented at the IOM workshop: Scaling up best practices in community-based health professional education. Washington, DC, May 1.

Contact email: emodizon@mcm.edu.ph

Transitional Space in Apichatpong Weerasethakul's Syndromes and a Century: The Reflection of Thailand in Transition

Viraporn Kitiunkamjorn, Bangkok University, Thailand

Abstract

Recently, transitional space has been employed as an aesthetic and stylistic means of narrative in many contemporary films, and it has been explored in many different ways, which go far beyond its conventional use for continuity editing. This paper will examine the use of transitional space in Apichatpong Weerasethakul's Syndromes and a Century and explore how it can create multiple dimensions of space, time, and break an authority of the film's narrative. For me, Apichatpong's way of making film is a blending of content and form, in most of his films, content is form and form is also content. Form is not merely the film apparatus for delivering content, but it becomes content itself. Though Apichatpong always says that this film is about his memory of his parents, however, it is also about the memory of the country, Thailand. It is about how we have gone through the change, from the past to modernized country, from the rural to urban. The rupture of the storyline and the interweaving of time and space in Syndromes and a Century disrupts the continuity of the film and leave viewers in frustration. The narrative authority is destructed and the film opens up space for viewers to question what they are seeing on the screen.

Keywords: Transitional Space, *Syndromes and a Century*, politics

iafor

The International Academic Forum
www.iafor.org

Introduction

'Transition' has many meanings. It literally means the process, passage, or period of changing from one state, subject, place, or condition to another. In terms of geography and architecture, transitional space refers to spaces or interfaces that can be between the city and the countryside or between two places via a highway or a corridor, such as is commonly experienced on the move. Then, there is its meaning as a mark of change, a movement from one thing to another, the leaving behind of one state and the creation of something new.

When it comes to film technique, it has another meaning. Transition or transitional space/shots are part of an aspect of basic film editing, and have been used as tools to indicate the change in space and time in film. It is a way of continuity editing to connect different places and times, and to help the audience make sense of what is going on in the story. Transitional space usually has no meaning of its own. It is images or sequence shots that are neutral. In terms of storytelling, the transitional space has no role in driving the story. One acclaimed director remarkable for his unconventional use of spatial-temporal relations is Yasujiro Ozu. His use of 'empty shots' is said to reproduce the worldview of Zen Buddhism, or to reflect the modernist fascination with surface and materiality (Eleftheriotis & Needham, 2006, p. 19-20). Moreover, Ozu's tradition denies the emptiness of transitional space and conceives of it instead as a space of possibility. It is considered to be denying the cause-effect chain that is a function of Western logocentrism, individualism, and bourgeois capitalism, or to draw the viewer's attention away from results and toward process. Ozu's tradition has greatly influenced many filmmakers, both in Asia and the West.

Recently, transitional space has been employed as an aesthetic and stylistic means of narrative in many contemporary films, especially in contemporary Asian films. Transitional space is explored in many different ways, and the means of using it have moved far from the conventions of continuity editing or even the established tradition of Ozu's empty shot. Of particular interest are those transitional spaces used in prominent works of Apichatpong Weerasethakul, Jia Zhangke, and Tsai Ming-Liang. In Apichatpong's *Syndromes and a Century* (2006), throughout the film transitional space is used in various ways, such as the extended sequence shot of a rice field at the beginning of the film. A rice field used as a transitional space and does not directly function in the filmic narrative, but becomes the main focal point of the scene while the sound of a conversation between characters talking in another place is audible. The ideal of transition is used throughout the film, such as the cut to the middle of the story without any transition to connect the two parts of the film, and the tracking camera along the corridor of the hospital scene. Although these transitions are different in terms of technique, they are all employed to break, pause, or interrupt the narrative flow.

Apart from the transitional space in term of film technique, which is an aesthetic approach and concern, this kind of space in terms of actual spaces such as airports, airplanes, and corridors that are presented in many films are also significant. In Jia Zhanke's *The World* (2004), he has used spaces such as an 'airplane' and a 'motel' to be temporary spaces for the main characters to stop, rest, and hide themselves from Chinese authority and the rapid economic flow. The whole film is set up in The World Park, a theme park that he sees as a model of China, as he says, '...the distance

of the world is so compressed there (The World Park). It is so close, yet so far. It is a profile of the impact of economic development on our inner being' (Lik-kwan, 2005). The lovers work in The World Park, where they are made to believe that they can see the whole world without going anywhere. The World Park they are living in seems to be an image of the outside world that is concrete, reachable, and familiar, yet giving them a sense of not belonging and loss of control. Therefore, a place such as a fake airplane can give them a sense of being away from familiar territory and free from state authority, as well as the motel that creates a sense of temporary stoppage and rest before they have to go on again. These places become spaces where they can express their real dreams, desires, and hopes in their lives.

In *I Don't Want to Sleep Alone* (2006), Tsai Ming-Liang has used an unfinished construction site as a background for the ongoing developing plan, the transition to becoming a leading economic country. Also, the construction site is used in the film as a space for the main characters, a construction worker and an illegal immigrant, who are considered marginal people. Being in this kind of space for them is like being in a never-ending story, in which they will never belong to the finished project.

In *Emerald* (2007), a video installation of Apichatpong Weerasethakul, the old hotel is used as a main location; for Apichatpong, this hotel has a long history alongside the history of Bangkok. Whether the city rises or falls, the hotel looks exactly the same and is a place for people to come and stay before going on to their next destination. The hotel becomes a space full of remaining memories, both those of the people and the space itself.

These films reflect the economic and sociopolitical context of Asian countries at this moment in time. Most Asian countries have arrived at what we call 'a modern' state at different times. Since initiating market reforms in 1978, China has experienced rapid economic and social development. GDP growth averaging about 10 percent a year has lifted more than 600 million people out of poverty. Yet China remains a developing country and its market reforms are incomplete. In Thailand, economic and social development has not been stable, due to the 'Asian Crisis' and the continuation of internal political conflicts over the last ten years. The important thing is not where we are headed, but the present, where real meaning is taking place. It is an in-between space; the waiting area at the airport, the lobby of a motel. Asian countries are in a state of transition, changing and becoming, and through these films the fast change of space and time is put on hold and perhaps frozen to a standstill.

This paper particularly focuses on Apichatpong Weerasethkul's *Syndromes and a Century* (2006). The idea of transition plays an important role in every aspect of the film; i.e., the transitions between reality and fantasy, between past and present, between time and space for humans, spirits, and mythical creatures, and transition between genders. In terms of narrative, the film is divided into two parts, and the intentional lack of a smooth transition between them is the director's unique signature. The use of an extended transitional shot and fractured narrative are also notable characteristics of the films. Significantly, *Syndromes and a Century* centers on the theme of memory, which Apichatpong says it is influenced by his childhood and family and is tied to specific places and times. However, if we see the film in the sociopolitical context of Thailand, it is not just a film about his own memories, but it correlates as well to the history of Thailand. *Syndromes and a Century* reflects social

and political changes throughout Thailand's history, and his use of transition space both in terms of film techniques and the representation of the actual space strongly parallel the sociopolitical transitions of the country as a whole.

In this paper, I will investigate the relationship between his use of transitional space, both in terms of actual space represented in the films and the filmic narrative technique, in relation to the sociopolitical context of Thailand. I believe that the way Apichatpong uses transitional space in the films is a significant turning point in Thai film history, and has important implications for the sociopolitical transition of Thailand.

Transitional space in *Syndromes and a Century*

In *Syndromes and a Century*, transitional space is used in various ways, such as the extended sequence shot of rice field at the beginning of the film, the cut to at middle of the story without any transition to connect the two parts of the film, and the tracking camera along the corridor of the hospital scene. Though, these transitional shots are different in terms of technique, they are employed to break, pause, or interrupt the narrative flow. I would like to examine the way transitional space is used in the opening sequence of the film and explore how it creates multiple dimensions of space and time, opening up the possibilities in the film narrative, and how this use of transitional space reflects the socio-political context of Thailand in the film.

In the opening sequence, the film shows a new male doctor being interviewed by a female doctor. During their interview, they need to move to another place in order to meet another colleague. The camera follows the characters as they walk out of the room into the corridor. But there they leave the characters out of the frame and the scene shifts toward a window at the back end of the corridor. Through the window frame, we see a view of a rice field. The camera gradually dollies in toward the window until the interior image of the corridor and the window frame completely becomes the exterior image of the rice field. All the time that the image is changing from the characters to the window, and finally to the rice field outside the building, the conversation of the main characters is heard as they move toward another place. Then the film cuts to the next scene, in a different place and time.

Figure 1: Opening sequence of *Syndromes and a Century* (2007)

The use of transitional space in this sequence is rather extreme. The long take of moving camera, and contradiction between the image that moves away from the characters to the exterior view of the rice field and the intimate sound of the characters talking, creates tension between the exterior and the interior, between what is happening now and what is coming next, and between past, present and future. With this use of the camera, the rice field is not merely a cutaway, but the transitional shot that loses its function and leaves the audience in a process of continuous change, which does not seem to be going anywhere. Far from the classic use of transitional space, in this sequence, transitional space is used not to make the narrative flow but to prolong and reveal the moment of transition, moving and changing.

By placing this radical shot at the beginning of the film, Apichatpong is preparing the audience for a different kind of storytelling, for modes of narrative disruption that will eventually open up a space of possibility in interpreting and altering the film narrative. It is also can be seen as a space of criticism that challenge the narrative authority and in the bigger picture, it can be seen as a critique of the grand narrative of Thai history and challenge authority figure and powerful institution, which is one of the significant point Apichatpong try to address in this film. I would like to identify two significant aspects of narrative disruption in this opening scene which will be discussed in this section. First aspect is the extended duration of transitional sequence shot and the second aspect is the contrast between sound and image in the scene.

For the first aspect, I would like to discuss how the extended transitional shot disrupt narrative authority. The use of transitional space in *Syndrome and a Century* leads me to think of Gilles Deleuze's concept of 'Any-Space-Whatever' in which he wrote:

> Any-space-whatever is not an abstract universal, in all times, in all places. It is a perfectly singular space, which has merely lost its homogeneity, that is, the principle of its metric relations or the connection of its own parts so that the linkages can be made in an infinite number of ways. It is a space of virtual conjunction, grasped as pure locus of the possible. What in fact manifests the instability, the heterogeneity, the absence of link of such a

> space, is a richness in potentials or singularities which are, as it were, prior conditions of all actualization, all determination. (Deleuze, 1986, p. 109)

For Deleuze (1986) this 'Any-Space-Whatever' is deserted but inhabited. It could be disused warehouses, waste ground, or cities in the course of demolition that emerged after the Second World War. For him, these spaces have changed the relationship between people and how they react to the space. They have lost their old meaning and the logical link or relation to the character has also broken down. The character is no longer an active subject which can react to the space or site in the film, and become the seer. This can also be applied to the relationship between the viewer and the film: the logical narrative of the film is disrupted and the viewer is left with the filmic image which has all its old meaning emptied out so that it becomes a space of possibility for the viewer to interpret for themselves.

The prolonged shot of the rice field we see at the end of the sequence is nearly a still image that can be linked to minimalist art that aim to deduct all the details of the art piece and leave just a form. Painters and sculptors avoid overt symbolism and emotional content, but instead call attention to the materiality of the works. This lead to some works that force the viewer to confront the arrangement and scale of the forms. Viewers also are led to experience qualities of weight, height, gravity, or even the appearance of light as a material presence. They are often faced with artworks that demand a physical as well as a visual response. By this mean, the audience is pushed away from the art piece to be conscious with themselves being in the space.

As Kim Jihoon (2010) points out of the relationship between Apichatpong's films and his installation art, 'The elongated duration of shots, which provides enhanced sensory perception of the space depicted in the films.' Further, 'The viewer's journey through the moving itinerary of the cinematic map corresponds less to appreciating the pictorial representation of spatial imaginary than to being a way of "lived" experiences produced by "a narrativized space that is intersubjective"'. The rice field in *Syndromes and a Century* is also an image that is taken out its story, nothing is really happening, just the hardly noticeable waving paddy field. The audience is left with this simple image and since the scene is not moving to anywhere, the logical narrative of the film is disrupted and the viewer is left with the filmic image which its meaning is emptied out so that it becomes a space of possibility for the viewer to interpret for themselves. This is a common nature of Apichatpong's works as he says in an interview that he likes to observe what is happening, watching people pass by, and it is the same in his films, he let the audiences observe what is going on and let them make up the narrative themselves.

Figure 2: The rice field in the opening sequence of *Sysdromes and a Century*

The extended rice field shot can also be seen in relation to Andy Warhol's *Empire*. In *Empire,* Warhol uses extreme long and slow-motion footage of the immobile Empire building to reveal and criticise the deceived continuity editing, which is a core element of classical Hollywood at the time. In *Syndrome and a Century*, Apichatpong employs a similar technique, the rice field becomes a pause in the narrative. The prolonged duration of the shot enhances sensory perception of the space depict in the film and make the viewer move away from appreciating the pictorial representation to live experiences produced by a narrativized space that is intersubjective. This can be seen as a challenge of narrative authority in conveying the audience into the storyline.

For the second aspect, I would like to discuss is how the contrast between sound and image manipulates the audience's perception of space and time. The contradiction between image and sound keep pulling the viewer backward and forward, the image on screen is the moving camera toward the rice field which supposed to change to the next scene, while the sound pulls the audience back to the characters walking away. The binary opposition between past and present, present and future is broken down and the edge between the two becomes blurred. If the film is what Apichatpong calls 'his memory about his own parents', then this sequence might suggest that this memory might be a living memory that is caught in-between past and present, the memory of the past which is looked through the perspective of the present, and the merge between the imagination and the real.

The rice field shot can be seen as his suggestion about what he is going to tell or let us observe throughout the film. The binary opposition appears throughout the film, a clear example is the way in which the film is divided into two equal parts. Both parts seem to have the same structure and they are almost symmetrical. The first is seems to represent the past and the image of rural area of Thailand as the film in set in the provincial hospital and the natural scenery, and the second is the present and urban landscape, where the story is centre in the modern hospital in Bangkok.

However, this cannot be simply seen as linear storyline, from past to present, or the contradictory image of rural and urban, tradition and modern. In fact, the mimic storyline of the two parts, with differences in details, keeps pulling the viewer back

and forward between the two parts. This makes time and space represented in the film overlapped and interweaving, the past is also in the present and the future is also in the past.

The transitional space used in this film is very much connected to the socio-political context of Thailand. For me, Apichatpong's way of making film is a blending of content and form, in most of his films, content is form and form is also content. Form is not merely the film apparatus for delivering content, but it becomes content itself. In *Syndromes and a Century,* transitional space is used in questioning grand narratives of Thai history and dominant authority and institutions in Thailand.

Syndromes and a Century: The reflection of Thailand in Transition

Though Apichatpong always says that this film is about his memory of his parents (Quadt, 2011), however, it is also about the memory of the country, Thailand. Thailand has gone through significant turning points in recent years such as the democracy movement in 1973, the communist movement and the massacre in 1976, the 'Asian Financial Crisis' in 1997, and the military coup in 2006. Throughout its history, the story of Thailand has been told as a continuous movement of serial events, which are driven by a cause and effect chain. Thailand has always been in a state of continuous change. The process of globalisation, the juxtaposition of cultural and social diversity, the fast growth in its economy, and the political crisis, have driven the city to keep transforming and mutating from its own past.

The transformation of Thailand due to the socio-political and economic forces has created a new form of the country's condition, which may have disrupted and altered the conventional relationship between binary oppositions, such as global/local, modern/traditional, urban/rural, and social relations such as bourgeoisie and working class. It is at this state of change, in the time of flux, and in the moment of transition, that the old meaning and norms have been loosened and questioned, although the new meaning has not yet become clear. This in-between condition is not a void or dysfunctional, but rather the condition that leads to the alternative kind of space, the space of possibility and creativity, which emerges from the contradiction of ideology.

Regarding the prominent works on space such as *Of Other Spaces* Michel Foucault (1997) allows me to think of the transitional space in terms of 'heterotopia', the space that Foucault proposes exists in between the opposite poles:

> *Finally, the last characteristic of heterotopias is that they have, in relation to the rest of space, a function that takes place between two opposite poles. On the one hand they perform the task of creating a space of illusion that reveals how all of real space is more illusory, all the locations within which life is fragmented. On the other, they have the function of forming another space, another real space, as perfect, meticulous and well-arranged as ours is disordered, ill-conceived and in a sketchy state (p. 335).*

This in-between condition in Thailand is clear and obvious at this very moment of the country's political crisis, when the country involves different political views, the clash of social classes, and anxiety about the consequences that these turns will lead to. In

these circumstances, there seem to be two clear opponents. The first is the so-called 'Yellow Shirts', whose movement discourse has mostly dealt with political reform, anti-corruption and the destruction of ex-Prime Minister Thaksin Shinawatra's networking, and the preservation of the royal institution. These people in this movement are mostly middle to upper-middle class and believed to represent people in the city of Bangkok. On the other hand, there are the so-called 'Red Shirts', who are commonly said to be supporters of ex-Prime Minister Thaksin and are mostly poor people from the rural part of Thailand who suffer from a centralised government that is run by a small elite comprised of the upper class of the city. They are also labelled as a group that could overthrow the royal institution. These are the main discourses from both sides that currently dominate the narrative of Thailand's political crisis.

This seems to be the conflict between binary opposition – the urban and rural, the old and the new, the left and the right wing, and especially, urban middle class and the rural poor. However, this seems to be a myth of grand narrative of 'Thailand Crisis'. The image of the 'Red Shirts' as poor, uneducated farmers is no longer appropriate. As Nidhi Aeusriwongse (2009) points out, the rural areas in Thailand have change rapidly since 1977 due to the government's economic and social plan. The sustainable agriculture that used to be the main income of people has collapsed, and the market economy and industry have taken over. Sustainable agriculture was forced to change to industrial production, some of which was successful but most of which failed. These people tend to become owners of businesses such as small grocery shops and noodle stalls, or small trading companies and remittances, undoubtedly these jobs mostly based on basic skills and labour. These people spread out from the rural area to the provincial city and some move to cities to find better opportunity. Nidhi defined this group of people as 'lower middle class', which means that even though their incomes are above the poverty line, their economic and social status is not secured. Due to the source of their income being from informal business and self-employment which are not supported by the main economic system, their economic security is very much reliant on government policy. This newly emerged lower middle class is currently the majority of Thai people, being greatly supportive of the ex-Prime Minister, Taksin Shinawatra, whose policy is said to be 'populism'. This new definition of lower middle class people or so called 'Red Shirts' supporters gives rise to the new perception on the social relations and identity of Thai people. As Duncan and Naruemon (2010) suggest: 'They were geographically and ideologically adrift between the city and the countryside, dividing their time and their aspiration between the two.' The uprising of the new lower middle class causes an uncertainty and instability to the old power who rule and control the country and cause the significant military coup in 2006, which is the year Apichatpong makes *Syndromes and a Century*.

Figure 3: *Syndromes and a Century* (2007)

Throughout the film, Apichatpong tries to portray the old power and the nation's norm which has rules and control the country. The figure of authorities and powerful institutions are presented, such as doctor, monk, statue of royal family's member, and colour represented Thai nation. However, these figures are presented as ordinary everyday life yet defiant and resisted somehow. For example, the long tracking camera from royal family's member going through the corridor to the basement of the hospital where we find doctors drinking whisky, along the hospital corridor where we can see groups of students and nurses walking in line and keep space in order, similar to military march. These sequence shots can be considered as transition from one place to another, however, with the unusual camera and composition, these mundane everyday life is highlighted and becomes problematic. The national norm, the ideal concept of nation and institutions, and authority are challenged. Apichatpong is revealing how memory can be imagined, fantasied, and constructed, as well as the ideology of the nation and institutions that dominate and influence history of Thailand.

Conclusion

Throughout the change and transitional states of Thailand, we have been made to believe that we are heading toward the better future and there is no something wrong in the society we are living in, the norm we are adhering to, and the institutions we value for. However, In *Syndrome and a century*, Apichatpong encourages audience to question the authority of the film narrative and, perhaps, to question the authority of powerful intuitions that rule and control the country. By disrupting and prolonging the state of transition Apichatpong is revealing how we are caught up in the moment of continuous change, where we are pulled back by the ideal fantasied past while hoping for the imagined bright future that is not yet to come. Apichatpong is asking us to look carefully what is really happening in front of us at the very moment, at the present time, to realize how peculiar the world we are living in and to look at the circumstances of the country in this transition period from a new perspective.

References

Aeusriwongse, Nidhi (2009) *Rakyah Sang Baan Chon chun Klang Sang Muang (Grassroot build a house, the middle class constructs a city)*. Bangkok: Matichon Publishing

Carew, Anthony (2013) "*Cinema Reincarnation: Apichatpong Weerasethakul and Thai Cinema's Radicalnew Life*" Metro Magazine: Media and Education Magazine, Issue 176, 36 - 40

Deleuze, Gilles (1986) *Cinema1: The Movement Image*. London: Continum.

Deleuze, Gilles (1989) *Cinema2: The Time Image*. London: Continum.

Dimitris Eleftheriotis & Gary Needham(2006) *Asian Cinemas: A Reader And Guide* Honolulu: University of Hawaii Press

Hubbard, Phil & Kitchin, Rob (2011) *Key Thinker on Space and Place*. London: Sage Publications Ltd.

Foucault, Michel (1999) 'Of Other Spaces: Utopias and Heterotopias' in Leach, Neil (ed) *Rethinking Architecture: A Reader in Cultural Theory*. London: Routledge, 335

Kim, Jihoon (2010) *'Between Auditorium and Gallery: Perception in Apichatpong Weerasethakul's Films and Installations'* Global Art Cinema: New Theories and Histories, Oxford: Oxford University Press

Lik-kwan, Cheung (2005) 'The "Iron Cage" Constructed by Speed and Spectacle – The World of Jia-Zhang-ke', in *All about the World of Jia Zhang-ke* (ed) Lee S.Y., Bobo, May Film Programme, Hong Kong Arts Center

Nathan Lee (2007) *Recovering Memory: The elan vital of Apichatpong Werasethakul's Syndromes and a Century*, May – June 2007, 28 – 31

Nidhi Aeusriwongse (2009) *Rakyah Sang Baan Chon Chun Klang Sang Muang (Grassroot build a house, the middle class constructs a city),* Bangkok: Matichon Publishing

Quadt, James (2011) "Living memory: James Quandt on Apichatpong Weerasethakul" Art Forum International, Volum 49, Number 7, 59

Sattayanurak, S. (2006). The Construction of Mainstream Thought on "Thainess" and the "Truth" Constructed by "Thainess". Conference on Thai Humanities II. Chiang Mai: Chiang Mai University.

Thamchumpon, Naruemon and Maccaro, Duncan (2011) 'Urbanized Villagers in the 2010 Thai Redshirt Protest: Not Just Poo Farmers?' Asian Survey, Vol.51, Number6, 1017

West-Pavlov, Russell (2009) *Space in Theory: Kristeva, Foucault, Deleuze*. Amsterdam / New York: Rodopi (Spatial Practices: An Interdisciplinary Series in Cultural History, Geography and Literature).

The Future of Online News Video – A UAE Perspective

Sabir Haque, MAHE Dubai Campus, United Arab Emirates

Abstract
Online Video is a crucial component of the new media landscape accounting for much of the web traffic to mainstream news organizations website and social media platforms. Most of the news organizations have been building resources over the past years raising their proficiency in handling video. Today they produce regular news headlines in video and provide live streaming using services such as Periscope and Facebook Live. However, legacy new publishers are facing intense competition from digital-native news publishers, as they both have the same goal: Getting more people to watch their video. The recent changes to Facebook 'newsfeed' algorithm, may worsen the fate of news publishers ahead. The study aims to understand what strategy the legacy news publishers in the UAE are employing to make compelling, shareable video content. The research involves interviewing Journalists and senior editors from the news organization in Dubai: Gulf News to examine their approach towards online news video. Analysis of the news organization performances with video news stories will help understand what the future holds for a news organization as they adapt to the new medium of storytelling including apps, going beyond newsletter, podcasts and aggregation platforms.

Keywords: Journalism, Online News Video, Social Media, Newsfeed

iafor

The International Academic Forum
www.iafor.org

Introduction

It's an exciting time for news video consumers online. At one end are the startups such as BuzzFeed, Mashable, NowThis, Upworthy and numerous few bursting into the online and social media landscape in less than a decade. On the other end, are the legacy news media organization led globally by The New York Times, The Washington Post and Network News Organization. Locally every country with a decent Internet Penetration will offer its digital readers the choice of engaging with news video produced by both ends of the spectrum. Internet Video consumption has been on the rise evident from the study by (Purcell, 2010) which estimates over 70% of all internet users watch or download online videos and 14% of them post videos themselves. The long-lasting effects of such a phenomenon were starkly evident during the Arab Spring as the success of citizen videographers bought together citizens for anti-government protests shaking the very foundation of long-standing regimes. Legacy News organization tided over the first wave of disruption in the form of news websites are now navigating through the second wave of disruption characterized by the rise of social media and video-enabled Internet (Pablo J. Boczkowski, 2004; Domingo, 2008; Kalogeropoulos, Cherubini, & Newman, 2016; Meeker & Wu, 2017).

News Organization today are increasingly affected by the interest exhibited by social media platforms such as Facebook on the perceived demand for videos and the higher advertising rates associated with it (DeVito, 2017; Kleis Nielsen & Ganter, 2018). Video Sharing site YouTube has influenced news organization's attitude towards online video while Facebook has clearly outlined the importance of video content on its NewsFeed (Plantin, Lagoze, Edwards, & Sandvig, 2018). Thus, news video today represents the intersection between editorial opportunities and higher demand for video even though the challenge is the cost of producing good video content (Zillman, 2016). Facebook, Twitter, Instagram and Snapchat places the video at the heart of their strategies for growth (Girod, Ericsson, Resnik, & Färber, 2002).

The pressure of the digital convergence represented by digital and multimedia journalism afflicts both newspaper and television news organization as audience for both are dwindling. Moreover, the long-standing differences in the workplace model for both journalistic sub-groups takes an interesting turn as they both intersect when producing video stories. (Mary A Bock, 2012) outlines the difference between the Newspaper and Television Journalist nature of video narratives:

> *Newspaper journalists are taking advantage of their temporal freedom on the web to create longer, more mimetic video stories that let the images and subjects reveal themselves. Television journalists, still slaves to the clock, continue to use the diegetic form, using direct and declarative language to tell the audience what is unfolding before it. (p.12)*

For the consumers of online news video, the information acquired is referred to as "getting there" and "being there." Reading an online news story is considered as "getting there," and watching an accompanying video is considered "being there."(Wise, Bolls, & Schaefer, 2008). In convergence journalism, attached video to a written piece will bring the readers closer to the story and due to its 'shareability'(Harcup & O'neill, 2016) which denotes the likelihood of that story

being shared on social media platforms brings us into the discussion of the new means of news delivery and consumption.

Social Media platforms and news publishers are more enmeshed than ever before. Pre-dominance of social media witnessed different media competing for news delivery, but nowadays news produced in one medium would get distributed and shared across mediums. It's a common practice today as a video clip delivered by television broadcasters will be available on its podcast station, website and its numerous social media platforms. Digital technology drives the convergence of various media forms (Friedberg, 2002).

Since Facebook Live became widely available in 2016, news organization have been experimenting with the social media network live stream option to draw audiences to their Facebook page. Since the Facebook algorithm gives more emphasis to live streaming, it's an opportunity for news organizations to bring in the broader audience – which is another incentive for publishers to maximize their reach. Social Media platform offering live streaming option is very alluring since it requires only a smartphone with internet capability and the app (Lasorsa, Lewis, & Holton, 2012). What used to be a complex technical feat, requiring a broadcast camera, satellite uplink is today reduced to just tapping an app and going live. The result is a brand-new world of video broadcast that challenges the visual narrative of eyewitness accounts within and outside the domain of journalism. Once passive witnesses can now become active witnesses providing journalist to amplify an event and reach out to live audiences (Zelizer, 2007). Mobile technology has transformed journalistic work sparking a new mode of newsgathering where a journalist can record and deliver stories from the field instantaneously (Jeske, Briggs, & Coventry, 2016). Visual can increase engagement which is often the primary objective of news publishers. Facebook says live videos generate ten times more comment than regular ones. News publishers are progressively pushing live videos to their subscribers. Audience led form of journalism is by no means a new phenomenon anymore, but posting live videos on social media platform has made one-touch publishing a regular feature of the contemporary media environment. It creates a narrative string of live documentation, and due to its social circulation, the issue is picked up by a news organization, which in turn leads to further social conversation. Live Video is driving news creating a cycle of social media videos leading to news publisher's media coverage of the event or issue generating heightened public awareness (Tang, Venolia, & Inkpen, 2016). Facebook has spent more than 50 million dollars in 2016 paying publishers and celebrities to create a LIVE video on the social network. These deals make sense for TV studio and movie houses which already make long-form videos for TV, but it's unclear if digital publishers will take the bait. Such moves by social media platform raise the question on behalf of news publishers if they have enough staff to create live videos and how much they are ready to scale such efforts (Kalogeropoulos & Nielsen, 2018).

The question of ethics plagues the social media network like Facebook, Google and Twitter has faced the ire of regulatory bodies on 'Fake News' and online privacy. Social Media Platforms do not adhere to the ethics considered sacrosanct by Journalist. Numerous ethical lapses were exposed in 2107-18. Expecting the regular Facebook user as they go live do not see themselves as journalists nor should they be supposed to be. Such unbridled view of the world begs us to become voyeurs. As

live streaming videos enhance our experience of the world, they also tend to trade in the ugly and profane.

Although Facebook as repeatedly clarified how it perceived its role in the news creation process and denied its position as a media company. It's embarking on various journalism projects as critics suggest such moves as cynical efforts on damage control.

It's imperative to understand how online news video has: 1) Redefined Legacy News Publishers approach towards video content creation. 2) Enabling the production, distribution of video content freed up by affordable hardware and connectivity. 3) Strengthening online and social media advertising revenue in an otherwise challenging business environment. 4) Journalistic consideration as the intersection of newspaper and television storytelling creates new challenges for convergence reporting.

Literature Review

The study of the digitization of news and its implications for journalist and the business of news creation in the 1980s and 1990s mostly considered news production and distribution practices. The changing nature of the newsroom due to its digital editions was documented by (P. J. Boczkowski, 2002) while (Domingo, Quandt, Heinonnen, Singer, & Vujnovic, 2008) investigated into the evolving journalistic culture. From the initial protectionism of the print version of the newspaper to the 'fear-driven' changes to the newsroom, the publishers engaged with the digital media and negotiated its interface with social media. As online media made way for social media, smart devices dominated by the platform such as Facebook and Google took up a large share of advertising and attention. Studies of (Deuze, 2004; Deuze, Bruns, & Neuberger, 2007; Maxwell & Miller, 2011; Nguyen, 2008) provided the grounds of adaptation seen across legacy media publishers and evolution of journalistic values on social media platforms. (Bock, 2011; Mary Angela Bock, 2012) investigates the work practices of video journalist and how they operate for both broadcasters and websites. The way news organizations started producing video content and newsroom grappled with the task of uploading videos online, and its various challenges are well documented. While the difficulties of identifying news stories and letting its consumers also influence the decision-making process provided the continuing changes within the digital context of the media discourse (Doyle, 2015; Schifferes et al., 2014). The 'one-man band' band of multimedia journalist as termed by (Bock, 2011) faces much resistance in the newsroom as the solo journalist would handle multiple job roles juggling various responsibilities for multi-platform submission.

News Video and the its access pattern was analyzed by (Acharya, Smith, & Parnes, 1999) when its reception was not widely accepted as today. They observed cyclic access pattern as video watching activity differs between weekends and weekdays. News Video was traditionally within the domain of Television news, with its emphasis on real-time programming, dramatic presentation with reporters on the ground. It contrasted with the textual class of television journalists (Hallin & Gitlin, 1994; McManus, 1994; Singer, 2004) as the adoption of video technology in the print news organization activates tension to the professional identity of a newspaper

journalist. The hiring of videographers in the legacy news organization is a regular feature, and the demand for a variety of skills associated with convergence journalism is observed (Hoffman, 2013; Pincus, Wojcieszak, & Boomgarden, 2017). Convergence is observed when a journalist can move freely between print, television, print and internet outlets and can fulfill the requirement of the complex media environment. The concept of convergence is a precursor to the various assumptions made on the future of journalism industry(Klinenberg, 2005). The term used for the unification of the various news making process into one unit: "convergence-continuum." It's also included the new form of distribution of news which provides marketing, sales, and cross-promotion (Deuze, 2004).

Facebook's algorithm has come under much criticism for the lack of transparency. Video get priority over other forms of media, and it's been well documented as part of Facebook's admission (Kant & Xu, 2016). News publishers are forced to change their social media strategy as it gets constantly shaped by the platform companies (Kleis Nielsen & Ganter, 2018). The focus on video by news publishers is driven by the fact that over the years, there has been a significant increase in the consumption of online videos. Video on Demand services is threatening the traditional domain of Network Television. The success of Netflix at the cost of conventional TV Network is an excellent example of how video-on-demand services and video sharing websites will dominate the future (Allen, Feils, & Disbrow, 2014). None of the video-on-demand or social media platfor focuses on news content. Most of the growth in the online videos are limited to third-party social media platforms. As per (Kalogeropoulos et al., 2016) study, a majority of the consumers still prefer text over video. Be it video or writing; the news publishers need to maintain a strong presence on social media, as it is increasingly the place where they can distribute content and engage with their readers. Based on the discussion on news consumption so far, we ask:

RQ1: Do the online readers prefer video over text when it comes to news consumption on social media platforms?

RQ2: Use of the news portal and social media platform to deal with Breaking News Situations.

RQ3: What is the investment on workforce and resources in the news video production and how is it energizing the digital advertising for the news publisher

RQ4: How has Facebook Live or similar services helped to increase the engagement with readers? Has it redefined their role and function of their journalist?

RQ5: What are the future strategies to deal with augmented reality and 360-degree immersive video?

Methodology

To understand the way news video became a part of legacy news organizations in the UAE, Gulf News is naturally the first choice for being the most widely circulated and most widely followed news portal in the UAE. The selection of the team members from Gulf News was based on a detailed discussion with senior editors of the news

outlet. Based on their recommendations, the team involved with the news video creation process and social media curation were contacted for an in-depth interview. The interviewing process is believed to be the most effective as established by (Lindlof & Taylor, 2002) where a journalist is good subjects for an in-depth interview, the study conducted eight in-depth interviews with new video producers, editors, social media managers and journalists who closely work with the social media team. Two of the journalist use to work with Gulf News/Khaleej Times and now work with digital-only news outlets operating from Dubai. The author's initial goal was to interview 15 to 20 news personnel from Gulf News and Khaleej Times put together. The number is typical for this type of qualitative research as evident from previous studies. (Besley & McComas, 2007; Besley & Roberts, 2010). After five weeks of pursuit for approval from Khaleej Times, and numerous mail request, the permission from the Managing Editor, didn't come by. The interviews of senior editors in the study are limited to Gulf News alone.

The interviews began with semi-structured questions relating to opportunities and challenges of the news production process, specific incidents of Breaking news and how the staff dealt with the situations; questions on investment and advertising revenue was only discussed with senior editors; specific questions on video technology was aimed at new video producers only; while reporters were quizzed on the newsroom structure and practices on ground.

The interviews were conducted by telephone between August 2018 and October 2018 by the author. Each conversation began with an introduction and relevance of the study for journalist and video producers on the ground. Next, the author proceeded with the semi-structured questions, which was shared with the participants beforehand, followed by a probing question leading to an in-depth discussion on the studies primary objectives. Each interview ranged between 30 to 45 minutes. The Question development was based on the literature review and was modified for a UAE perspective relating to the news routines of journalists.

The audio recording of the interview was transcribed. The transcription removed all personal identifiers, and the questions were used for the codebook development. One interview text was used to assign codes to a section initially, modifying and adding codes as the process went on. The process got completed with two additional interviews from each group (editors/reporters/video producers) before finalizing the codebook. Relations were identified between the codes and emerging themes revealing the similarities and differences in the data (Tanner, Forde, Besley, & Weir, 2012).

Findings And Discussions

It's imperative for a news organization to achieve "economics of multiformity," as (Doyle, 2002) explains the cross-media expansion so that the same content can be shared through a "common distribution infrastructure." It will enable organizational and technical amalgamation of the newsroom where a multi-skilled journalist can help expand the newsroom capabilities for new media technologies. A convergence news editor talked about the massive operation in 2007-08 when the entire Gulf Newsprint and digital operations came under one roof.

We pushed digital first. So, from web first, we pushed digital first. We brought in obviously web stories that went straight online, and we brought in videos. So, there was that significant addition. Moreover, then we were among, and I think we would probably be safe to say, we had the first readers desk. We did reader journalism. So, our readers were like our journalist. A fire broke, or there was an incident, they would send us pictures, they would send us tip-offs.

During Media Convergence, Video Journalism is a natural outgrowth; it is seen to be product and manifestation of technology, organization, and presentation. We have seen newspapers and radio stations publishing videos on their websites. Videojournalist were involved in the newsgathering process. These types of solo journalism were also prevalent in the TV market as well (Potter, Matsa, & Mitchell, 2013). The video producer we interviewed from Gulf News broke down the entire production workflow they follow. A majority of the videos they do supplement the material collected by the journalist on the ground. As the journalist is asking the questions to the interviewee, the video producer will film the interview and then edit it for a specific video story. We have come a long way from the point of view where online journalism was considered as a medium where already produced content is re-aired (Thornton & Keith, 2009). The narrative used for news videos online is a fresh product of original content for the web. The video producer states that Gulf News has aggressively invested in online news videos. These early forays into digital video certainly place the entire social media team at an advantage, as their technical capability increases opening them up for more experimentation such as Live TV.

A Senior Editor in the social media team of Gulf News describes how they wanted to go beyond their regular news bulletin:

And then along the way, we also saw how consumption was changing, so we introduced the Facebook live news broadcast. Earlier we used to do the same kind of show, but it was related to a specific story only. It would be a big story, breaking story that is happening,
the story will explain what is happening. However, now along with that what we've done is we've started to do daily broadcast, based on the news selection of the day.

On the primary research question of online audience preferring 'text over the video'; the video producer believes that live broadcast capability enhanced their engagement and enabled them to give real-time breaking news. The video producer further discussed which videos are most widely viewed in the UAE:

In terms of what the demand from the consumer would be, we find that the most relevant and sort of viewed videos tend to be things that focus on local stories that will apply to people directly. It could be something as sort of as innocuous as how much its rained today to specific government policy changes in the UAE. So, local stories tend to be the stuff that people want to see more, and in the video medium, we can manage to explain that with visuals which help a lot.

The turnaround time for covering breaking news is remarkable. A senior editor provided data which points to the fact that 80 percent of their traffic to the website comes from users logged in via their mobile phones. Their top stories featured in the homepage of Gulf News website does exceptionally well. A story which may not do well in the website will do well in the social media channels. It will do better on Facebook or YouTube. Although YouTube videos are regarded to be a very unpredictable platform, it will do exceptionally well or poorly, and it depends on the story. Local Stories are the most viewed. Second, is the news on celebrity which is part of their tabloid section.

'Disaggregation' is the result of the rise of social media platform. To put it squarely, it is the process placing various topics such as economics, to sport, to politics, fashion, entertainment, arts, and even classified advertising as a niche segment rather than under a collective one.

The most remarkable thing about social media, as the social media editor believes from Gulf News is the way Journalism has the power to unite across the platforms. Moreover, how a story in the Print Editions gets a life of its own in the social media platforms. As compared to just the print editions, the effectiveness of its social media platform in doing something actionable is remarkable. She shares an incident which happened two years ago to illustrate:

> *We had a print story, about a man losing his son near the Mushrif Park during the New York Celebration. He called a print Journalist with Gulf news who filed a story immediately the next day. The story was shared on social media as well. One of the Gulf News readers, who was taking a metro, saw a boy sitting on a bench near the metro station. He left a message on Gulf News social media pages. The commuter mentioned, he will return to tend to the boy but had to first go to his office and return after informing his supervisors. The Gulf News team asked the commuter to take a picture of the boy to ensure that the lead was authentic. The reporter then spoke to the Father and after confirmation, asked people on social media who were around the metro station to help the boy out. You would not believe the amount of many people who went out there, looked for him, actually got him food and spent time in his company so that he would wait. We managed actually to reunite him with his son. To me, that was the power of journalism.*

Just like the connectivity with people, social media has also upended the way advertisers spend on print publications. Publications here in the UAE can't ignore these trend. The market fragmentation has driven the traditional advertisers from print towards online(Blom, Morgan, Zube, & Bowe, 2014). After speaking to reporters who has worked with both Khaleej Times and Gulf News over the last decade, they confirmed that both the publication took on Digital Advertising many years ago and had been slowly harnessing its capability as today its evident how the entire action is gradually moving from print to social media in terms of its advertising revenue. The video producers of Gulf News was enquired about monetizing videos on social media:

Yes, we do, we try to monetize all content on social media except certain sensitive subjects we publish. This has been continuing for over four to five years now. As compared to Google, Facebook monetization works; differently, I would say less efficiently at the moment. However, it's been working out great for us since the time we entered this space of advertising.

News Organization has been wary of Facebook news algorithm as it would influence the way most Facebook users see the news. The publisher must grapple with the uncertainty surrounded due to non-transparency from Facebook on the algorithm it employs. However, Gulf News Social Media Team is confident on how they handled this recent transition. Also, it clarified on how stories are filed by reporters across the platforms and its print editions. Gulf News Social Media Editor explains:

We do a Facebook live coverage of an event like the recently organized Asia Cup, which is done in tandem with the website. Some reporters are also filing video clips and photographs. Along with that, he or she is also filing for Facebook, which we then use to direct traffic back to the website. So, it's all part of a complete digital package. Thus, the feeds are sustaining pretty well and, when the algorithm shifted in Facebook we did see a dip, but now we are bringing it back up because of the things that we are doing, primarily engaging. If the content is engaging, you manage to go back up on the algorithm. Also, it's all organic, it's not paid for, which I think is necessary because we can only spend and boost so much. Unless it is organic, you are not going to be able to stay.

Both Gulf News and Khaleej Times broadcast live news bulletin on their Facebook Page, and during significant event coverage, reporters of both the publication upload short reporter bytes giving an update on the event. Based on their observation of the change in consumption pattern of its readers online, Gulf News introduced the daily Facebook Live News Bulletin.

Based on the interviews with editor, reporters and video producer, it's evident that news publishers in the UAE seem to be highly effective in scrutinizing their operations and the transition from print editions to online including social media has been successful. The implementation of technological changes in the newsroom and their interface with video technology has maintained the journalism's occupation ideologies for each form of media. As the industry stares at the third round of disruption through augmented reality, virtual reality and artificial intelligence, a senior editor from Gulf News is hopeful of the future, '...*as it changes, we will be there, as technology changes and technology advances, we will adopt and embrace, the technology of the day…"*

The same technological developments have given birth to alternative digital-only news publishers in the UAE such as Emirates 24x7 and Arabian Business. Gulf News and Khaleej Times need to ensure are that they understand the demands of the millennials, as they embrace a news video which is creating its unique narrative forms taking a break from the news formats of Broadcast media. As (Deuze & Bardoel, 2001) predicted on how implementation of innovative tools will change journalism forever. Since the move towards the production of the online video is pushed actively by social media platforms, the news publishers have adopted a far

more active approach to online video. If the leading mainstream news organization in the UAE is building their infrastructure and workforce to deal with this change and pursuing these new opportunities until it becomes mainstream. We can bet on what we see as a promising but an uncertain future when it comes to news video online.

References

Acharya, S., Smith, B. C., & Parnes, P. (1999). *Characterizing user access to videos on the world wide web.* Paper presented at the Multimedia Computing and Networking 2000.

Allen, G., Feils, D., & Disbrow, H. (2014). The rise and fall of Netflix: what happened and where will it go from here? *Journal of the International Academy for Case Studies, 20*(1), 135.

Besley, J. C., & McComas, K. A. (2007). Reporting on fairness in civic life. *Journalism Practice, 1*(3), 339-355. doi:10.1080/17512780701505028

Besley, J. C., & Roberts, M. C. (2010). Qualitative interviews with journalists about deliberative public engagement. *Journalism Practice, 4*(1), 66-81. doi:10.1080/17512780903172031

Blom, R., Morgan, J. S., Zube, P., & Bowe, B. J. (2014). Connecting real and virtual neighbors: The interplay between physical space, civic journalism, and online community. In *Digital Arts and Entertainment: Concepts, Methodologies, Tools, and Applications* (pp. 824- 838): IGI Global.

Bock, M. A. (2011). Citizen video journalists and authority in narrative: Reviving the role of the witness. *Journalism, 13*(5), 639-653. doi:10.1177/1464884911421703

Bock, M. A. (2012). Newspaper journalism and video: Motion, sound, and new narratives. *New media & society, 14*(4), 600-616.

Bock, M. A. (2012). *Video journalism: Beyond the one-man band*: Peter Lang New York.

Boczkowski, P. J. (2002). The development and use of online newspapers: What research tells us and what we might want to know. *The handbook of new media pp*, 270-286

SRC - GoogleScholar.

Boczkowski, P. J. (2004). The processes of adopting multimedia and interactivity in three online newsrooms. *Journal of communication, 54*(2), 197-213.

Deuze, M. (2004). What is multimedia journalism? *Journalism studies, 5*(2), 139-152.

Deuze, M., & Bardoel, J. (2001). Network journalism: converging competences of media professionals and professionalism.

Deuze, M., Bruns, A., & Neuberger, C. (2007). Preparing for an age of participatory news. *Journalism practice, 1*(3), 322-338.

DeVito, M. A. (2017). From editors to algorithms: A values-based approach to understanding story selection in the Facebook news feed. *Digital Journalism, 5*(6), 753-773.

Domingo, D. (2008). Interactivity in the daily routines of online newsrooms: Dealing with an uncomfortable myth. *Journal of Computer Mediated Communication, 13*(3 SRC - GoogleScholar), 680-704.

Domingo, D., Quandt, T., Heinonnen, A., Singer, S., & Vujnovic, M. (2008). Participatory journalism practices in the media and beyond: An international comparative study of initiatives in online journalism. *Journalism practice*, 326-342.

Doyle, G. (2002). *Media ownership: The economics and politics of convergence and concentration in the UK and European media*: Sage.

Doyle, G. (2015). Multi-platform media: How newspapers are adapting to the digital era. In *The Routledge Companion to the Cultural Industries* (pp. 125-135): Routledge.

Friedberg, A. L. (2002). South-west Asia after the Taliban. *Survival, 44*(1), 51-68. doi:10.1080/00396330212331343232

Girod, B., Ericsson, S., Resnik, Y. A., & Färber, N. (2002). Method and apparatus for providing scalable pre-compressed digital video with reduced quantization based artifacts. In: Google Patents.

Hallin, D. C., & Gitlin, T. (1994). The Gulf War as popular culture and television drama. *Taken by storm: The media, public opinion, and US foreign policy in the Gulf War*, 149-163.

Harcup, T., & O'neill, D. (2016). What is news? *Journalism Studies*. Hoffman, S. (2013). *Updating the Journalist'S Toolbox: an Analysis of the Multimedia Skills That Journalism Graduates Need and Employers Want in Today'S Converged Newsroom.* Oklahoma State University,

Jeske, D., Briggs, P., & Coventry, L. (2016). Exploring the relationship between impulsivity and decision-making on mobile devices. *Personal Ubiquitous Comput., 20*(4), 545-557. doi:10.1007/s00779-016-0938-4

Kalogeropoulos, A., Cherubini, F., & Newman, N. (2016). The future of online news video. Kalogeropoulos, A., & Nielsen, R. K. (2018). Investing in Online Video News. *Journalism Studies, 19*(15), 2207-2224. doi:10.1080/1461670X.2017.1331709

Kant, V., & Xu, J. (2016). News Feed FYI: Taking into Account Live Video When Ranking Feed. *Facebook Newsroom, 12*.

Kleis Nielsen, R., & Ganter, S. A. (2018). Dealing with digital intermediaries: A case study of the relations between publishers and platforms. *New Media & Society, 20*(4), 1600-1617.

Klinenberg, E. (2005). Convergence: News production in a digital age. *The Annals of the American Academy of Political and Social Science, 597*(1), 48-64.

Lasorsa, D. L., Lewis, S. C., & Holton, A. E. (2012). Normalizing Twitter: Journalism practice in an emerging communication space. *Journalism studies, 13*(1), 19-36.

Lindlof, T., & Taylor, B. (2002). Asking, listening, and telling. *Qualitative communication research methods*, 170-208.

Maxwell, R., & Miller, T. (2011). Old, new and middle-aged media convergence. *Cultural Studies, 25*(4-5), 585-603. doi:10.1080/09502386.2011.600550

McManus, J. H. (1994). *Market-driven journalism: Let the citizen beware?* : Sage Publications. Meeker, M., & Wu, L. (2017). *Internet trends 2017.* Paper presented at the Code Conference, Preso da: http://www.kpcb. com/internet-trends.

Nguyen, A. (2008). Facing "the fabulous monster". *Journalism Studies, 9*(1), 91-104. doi:10.1080/14616700701768147

Pincus, H., Wojcieszak, M., & Boomgarden, H. (2017). Do multimedia matter? Cognitive and affective effects of embedded multimedia journalism. *Journalism & Mass Communication Quarterly, 94*(3), 747-771.

Plantin, J.-C., Lagoze, C., Edwards, P. N., & Sandvig, C. (2018). Infrastructure studies meet platform studies in the age of Google and Facebook. *New Media & Society, 20*(1), 293- 310.

Potter, D., Matsa, K.-E., & Mitchell, A. (2013). Local TV: Audience declines as revenue bounces back. *The State of the News Media, 2013*.

Purcell, K. (2010). *The state of online video*: Pew Internet & American Life Project Washington, DC.

Schifferes, S., Newman, N., Thurman, N., Corney, D., Göker, A., & Martin, C. (2014).Identifying and Verifying News through Social Media. *Digital Journalism, 2*(3), 406- 418. doi:10.1080/21670811.2014.892747

Singer, J. B. (2004). Strange Bedfellows? The Diffusion of Convergence in Four News.*Journalism Studies p* 3-18.

Tang, J. C., Venolia, G., & Inkpen, K. M. (2016). *Meerkat and Periscope: I Stream, You Stream, Apps Stream for Live Streams*. Paper presented at the Proceedings of the 2016 CHI Conference on Human Factors in Computing Systems, San Jose, California, USA.

Tanner, A., Forde, K. R., Besley, J. C., & Weir, T. (2012). Broadcast Journalism Education and the Capstone Experience. *Journalism & Mass Communication Educator, 67*(3), 219-233. doi:10.1177/1077695812444097

Thornton, L.-J., & Keith, S. M. (2009). From Convergence to Webvergence: Tracking the Evolution of Broadcast-Print Partnerships through the Lens of Change Theory.*Journalism & Mass Communication Quarterly, 86*(2), 257-276. doi:10.1177/107769900908600201

Wise, K., Bolls, P. D., & Schaefer, S. R. (2008). Choosing and reading online news: How available choice affects cognitive processing. *Journal of Broadcasting & Electronic Media, 52*(1), 69-85.

Zelizer, B. (2007). On "Having Been There": "Eyewitnessing" as a Journalistic Key Word.*Critical Studies in Media Communication, 24*(5), 408-428. doi:10.1080/07393180701694614

Zillman, C. (2016). Facebook is now more valuable than Exxon. In: Fortune.

Contact email: sabir@manipaldubai.com

Promotion and Communication Strategies for Knowledge Products

Yati Suryati, Indonesian Institute of Sciences, Indonesia

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

Abstract

This study aims at identifying strategies applied by Center for Scientific Documentation and Information, Indonesian Institute of Sciences (PDII LIPI) in promoting its knowledge products. The research use eight elements of promotional and communication strategies namely identifying the targeted audience, determining the communication objectives, designing the messages, selecting the channels, budgeting, deciding promotional tools, measuring the results, managing and coordinating the integrated marketing communications. This is a single case study using in-depth interviews and references desk to collect data. Informants are selected using a purposive sampling method. Then the data is analyzed using coding techniques consisting of three stages namely open, axial, and selective coding. Result shows that the strategies applied fulfill the seven of eight promotional and communication strategies elements. The element that has not been fulfilled is on measuring the promotional results. Cost budgeting is one element, which also requires being optimized more. It would be better if the institution uses objective and task method to clearly define the specific objectives and determine the required tasks to perform in achieving those objectives as well as to estimate costs in performing those tasks. By implementing these methods, it is expected that the short-term and long-term goals may be clearly defined that the goals of the promotional activities may be achieved better. In addition, the team formation focusing on the promotional activities may also become a consideration for the effectively and efficiently integrated marketing and promotional communication.

Keywords: Knowledge Product, Communication Strategy, Promotion Strategy

iafor

The International Academic Forum
www.iafor.org

Introduction

Knowledge dissemination is crucial for progress in a specific discipline. At the simplest level, dissemination is best described as the delivery and receipt of a message, the engagement of an individual in a process, or the transfer of a process or product. Dissemination serves three broadly different purposes: awareness, understanding, and action. Indeed, effective dissemination of a knowledge product will most likely require that it satisfies all three in turn: utilization is the goal (Serrat, 2017)

The production of knowledge, much of which represents invaluable intellectual capital, lies at the heart of modern organizations. However, the value of any knowledge product hangs on its effective dissemination to present and future audiences: without outreach the efforts of knowledge workers are wasted. For this reason, dissemination is a core responsibility of any organization tasked with generating and sharing knowledge products, especially of new kinds of unique (and uniquely valuable) content that are as usable and accessible as possible. Dissemination of knowledge is just as important as its production (Serrat, 2017).

Fiske and Hartley in Kotler (2000) consider general factors which affect the effectiveness of communication, namely:

1. The greater the monopoly of the source of communication to the recipient, the more likely the recipient will receive the influence or message delivered.
2. The biggest influence of communication is when the message delivered is in accordance with the opinion, trust, and character of the recipient.
3. Communication can cause very effective changes to unknown problems, are considered mild and not core problems, which are not located at the center of the recipient's value system.
4. Communication will tend to be more effective if the source is believed to have expertise, high status, objective or preferred. but the main thing is that the source has power and between the source and its power can be considered identical.
5. The social context of the group, or reference group, will be the place for communication to take place and influence whether communication will be accepted or rejected.

Center for Scientific Documentation and Information as one of repository of research information. They produce the knowledge product and provide the scientific information to society. They have several poduct knowledge like Indonesian Scientific Journal Database (ISJD) which enable people to access those scientific journals in facilitating the users to improve the quality of their researches. On ISJD page, the users may sign up to become the member that they can easily access hundred thousands of articles from thousands of journals available. In addition, PDII LIPI also provides spaces for those people requiring scientific information in the form of books, research reports, theses, dissertations and hardcopies of scientific journal articles. To meet the user's demands to easily access information through internet, PDII also provides one information system called Library and Archive System (LARAS). ISJD recently contains approximately 299,426 journal articles derived from 7,526 scientific journals. Meanwhile, LARAS contains approximately 75,916

scientific papers derived from proceedings of scientific conferences, 77,426 research reports, 88,034 books, 32,896 theses/dissertations, and 6,859 patents. In August 2015, PDII LIPI has launched Neo ISJD, as it latest ISJD version. Through this latest version, the users may register themselves as the members and may directly download the articles for free. Besides, Indonesia have 5.913.252 student in university, 257.606 lecturers,and 9.308 researcher who needs that knowledge product. This number is a very large captive market and may be considered as potential users for ISJD, LARAS, and other scientific information services provided by PDII LIPI. This research objectives at analyzing and evaluating the promotion and communication strategies used by PDII LIPI to promote its product knowledge that people may optimally utilize.

Literature Review

According to Kotler & Keller (2012) and Belch & Belch (2015) the communication development in a promotional activity is a process starting from determining the targets and communication goals, designing the messages, choosing the communication channels, determining the budgets and promotional distributions, measuring promotional results, as well as managing and coordinating the integrated marketing communication.

1. Identifying The Targets
   There are several steps made to determine the segment as stated by Kotler (2000) that segmentation process may be started by conducting a survey to determine consumers' motivation, attitudes, and behaviors. The results of the survey are then analyzed to obtain the number of segments, while the last step is making the formed segment profiling based on attitudes, behaviors, demographic, psychographic, and media patterns. The segments may be subsequently named in accordance with the dominated characters consisting of four main variables covering the geography, demography, psychography, and behavior to form the segmentation (Belch & Belch, 2015).

2. Determining Communication Goals
   The goals are determined based on what responses are expected by the organization on the identified targets. The targeted audience commonly give cognitive, affective, or psychomotoric responses. It means that organization as the communicator intends to include understanding or persuade the targeted goals to change the attitudes or encourage targets to make actions. John R. Rossiter and Larry Percy in Kotler & Keller (2012) classify the communication purposes into four: (1) to encourage people to own a product category (Category Need); (2) to create people's brand awareness; (3) to support people's positive attitudes on a product and influence their intention (brand attitude and intention); (4) to facilitate people's purchases (brand purchase intention).

3. Designing The Messages
   The communicators should be able to design effective messages. When formulating the messages, there are four aspects to consider: the message content (what to say), structure (how to say it logically), format (how to symbolically say it), and source (who should say it). In addition, message effectiveness depends on the message content and structure. According to Carl I Hovland on Kotler &

Keller (2012) there are three commonly used message structures: (1) one sided presentation in which communicators deliver various advantages of the product, (2) a two-sided argument in which the message is presented by showing the product's weaknesses and strengths, (3) the presentation order which is the message structure presentation emphasizes on reinforcement of certain dominating parts. In addition to message structure, the communicators should also develop a powerful message format. However, the message source credibility is the main aspect to consider. There are three factors underlying the message source credibility: (1) expertise, (2) trustworthiness or feasibility to be trusted, and (3) likeability or the ability to be liked. Of the three factors mentioned above, the last factor is the most important one and has the highest ranking in selecting the message source.

4. Choosing The Communication Channels
   It takes various communication channels to use in various communication contexts. There are two types of communication channels: personal and nonpersonal or mass communication channels. Personal communication channels are frequently considered as more effective than the other ones. However, nonpersonal channels may become the main entrance to encourage personal communication.

5. Determining The Budgets
   This is the most crucial one in decision making for an organization to determine how much funding may be spent for promotion. Kotler (2000) states that there are four main methods used to develop the promotional budgets: (1) affordable method, in this case, the organization sets the promotional budget based on its ability; (2) sales percentage method; (3) competitive parity method; and (4) objective and task method.

6. Promotional Tools Distributions
   Belch & Belch (2015) state that marketing distribution consists of advertising, personal selling, direct marketing, public relation/ publicity, sales promotion, as well as internet/interactive media and supports. Advertising may be used to create long-term image and efficiently reach a wide range of targets which are geographically spread out. Unlike advertising, personal selling involves direct contact between communicators and communicants through either face to face or other communication forms. In addition to personal selling, an organization may directly communicate with their targets through direct marketing to generate responses or transactions. Some major direct marketing devices cover telemarketing, direct mail, and database management. Direct marketing has some characteristics, such as nonpublic, adjustable, the newest one as messages may be fast and interactively delivered. Each medium used in direct marketing has certain functions. Meanwhile, public relation or publicity refers to non-personal communication on organization, product, service or idea which does not require direct payments or are made in the forms of sponsorship. Publicity is generally in the forms of news, editorials, or announcements regarding to an organization, product or service made. Unlike publicity, public relation has a broader goal that is building and maintaining the organization's positive image on the views of those people who become its target. However, public relation also uses publicity in its activities and other devices, such as special publications, participations in

community events, special sponsorship events, and others to improve the organization's image. Public relation and publicity have special appeal as their characteristics have high credibility, capability to gain the previous targets, and dramatization. The other marketing distribution type is interactive medium which recently allows information to mutually flow that users may modify the real-time information forms and contents. The interactive media which have the greatest impact on promotional and marketing activities is Internet especially through the component of websites. One most effective old promotional distribution is printed material. This printed material option includes brochures, newsletters, booklets, flyers, calendars, bumper stickers, and catalogs which provide more spaces and opportunities to present more detailed information about the promoted products or services.

7. Measuring The Results
   Various methods may be utilized to measure the promotional results, such as intercept surveys, focus group discussions, theater tests, and tracking studies. In this case, communicators should be able to collect behavioral levels from the targeted responses, such as the levels of interest up to utilization or purchase intensity.

8. Managing And Coordinating The Integrated Marketing Communications
   the integrated marketing communication is one marketing communication planning concept considering the added value of a comprehensive plan which evaluates the strategic roles of various communication disciplines. The integrated marketing communication may improve the organization in reaching the right targets, at the right time and the right place.

Methodology

This study uses descriptive studies because they want to describe implementation of promotion communication strategies carried out by PDII LIPI. so PDII LIPI's knowledge product can be accessed and used by the wider community.

The design of this study uses a case study research design. According to Neuman (2014) case study research is a study in the form of a more in-depth investigation of various kinds of information about one or a small set of cases, focusing on various details in each case and its context. According to the development model, this case study uses a single level analysis case study with a single problem, which is how the implementation of the marketing and promotional communication strategies carried out by PDII LIPI.

The data collecting use depth interview. In this study the interview method used was open-ended interviews or structured interviews (in Lincoln and Guba, 1985: 268). In-depth interviews are conducted on four key informants: Head of PDII LIPI, Head of Information Dissemination Division, Head of Information Access Facility, and Public Relation Officer. Informant selected using purposive sampling.

The data analysis technique used in this study is using coding. Coding in qualitative research means processing raw data into conceptual categories and creating themes or

concepts (Neuman, 2013). Three types of qualitative data coding are used, namely open coding, axial coding, and selective coding.

Result And Discussion

1. PDII's Product Knowledge
   There are three levels of products according to Kotler & Lee (2007) which is a model that explains that from a customer's point of view a product is not just a feature, style and design. But also must have many benefits that are expected when they buy and use a product. Based on the level, the core product of PDII LIPI is divided into two, namely information access and information packaging. Access to information in the form of access services for the community on information obtained from research by PDII LIPI while information packaging is a product of repackaging information that are tailored to the needs of users. Both core products are expected to be a problem solving for people who have difficulty finding scientific references and also information on research results to develop commodities or products that are being made by the community. From the core product, it was revealed to be an actual product that has its own brand name. The core information access product has two actual products, namely the Indonesian scientific journal database (ISJD) and the Library and Archive System (LARAS) which have hundreds of thousands of research information in the form of journal articles, books, proceedings, patents, research reports and so on. Whereas the core product packaging information has actual products in the form of Industry Trees, selected Information Packages, and Regional Series Information Packages. The three products contain information that has been processed in such a way that is easier for users to understand. Additional products are owned by access to information namely scientific journal directories containing names and addresses of journals throughout Indonesia. This product is intended for writers to be able to submit scientific articles to various journals that are available and in accordance with their scientific fields. There is also an Online Thesaurus which contains thousands of keywords according to scientific fields. There is also a Decision Support System (DSS) which contains analysis of the results of research trends, and finally the additional services are integrated with the ISSN online. An online ISSN is an online system for registering periodical publications to obtain an ISSN number so that the publication can be registered internationally at the ISDS (International Serial Data System). From the description above, it is clear that on the product level aspect, PDII LIPI has fulfilled the element of product level even though for packaging products it does not have additional products. In the future, it is expected that information packaging can be had

2. Identifying The Target
   To determine the target audience PDII LIPI initially surveyed the needs of users, then they identified several universities that were targeted by the criteria of large universities but did not have sufficient information resources to meet the needs of the academic community such as they did not subscribe to scientific journals and so on . after that, PDII LIPI profiled the intended targets as seen as there were resources and what potential could be developed there. information for profiling is obtained from official websites owned by the institution or other information obtained from the survey results. Like informan 2 said "Yes, we are profiling, so we are always profiling, for example if in Unpam so ... what faculties do we see,

what potential, if what regional potential, what commodities, what tourism is this agricultural economy etc ... to compile for example about the potential of the kebumen area, we want to go there ... we are profiling first ... now it's rather easy with the websites ... we see that, "

3. Determining Communication Goals
    The purpose of promotional communication carried out by PDII is to convey to the public that PDII is one of the work units in the field of information services related to research, so PDII LIPI delivers specific information, specifically in terms of the results of all research in Indonesia focused on Indonesian Institute of Sciences. Besides that, it also introduces and also gives an understanding to the community that PDII LIPI has so much information resources for the advancement of science in Indonesia and for introducing the PDII LIPI brand to the public.like informan 4 dan informan 1 said "Promotion is not just an exhibition ... it is true that it is not only selling books, not only selling products stored on the tables ... it is monitored, right ... but introducing this brand to the public, it is indeed a promotion to introduce the brand to the community". the goals are included into brand awareness creation category since PDII LIPI has made various efforts to make people familiar with its brand as well as products and services which provide information to people on their special characteristics and benefits.

4. Designing The Messages
    In designing the communication message, PDII LIPI adjusted its promotional material to the target audience that will be explained. in designing messages, the central role is in the public relations department. the message material delivered is usually in the form of benefits from products or services and how people access or obtain these products or services.like informan 4 said "The message ... the meaning of the brochure is yes ... yes ... usually we convey to the public about the usefulness of that product ... if we promote our products in brochures or banners or flyers, we convey the benefits of our services, then the types of products and services there is nothing that PDII has, for example ISJD, we say that there are lots of scientific articles in them and can be accessed directly so users do not need to be confused looking for scientific references for college assignments for example ... or for scientific purposes ... so we are rich ... solution problem huh ... for those who are more confused looking for scientific references. and what we should not forget is how we can access our services ... we will usually tell you in the brochure and banner the web address or url that can be accessed by the public huh ... besides of course we also always include the address ... like that ... "

5. Choosing The Communication Channels
    Almost all communication channels are used by PDII LIPI to convey communication messages such as via e-mail (email), WhatsApp, Blackberry Messenger, posters, banners, brochures, exhibitions, visits, FGD (focus group discussion), radio ads, open houses, programs PDII LIPI goes to campus and industry, as well as social media such as facebook, twitter, you tube, and hipwee. Like informan 1 said "It seems like all channels are done, sometimes via email, via social media, too, which is done by the official as PPID, the term is already past WA, BB pin is also still, facebook, all are used. then for example promoting the training via email too, through the posters like that ... then this PDII goes to campus, right, we come there, the door to door meets the term, then there are signs

of responses, then invited to FGD is really ... just two institutions we invite ... This FDG is actually a channel, right, but the channel is more interactive, not one-way ... ". PDII LIPI has actually determined its proportional communication channels which are selected based on communication objectives and needs.

6. Determining The Budgets
    In budgeting costs for promotional communications, PDII LIPI always budgets it every year, but the nominal cannot be determined, it can rise can also go down. and if there is a budget cut in the middle of the year, then the budget for promotion will definitely be cut even if it is not eliminated. Like informan 1 said "From the first time it was rolled up and down ... so the activity will follow money, money first ... but clearly if the term promotion never does not exist, if other activities can be cut the activity can be absent, if there is promotion, right? can you walk ... " Unfortunately, PDII LIPI is still using ability method that the promotional activities may not determine its long-term purposes due to the finacial problems. Referring to the cost budgeting method stated by Kotler (2000), PDII LIPI then employs affordable method.

7. Promotional Tools Distributions
    The promotional distributions made by PDII are advertisement on radio Sonora in the form of advertisement jingles played three times a day in a month. And then, the employees promote PDII when they have opportunities to become speakers on activities outside. Besides, Exhibition as one sales promotion function is frequently performed by PDII. PDII frequenty holds press conferences at least twice a year for the routine events of Dokinfo National Workshop and Memory of the World. Open house activites are also made by PDII on its 50th anniversary to promote its products and services. PDII holds an event called PDII Goes to Campus which is conducted door to door to the targeted universities. PDII has an entrance website for all information about PDII. And PDII is quite active in social media such as facebook (Pdiilipi), twitter (@PDII_LIPI) and You Tube (*redaksi* PDII LIPI). In 2016, PDII LIPI also uses Hipwee social media to promote its products and services. PDII LIPI is recognized still using various promotion devices for its communication activities. Unfortunately, those promotional devices used are adjusted with the budget conditions. However for the entire promotional distributions, the budget is sufficiently provided and various that the personal side needs to be improved for pesonal selling, exhibitions, and maintaining the website as the information on PDII LIPI's main entrance. In addition to its social media contents, the standard rules should be applied because the social media account as the company official account should determine its language and contents unlike a personal account which may post anything**.**

7. Measuring The Results
    Evaluation or measurement of promotional activities carried out by PDII LIPI is still a simple evaluation in the form of observations and visit data. evaluation has not been carried out using in-depth research or study methods. In addition, evaluation of activities carried out in the form of monitoring and evaluation in the middle and end of the year by the Monitoring and Evaluation Planning team (PME). Evaluation in the form of achieving activity targets. whether the targeted output at the beginning of the year is achieved or not and how far the achievement is. Like informan 1 said "Not yet, so for the promotion that we have been working

on all this time, it's not for evaluation like that before, so it's only limited to what hhmm observation? from the results of the data, our data on this visit is so, what are they. so the evaluation is still simple, it hasn't arrived at the study, it hasn't used the methods ... it's still normal evaluation. "PDII LIPI also annually evaluates customer satisfaction in the form of a community satisfaction survey (SKM). This evaluation is routinely carried out every year because PDII LIPI has obtained an ISO 9001 certificate; 2008. For 2016, the value of SKM PDII LIPI reached 81,679 (very good), which means that the community was quite satisfied with the PDII LIPI service. Like informan 1 said "If the routine evaluation is always done by the Community Satisfaction Survey (SKM) it must be ... because we are already ISO 9001: 2008. well, if this SKM is by distributing questionnaires to users of PDII services whether they come directly or through online huh ... in 2016 our SKM value rose to 81, 679 ... Alhamdulillah it means that our value is very good ... service users feel satisfied ... Well if there is no special evaluation about the promotion itself ... when the activities with Sonora also have no special evaluation ... we just saw the open house show like that ... more lively ... that's it ... ". PDII LIPI has not sytematically conducted a measurement and limited on data collected from the observation. It is ecpected that PDII LIPI may conduct evaluation on promotional results, such as by conducting a survey to the users in which the data are already available at PDII LIPI.

8. Managing And Coordinating The Integrated Marketing Communications
PDII LIPI considers that promotion is something important, because without promotion, the institution cannot focus on thinking about how the product or service of an institution is used or used by the community. at present, both promotions, marketing and exhibitions always coordinate with the LIPI Legal and Public Relations Bureau. promotion activities are always there, but in the organizational structure it is never explicitly included only in the main tasks and functions of one part of the organization. In addition, PDII LIPI does not have a team that specifically handles promotional issues. the team is usually more informal and incidental. According to the American Association of Advertising Agencies in Kotler & Keller (2012), integrated marketing communication is a marketing communication planning concept that considers the added value of a comprehensive plan that evaluates the strategic roles of various communication disciplines. from the description above, it can be seen that the management and coordination of integrated marketing communications at PDII LIPI has not gone well. There must be a synergy between components within the scope of the PDII organization, so that promotional activities and the selection of media or activities carried out can be well integrated so that the objectives of promotional activities can be achieved better.

Conclusion

1. promotional communication strategies made by PDII LIPI has fulfilled seven of the eight components in effective promotional communication
2. One element that has not been performed is the measurement of promotional results on the intended targets
3. Lack of human resources become a barrier to doing an effective promotion and communication activities

Limitation and Recommendation

1. In this research, the researchers only select informants from internal parties since they want to describe the institution's internal side without involving external parties

2. This research may be completed with the distribution method by combining both qualitative and quantitative methods. The qualitative method is conducted to examine the data obtained from internal institutions. Meanwhile, the quantitative method is conducted to examine the data obtained from external parties, especially customers. Due to the presence of these two methods, then the data obtained will be more comprehensive and may also be developed using the branding theoretical framework.

3. PDII should also have a special promotion team and keep on focus that communication activities may become more comprehensive and the purpose of PDII to further introduce its products and services may be well achieved.

4. the budgets for promotional communication activities should be prepared based on purpose and task method. PDII LIPI should determine the specific objectives of the undertaken promotional activities followed with the tasks to achieve the goals. Budgeting should be based on the undertaking tasks that both long and short-term goals may be achieved

References

Belch, George E, Michael A. Belch, (2012). Advertising and Promotion, An Integrated Marketing Communication Perspective, 9th Edition, Mc Graw Hill, Singapore.

Broussard, Sharee leblanc, (2011). Source-Massage-Receiver in integrated marketing communication, International Journal of Education Advancement, Vol 10 No 4, 139-152.

Edmiston, Dawn, (2009). An Examination of integrated marketing communication in US Public institution of higher education, International Journal of Education Advancement, Vol 8 No 3-4, 152-175.

Keller, Kevin Lane. (2003), Strategic Brand Management: Building, Measuring, and Managing Brand Equity. Prentice Hall. New Jersey.

Kotler, Philip, (2000). Marketing Management ; The Millenium Edition, Prentice Hall, New Jersey.

Kotler, Philip, Alan. R. Andreasen, (1995). Strategi Pemasaran untuk Organisasi Nirlaba, Edisi Ketiga, Gadjah Mada University Press, Yogyakarta.

Kotler, Philip, Nancy Lee, (2007). Marketing in The Public Sector. Pearson Education, New Jersey.

Kotler, Philip, Nancy Lee, (2008). Social Marketing ; Influencing Behaviour for Good, Third Edition, SAGE Publication, California.

Moleong, J. L. (2005). Metodologi Peelitian Kualitatif. Bandung : PT Remaja Rosda Karya

Muntashir (2011) Informasi Ilmiah berbasis Open Access; Sumber dan Sarana Penelusurannya. Jurnal Palimpsest Vol 4 No 1, pp 30-36. UIN Padang. Sumatera Barat.

Neuman, W. Lawrence, (2013). Metode Penelitian Sosial : Pendekatan Kualitatif dan Kuantitatif. PT Indeks, Jakarta.

O'Connor, Lisa, Kacy Lundstrom, (2011). The Impact of Social Marketing Strategies on The Information Seeking Behaviours of College Student, Reference and User Service Quarterly, Vol 50 No 4, 351-365.

Patton, Michael Quinn, (2015). Qualitative Research & Evaluation Methods, SAGE Publications, California.

Poerwandari, Kristi. (2001). *Pendekatan Kualitatif untuk Penelitian Perilaku Manusia*.: LPSP3. Fakultas Psikologi UI, Jakarta.

Serrat, Oliver and Ordonez Muriel (2017).Dissenimating Knowledge Product. Springer Publishing , Singapore.

Subekti, Nanang Bagus, (2015). Ranking Publikasi Ilmiah Internasional Indonesia, Koran Sindo Edisi 13 April 2015, Jakarta. Suduc.

Contact email: halwa_adzkia@yahoo.com, ysuryati09@gmail.com

Locating Public Angst in Cinematic Narratives: A Cultural Critique of Tamil Film Kaala

Percy Fernandez, Manipal Academy of Higher Education, United Arab Emirates

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

Abstract

The paper aims to locate the angst in the public discourse on the Tamil language film Kaala (2018) directed by Pa.Ranjith. Kaala portrays the life and challenges of the protagonist, played by one of the most popular Tamil film actors Rajinikanth, his family and members of his under-privileged community who take on the antagonist and his avarice towards land-grabbing and evicting the protagonist and members of his community from their homes. The film portrays the everyday struggles and their modes of resistance against the powerful devices of the politician-villain. The paper aims to look into the film's directorial subversion of portraying the protagonist from the underprivileged section of the society, a paradigm unbeknown to the Indian and language popular cinema. The objective of the study is to locate the differing discourses about the movie and to answer the question-is there an attempt to alter the popular cinematic narrative by portraying a realistic depiction of society through its plot and narrative structure and the problems depicted. The author argues that popular Tamil cinema particularly played by popular actors like Rajnikanth with a wider mass appeal can alter the imagination of the popular Tamil masses if not Indian. It points out that the creative efforts at interrogation of prescribed structures and cultural history is worthy of eliciting public debates/discourses in a society where most of them are unable to partake in conversations of culture and modernity.

Keywords: *Kaala,* Rajinikanth, Pa. Ranjith, Tamil Cinema, Caste, Dalit Identity Politics, Tamil Politics, Realism in Tamil Cinema, Mythologies in Tamil Cinema, Dravidian Politics and Cinema, Subversion,

iafor

The International Academic Forum
www.iafor.org

Introduction

Kaala: **A Summary of the Movie**

Kaala is a Tamil language film directed by Pa. Ranjith and dubbed in other Indian languages and was released in India and worldwide in 2018.

A politician and minister at the Central government, Haridev Abhayankar, alias, Hari *dada* played by Nana Patekar, tries to evict people out of their homes living in Dharavi, a slum in Bombay. He promises them to build new homes with modern amenities under a government scheme with help of his aide, Vishnu Bhai played by Sampath Raj. Karikaalan, alias, Kaala played by Rajinikanth living with his family opposes Hari and his moves to protect his people who once upon a time migrated from Tamil Nadu. Kaala lives with his wife Selvi played by Easwari Rao and his two sons- Selvam played by Dileepan, Lenin played by Manikandan; his friend Vaaliyappan played by Samuthirakani, his grandchildren and Mani the dog.

Kaala's former lover Zareena played by Huma Qureshi returns to Dharavi to serve her own people after having worked in the slums of Rio and elsewhere in Africa but oblivious to Hari's intentions. Hari sends his henchmen to kill Kaala. During the assassination attempt, Kaala's wife and his older son Selvam gets killed. In a series of incidents, Hari incites trouble and threatens to bulldoze Dharavi. Kaala ensures they protest and defeat Hari's designs. Hari uses the police to impose a curfew and raid the area in an effort to kill Kaala and his men. Towards the end, Kaala's house is set ablaze and the police believe Kaala is dead. Hari arrives in Dharavi to lay foundation for his scheme and starts hallucinating. He sees Kaala in the crowd. The crowd kills Hari and the government scraps the scheme. Other slums begin to emulate Kaala's vision to protect their own land.

Politics, Realism and Symbolism in *Kaala*

Kaala and Realism

Kaala is unequivocal in articulating the need to subvert the dominant social, political and cultural paradigm. It employs cinematic realism as a film practice (not as a genre or movement) vis-à-vis classic narration and art film. The paper attempts to articulate cinematic realism in *Kaala* which refers to the verisimilitude of the film- to the believable and realistic story, characters and setting though not exclusively.

> A mode of film practice is not reducible to an oeuvre (the films of Frank Capra), a genre (the Western), or an economic category (RKO films). It is an altogether different category, cutting across careers, genres, and studios […] A mode of film practice, then, consists of a set of widely held stylistic norms sustained by and sustaining an integral mode of film production. Those norms constitute a determinate set of assumptions about how a movie should behave, about what stories it properly tells and how it should tell them, about the range and functions of film technique, and about the activities of the spectator. These formal and stylistic norms will be created, shaped, and

supported within a mode of film production (Bordwell, Staiger & Thompson, 1985, pp. xiii-xiv).

Kaala does not obey the rules of the classic genre in cinema, nevertheless tells a story that is accessible and engaging and creates a more popular yet serious film. *Kaala* also falls into what is called a *masala,* meaning a mix of melodrama, action, comedy and songs followed by most popular films in Indian cinema. *Masala* means a combination of spices in Indian cuisine and in Indian cinema (Tamil and other languages) it indicates a combination and use of a range of emotions in film to elicit a range of emotions.

Review of Literature

Tamil Cinema: A Short History

Tamil cinema has evolved over the years. Like elsewhere in India, namely Bombay and Calcutta, it began with the mythological. Early directors who portrayed religion and societal institutions in a critical light had a strong cultural impact on Tamil society. K. Subhrahmanyam's *Thiyagabhoomi* (1939), story of a young woman who abandons an unhappy marriage and wealth to join her father in the freedom struggle is a case in point.

As Thoraval (2000) points out, during the post-war period the cinema of Madras was marked by the increasing popularity, in parallel with the anti-British struggle for Independence, of an ethno-linguistic 'nationalism', anti-Hindi and anti-north (India), and as its corollary, the putting forward, in literature and on the screen, of the glories, languages and culture of the ancient 'Dravidians'.

Political parties like the DK (Dravida Kazhagam meaning Dravida federation) and DMK (Dravida Munnetra Kazhagam) brought in social and political awareness among audiences through cinema (Hardgrave: 1975). Beginning from E. V. Ramaswamy, the founder of DK, C. N. Annadurai and Karunanidhi, they all wrote stories and dialogues for several films. These films employed the Dravidian party's ideology-anti-Brahmin, anti-religion and anti-Hindi ideals. The sensational *Parasakthi* (1952) written by Karunanidhi articulated the Dravidian ideology and served as an epitome of the life and times of the DMK argues Vasudevan (2000). Tamil cinema during this period borrowed extensively from the reformist politics of Dravida movement. Cinema was used as a tool for mobilization and propaganda. Those who acted in these films were seen to be messiahs. This helped actors like MG Ramachandran and his contemporary Sivaji Ganesan, turn into screen heroes and eventually becoming politicians. They had a messianic hold over the people and the state argues Pandian (1992). Both Karunanidhi and MG Ramachandran, a screenwriter and actor respectively, served as Tamil Nadu's chief ministers. Jayalalitha, an actress, and cast alongside MG Ramachandran as a heroine, too became chief minister donning the mantle of All India Anna Dravida Munnetra Kazhagam, AIADMK, a party founded by MG Ramachandran after breaking away from DMK. After the recent death of the grand patriarch, Karunanidhi, and Jayalalitha a while ago, Tamil politics and its current leadership, for the first time in its history, seem to be functioning without trappings of cinema.

Tamil politics has been largely and successfully impregnable to national parties at the Centre. During elections and depending on convenience, national parties strike an alliance either with DMK or AIADMK agreeing on seat sharing. Of late, reigning Tamil cinema stars like Kamal Hassan and Rajinikanth have expressed their desire to enter politics either by forming their own or joining a national party. This to say, Tamil cinema and Tamil politics continue to mutually attract each other facilitated by language, identity and caste. This relationship is furthered by the huge fan following who owe allegiance to their movie stars. (Dickey: 1993)

Tamil cinema has had a strong influence on the socio-political and cultural life of Tamil Nadu. It has traits that are unique, namely, firstly the language, like for example the Telugu and Malayalam cinema or for that matter Bengali or Assamese cinema. Tamil signifies not just the written and spoken word, but ethnicity, territoriality and an all-encompassing identity that is Tamil (Ramaswamy: 1997). It signifies a cultural marker that subsumes all other identities namely religion and caste, though the same language is used in cinema as a reformatory tool and many a time a weapon to fight against discriminatory practices born out of caste in Tamil society. It is also used to glorify and exaggerate. Such overtures are a way of life in Tamil Nadu. Tamil cinema mirrors such overtures of exaggeration and glorification. It also mirrors, crucially, the cracks in the social structure that has been portrayed in *Kaala.*

Theoretical Framework and approach

A discourse analysis was employed to understand and analyse the narrative and discourse/subtext and meaning of the movie Combined with a sociological analysis of caste and identity politics of Tamil Nadu.

3 markers were chosen-Narrative (Realism), Politics, Symbolism

Academic scholarship has historically ignored the subaltern perspective in cinema in India and particularly in portraying caste and its power relationship that is at play at various levels in society. Cinema and politics have coexisted together and both have found refuge in each other that for years several actors found their way to be elected as electoral representatives and political rulers. It has been a subject of academic scrutiny from a sociological and political science perspective. Though caste as a subject has been dealt outside of the screen, Dalit identity was never addressed on the screen. The crucial marker that distinguishes Tamil cinema is its language that renders it unique identity. But within the Tamil identity there are several layers that make its identity heterogeneous and inclusive. This paper looks at the Dalit identity politics that forms the narrative in *Kaala.*

Caste and Society in Tamil Cinema

In an effort to locate realism in Tamil cinema it is important to understand the historical origins of Tamil cinema, how it evolved, became a tool for propaganda in the hands of political parties and how it has started reflecting social realities (Ravi & Sundar: 1998). Till the eighties, caste did not appear in Tamil cinema. By then, leading actors, MGR and Sivaji Ganesan had walked into the sunset of their career. Rajinikanth and Kamal Haasan were emerging as the new leading stars (Pandian: 1992 & Hardgrave: 1971,73 &75). The onus of what was being projected on the

screen, meaning the stories they selected that became the prevalent discourse in Tamil cinema, depended on the directors. This was the era of K.Balachander, P.Barathiraja and Mahendran-top directors. The oeuvre of films from these directors explored several themes. For example, a Balachander film would portray the importance of a Brahmin hero while Barathiraja's films were set against the backdrop of rural Tamil Nadu. Though, in *Mudhal Mariyadhai* (1985) the story revolves around a Thevar hero and a Dalit heroine, and their relationship, Barathiraja fell shy of breaking away from his own shackles of caste. A few other directors, like K Bhagyaraj, also introduced caste politics in their films by portraying the dominant caste he belonged to. But none of them explored the world of Dalits in Tamil cinema.

Inter-caste love emerged as one of the narrative in the late nineties. Inter-caste relationship and marriage is still forbidden and a taboo in India even now though there are exceptions to this rule. Dalit boys and girls are raped and murdered even now. In the late nineties, Cheran's *Barathi Kannamma* (1997) portrayed the story of such inter-caste love. The movie explored the relationship between an upper caste girl and a Dalit boy. In the end, the girl commits suicide and her lover jumps into the funeral pyre and ends his life. Though movies like *Barathi Kannamma* explored inter-caste relationships, they fell woefully short of articulating the Dalit angst. Dalit or lower caste characters were portrayed in such a manner they unquestioningly accepted their position and anything they did, which is proscribed in the caste system, incurred the wrath of the upper caste which meant they ended up being murdered in the movies. Which is nothing but the reality in India even now.

The lack of social and cultural diversity in Tamil cinema, this paper would like to argue, much like in any other cinema in the world, is because of the lack of diversity in filmmakers. There were hardly any Dalit filmmakers early on in Tamil cinema and as a result, audiences had no choice to see the reel reflecting the real. Even if there were cameo references, Dalit characters were shown in poor light, were the butt of jokes and ended up as a reference of ridicule because of the colour of the skin, eating habits and so on so forth.

The Emergence of Dalit Narrative in Tamil Cinema

Alongside Ranjith, award winning filmmakers like Vetri Maaran Mari Selvaraj and Gopi Nainar used every trick in the film trade to make successful Dalit-centric and at the same time successfully popular films. Like *Kaala*, these directors have and want to turn the dominant discourse on its head. These films have a strong sense and bearing on Dalits and the downtrodden creating social awareness. These films also reflect the lived realities and ideologies that were not part of the political spectrum in Tamil Nadu earlier and importantly compellingly project the Dalit identity and the ills that haunt them. Vettri Maran's *Visaranai* (2015) and *Aram* (2017) are powerful examples not because they are politically correct Dalit films, but an effort in using cinema effectively to articulate the Dalit identity.

For example, Ranjith's debut, *Attakatthi* (2012) followed by *Madras* (2014) which explored the life of urban Dalits, were critically acclaimed. They were fresh takes on the film practice in Tamil cinema and crucially filled the void that just did not care to tell the stories of Dalits and the oppressed. Essentially, this is making of uncomfortable cinema, largely because it was considered taboo. The breakaway

wouldn't have been possible had not been for Dalit filmmakers themselves. For long, Tamil cinema was impervious to the concerns of the Dalits. In a way it is significant because the lives and travails of the oppressed are being told by the oppressed that renders cinematic authenticity and political legitimacy. This perhaps, this paper argues, articulates the Dalit angst by using cinema as an influence to project the Dalit identity and its inclusiveness and importance in the society at large.

The efforts of filmmakers like Ranjith also highlight how they have the subverted the oppressive narrative by celebrating Dalit stereotypes. And this leitmotif runs through *Kaala* whether it is colour, beauty, lifestyle, behavioural, attitudinal or any such stereotype associated to Dalit identity. In *Kaala,* a voiceover intones: "*Kaala na karuppu… kaalan… karikaalan… sanda pottu kaakuravan* [Kaala (in Hindi) means black… kaalan or karikaalan (a celebrated king of the Chola dynasty)… is the warrior who fights and protects]."

Realism as Film Practice

Robert McKee (1999) argues there are three narrative prototypes; namely classical narration, realism and art film. In realism, he says, the arch plot is characterized by a single and active protagonist, causality and linear time within a continuous narrative and a closed ending. Antiplot is characterised by coincidence, nonlinear time and inconsistent realities. Finally, Miniplot covers plots with multiple and passive protagonists, internal conflicts and open endings reflective of social realism. But a typology like this could also include other forms of realism where like in *Kaala* (2018) played by an active protagonist and an antagonist symptomatic of the Indian *masala* and yet subvert the dominant discourse by way of treatment and importantly that articulates the angst of the oppressed.

Robert McKee's Narrative Prototypes

	Classical Narration	*Kaala's* **Realism**	**Art Film**
Characters	Psychologically clear cut	Socially well-defined but complex	Complex and ambiguous
	Goal oriented through action	Adapting through a situation through attitude through conception of self and society and own experience.	Searching for meaning
Plot	Causality	Episodic and Accessible	Episodic & Ambiguous
	Closure	Open Ending: A New Beginning	Open ending (in terms of interpretation)
Style	Emphasize plot	Emphasize plot. A bit stylized.	Stylized
Conflict	Specific and outer world	Structural: Intimate and social relations	Existential
Fiction	Consistent	Consistent	Inconsistent

If cinema is to be viewed as a mirror to society and its changing times, its storylines too have mirrored the problems that threaten society- genocidal ethno-nationalism, economic disparity, religious intolerance and retrograde ideologies regarding gender, caste, race and sexuality. *Kaala* is a mirror that captures these reflections.

Kaala's Realism and Narrative Structure

Kaala's characters form a dichotomous opposite in the narrative structure. They are clearly defined between Kaala, the protagonist, his family and the downtrodden that he fights for, and Hari, the antagonist who wants not just to take over the land but to coopt Kaala's social and cultural sphere. The plot is a reflection, and a fight between India's landless (who are the sons of the soil) and those who want to evict them. This theme has been played out in several popular Indian films through the ages. But *Kaala* used this theme to associate land, social and cultural space to electoral representation and democratic politics but importantly played by a Dalit protagonist who challenges the dominant paradigm. In the movie, after an election, Hari's party wins every other seat except the imagined Dharavi.

The Politics and Symbolism in *Kaala*

The politics of *Kaala* is located in the politics of struggle, protest and resistance by the Dalits. Kaala fights against Hari's evil designs. The politics of *Kaala* is also located in the dichotomy of its characters, pitting one against the other between protagonist and antagonist, good and evil, and peaceful protest and violence. Most importantly, the protagonist, Kaala played by Rajinikanth is cast as a Dalit hero fighting for the rights of his people against Hari played by Nana Patekar (a Marathi actor who mostly acts in Marathi and Bollywood movies), a Brahmin by caste. Hari wants to build his own project in Dharavi.

Dharavi is the largest slum in Asia, located in heart of Bombay with a population close to one million living in just 2.1 sq.km making it perhaps one of the most densely populated places in the world with little access to health, sanitation, and drinking water. Dharavi is also home to migrant Tamils from Tamil Nadu who form 50% of Dharavi's population. Kaala, too, like many Tamils, migrates with his father to Bombay and into Dharavi in the movie. The discord between Hari and Kaala's father dates back to Kaala's father's times when in a duel, Hari murders Kaala's father and his men, set fire to Kaala's wedding day reception where Zareena and Kaala are about to get married. There's a history of protest in the movie since Kaala's father's times and Kaala dons the mantle in the present day to take up the cudgels against Hari.

Contestation of Space in *Kaala*

Kaala's politics is located in the contestation of spaces and the modes of everyday protest. In fact, the movie opens with a narration in the background that says their (peoples') fight is a fight for the land and war began with private property and continues to be fought for it. In a way, the director tells us *Kaala* is an embodiment of the voice of people and the voice of angst and protest articulated by Kaala. *Kaala's* politics is also located in the dichotomous opposites of the powerful and powerless, the powerful upper-caste and the powerless Dalits. The powerful have control over land and by extension wield political power and the Dalits continue to be oppressed by the powerful and in *Kaala*, they are being forced to give into the evil designs of Hari, who over the years have tried to break the back of those who speak up for the people of Dharavi.

Subversion of Caste and Subverting the Dominant

The narrative of *Kaala* turns the narrative of Ramayan, an epic in Indian mythology on its head by subverting the dominant and celebrating the oppressed. In the epic, the fight is between Ram and Ravan. Ram is an epitome of an ideal male and a virtuous husband who fights Ravan, the villain, a ten-headed king of the demons. The fight between good and evil culminates, in the present day, in the form of a festival (Dusserah) where Ravan's effigies are set in flames across India signifying victory of good over evil. Ram and Ravan are used loosely in everyday conversations across many parts of India to signify good and evil, purity and pollution, fair skinned and dark skinned. Ravan is used as a derogatory term to body shame people in India because of the skin colour.

Kaala's director, Ranjith, subverts the Ramayan narrative and plays Kaala and Hari (a generic Hindu name for god), an allusion to Ravan and Ram in the epic. Kaala is dark skinned and Hari fair skinned except that the film reverses the roles of Ram and Ravan. Kaala, also called as single-headed Ravan (unlike the ten-headed Ravan in the mythology) will do anything and everything to fight the evil politician that Hari is. While Hari wants to destroy Dharavi and (rename it as Dhandakarnya, the forest where Ram went into an exile for 14 years in the epic) everything that it stands for, Kaala wants to protect his people and the land. The director also subverts Ramayan narrative using the dialogues in the film particularly between Kaala and Hari to highlight the dichotomy and tension that holds Kaala and Hari together and

importantly the conflict that separates their worlds. By doing so, the film challenges a lot of prejudices and mindsets that are given birth to by mythologies.

Hari's real-estate company is name Manu. Manusmriti is a code, among other things, is seen as institutionalizing caste system in India and the source of India's inequalities based on caste. Hari quotes from Ramayan written by Valmiki (the epic Ramayan is also written by another Tamil poet Kamban), calls himself Ram, born to rule and eventually says that Ram has to kill Ravan.

In the final sequence, while Hari is performing his *puja* (prayers) his men set Dharavi on fire and hunt for Kaala and family. In the epic, Ram's devotee, Hanuman, monkey god and king of his troupes, set Lanka on fire after rescuing Sita, Ram's wife. Later, Sita walks through fire to prove her chastity and purity. In the movie, Kaala goes through a baptism of fire as if it were. In fact, he is tested at every turn in the movie. He stands steadfast to his ideals and commitment to his people even after his wife and son is murdered. He is unfazed in the face of adversity. By now, the people of Dharavi, including his family members and Zareena, who once had a differing opinion now realise that Kaala has been right, right from the beginning. They are inspired by his altruism and the ideals he lives by and perhaps a duty to carry on the fight. Now, *Kaala* is not just about Kaala, but the ideals that he helped instill in Dharavi among his people.

After the fires die down, Hari comes into Dharavi to lay the foundation for his real estate project. The camera pans towards the crowd. Hari is surrounded by the swarming hundreds, each and every one of them who have gathered to stand up for the very principles that Kaala stood for. Kaala is not there in the crowd but Hari sees his apparition. A child throws black dust in the eyes of Hari leading to his killing. The entire screen turns into black. The climax is a reiteration of Kaala's rules in his own fort, which is Dharavi- that Hari can't get out of Dharavi on his own volition. Early on in the movie, when Hari comes visiting Kaala and after exchanging pleasantries, Hari gets up to leave. Kaala reminds him that he doesn't have the permission and yet Hari paying no heed to Kaala's warning and walks back to his car. In the ensuing sequence, Hari's car is blocked and eventually walks up to Kaala and asks him for permission. In the end, Hari never makes it out of Dharavi. He never sought permission from Kaala or his people in the first place. It is *Kaala's* message for Hari and his ilk that it will be impossible to lay claim on a land that is not their own particularly when those who live there fight till the end even if it means one among them, like Kaala, is killed. *Kaala* is not about Kaala and Hari, it is about subverting the dominant and the oppressor through an idea that gets germinated among the people of Dharavi.

Conclusion

Kaala represents and portrays the everyday life of Dalits in Dharavi. It articulates their angst and their ways of protest against those who want to lay claim to their own land. Employing a realistic portrayal of migrant Dalits' fight against a corrupt politician, the movie employs dramaturgical aspects of narration found in realism as way of cinematic narration. It consists of all the ingredients of Tamil popular cinema including casting one of the most popular stars, Rajinikanth. It is here that *Kaala* deviates from other popular films that it explores Dalit identity politics through commercial cinema. It questions the established rules and challenges the hierarchy of caste system in India. The movie celebrates the life of Dalits, their mores, values, habits and symbols otherwise considered derogatory by the upper caste. The director draws the power of the narrative from the very myth to turn the myth on its head to demolish the paradigm that gives sanction to caste system. It plays the Indian mythological narrative of Ramayan in the movie and turns it on its head by subverting caste in all its sense and sensibilities. The movie is a voice for the oppressed Dalits narrated through the oppressed, making the rendition real. *Kaala* employs popular devices including casting a popular actor like Rajinikanth to challenge the established notions of formulaic Indian cinema in general and Tamil cinema in particular.

References

Books

Baskaran, Theodore. (1981) *The Message Bearers: Nationalist Politics and the Entertainment Media in South India* 1880 1945. Madras: Cre A. (1996) *The Eye of the Serpent: An Introduction to Tamil Cinema.* Madras: East West Books.

Dickey, Sara. (1993) *Cinema and the Urban Poor in South India.* Cambridge: Cambridge University Press.

Guy, Randor. (1997) *Starlight, Starbright*: *The Early Tamil Cinema.* Chennai: AMRA publishers.

Hardgrave, Robert. L. (1970) *Film and Society in Tamil Nadu*, Monthly Public Opinion Surveys of the Indian Institute of Public Opinion.

(1971) *The Celluloid God: M.G.R. and the Tamil Film*, South Asian Review.

(1973) *Politics and the Film in Tamil Nadu: The Stars and the DMK*, Asian Survey.

(1975) *When Stars Displace the Gods: the Folk Culture of Cinema in Tamil Nadu.* University of Texas at Austin: Center for Asian Studies.

Hardgrave, Robert. L. and Neidhart, Anthony, C. (1975) *Film and Political Consciousness in Tamil Nadu*, Economic and Political Weekly 10: 27 35.

Nelsen, John S. (2013) Popular Cinema as Political Theory: Idealism and Realism in Epics, Noirs, and Satires. New York: Macmillan

Pandian, Jacob. (1995) *The Making of India and Indian Traditions*. New Jersey: Prentice Hall

Pandian, M. S. S. (1992) *The Image Trap: M.G.Ramachandran in Film and Politics.* New Delhi: Newbury Park.

(1996) *Tamil Cultural Elites and Cinema: Outline of an Argument*, Economic and Political Weekly April 13: 950 955.

(2000) *Parasakthi: Life and Times of a DMK film*, in Ravi Vasudevan (ed.) Making Meaning in Indian Cinema. New Delhi: Oxford University Press.

Rajadhyaksha, Ashish & Willemen, Paul. (1994) *Encyclopaedia of Indian Cinema.* London: British Film Institute.

Ramaswamy, Sumathi. (1997) *Passions of the Tongue: Language Devotion in Tamil India, 1891 1970.* Berkeley: University of California Press.

Sivathamby, Karthigesu. (1981) *Tamil Film as a Medium of Political Communication*. Madras: New Century Books.

Soudhamini. (2005) *Tamil Cinema: The Significant Other*, in Johan Manschot and Marijke De Vos (eds) *Behind the Scenes of Hindi Cinema*. Amsterdam: Kit Publishers.

Srinivas, K. Ravi. & Kaali, Sundar. (1998) *On Castes and Comedians: The Language of power in Recent Tamil Cinema'*, in Ashis Nandy (ed.) The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema. London: Zed Books.

Srinivas, M. N. (1976) *The Remembered Village*. Delhi: Oxford University Press.

Thoraval, Yves. (2000) *The Cinemas of India*. New Delhi: Macmillan India Limited.

Vasudevan, Ravi. (2000) *Making Meaning in Indian Cinema*. New Delhi: Oxford University Press.

Velayutham, Selvaraj. (2006) *Beyond Bollywood: India's Tamil Film Industry*, TAASA Review: The Journal of the Asian Arts Society of Australia 15 (1): 21.

Virdi, Jyotika. (2003) *The Cinematic Imagination: Indian Popular Films as Social History.* New Jersey: Rutgers University Press.

Articles in newspapers and magazines

https://www.epw.in/journal/2014/46/glimpses-past-web-exclusives/tamil-cultural-elites-and-cinema.html

https://www.researchgate.net/publication/313811884_Between_Ooru_Area_and_Pettai_The_Terms_of_the_Local_in_Tamil_Cinema_of_the_Twenty-First_Century

https://baradwajrangan.wordpress.com/2015/04/14/towards-a-better-critical-culture-in-tamil-cinema/

https://www.utpjournals.press/doi/abs/10.3138/cjfs.19.1.99

https://www.thenewsminute.com/article/kaala-review-this-rajinikanth-pa-ranjith-film-brings-revolution-sowmya-rajendran-tnm-82635

https://www.popmatters.com/kaala-pa-ranjith-2583109033.html?rebelltitem=1#rebelltitem1

https://www.firstpost.com/entertainment/with-rajinikanths-kaala-director-pa-ranjith-busts-cliches-regarding-dalits-in-mainstream-tamil-cinema-4504135.html

https://indianexpress.com/article/entertainment/opinion-entertainment/kaala-decoded-pa-ranjith-and-rajinikanth-give-us-an-epic-with-an-asura-in-the-lead-5209255/

https://indianexpress.com/article/entertainment/opinion-entertainment/rajinikanth-kaala-four-stereotypes-busted-pa-ranjith-film-5217395/

https://www.thehindu.com/entertainment/movies/kaala-is-about-how-urban-poor-are-being-squeezed-says-director-pa-ranjith/article24091236.ece

https://scroll.in/reel/882609/pa-ranjiths-kaala-turns-the-ramayana-on-its-head-by-making-raavana-the-hero

https://medium.com/@lav1411/kaala-rajinikanth-pa-ranjith-cinema-thoothukudi-f7f9e5d63d5

https://www.thenewsminute.com/article/women-kaala-how-pa-ranjiths-film-breaks-gender-moulds-tamil-cinema-82706

http://www.caravanmagazine.in/culture/film-television/pa-ranjith-kaala-changes-imagine-city

http://movieherald.com/kaala-pa-ranjith-movie/

https://www.theweek.in/news/entertainment/2018/06/07/pa-ranjith-will-have-to-admit-kaala-is-my-father-story-daughter-of-real-life-kaala-seth-vijaylakshmi.html

http://roundtableindia.co.in/index.php?option=com_content&view=article&id=9400:kaala-construct-of-ambedkarite-leadership-by-pa-ranjith&catid=119:feature&Itemid=132

https://theprint.in/opinion/how-bimal-roys-sujata-and-pa-ranjiths-kaala-show-changing-dalit-politics-in-60-years/71333/

https://www.dailyo.in/arts/kaala-rajinikanth-nana-patekar-pa-ranjith-dalit-politics-hindutva/story/1/25087.html

https://www.thehindu.com/news/national/tamil-nadu/a-critique-of-past-commissions/article25093221.ece

https://www.thehindu.com/todays-paper/tp-national/tp-tamilnadu/a-dark-theme-but-one-that-holds-out-hope/article25076268.ece

https://www.thehindubusinessline.com/blink/cover/i-am-this/article25004396.ece

https://thewire.in/caste/dalit-brahmin-caste-names

https://scroll.in/reel/896799/mari-selvaraj-on-his-sleeper-hit-pariyerum-perumal-i-want-to-use-art-to-generate-a-debate

https://www.newsnation.in/opinion/lakshmana-venkat-kuchi/tamil-nadu-elections-can-film-stars-rajinikanth-and-kamal-haasan-fill-the-vacuum-in-tamil-nadu-politics-article-204450.html

https://www.epw.in/journal/2018/39/postscript/dissent-and-tamil-cinema.html

https://thewire.in/the-arts/an-artiste-of-the-millennium-ilaiyaraaja-at-75

https://www.thenewsminute.com/article/dharavi-story-tamil-cinema-how-kaala-inverts-nayakan-gaze-87512

https://www.bbc.com/news/world-asia-india-45093900

https://www.thenewsminute.com/article/breaking-old-ways-tamil-cinemas-vetri-maaran-and-pa-ranjith-87632

https://www.thenewsminute.com/article/if-it-s-war-enemy-must-be-fought-pa-ranjith-politics-films-caste-and-rajini-72074

https://www.thehindu.com/news/cities/chennai/tamil-cinema-has-always-had-a-flat-view-of-reality/article24782452.ece

https://www.thehindu.com/opinion/op-ed/caste-and-class-in-popular-cinema/article7130907.ece

Palestine on the Screen: Trauma and Ignored Voices

Yanping Ni, University of Warwick, United Kingdom

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

Abstract

The Israeli-Palestinian conflicts can trace back to the Nakba in 1948 and are probably to continue at least in the near future, rendering the region invariably a turbulent land and a focus in the international society. For a long time in the past, the western media largely engaged in broadcasting news about these conflicts, while Palestine itself, as the colonised part, appeared much too silent in both international politics and mass media to be noticed. However, such a silent situation has been considerably changed in recent years, with the emergence of certain distinctive Palestinian films across various film festivals. Thanks to the accessibility of inexpensive camera equipment and international co-production, the indigenous filmmakers are able to document the region's collective memory as well as the ongoing repressions. These films, thus, can be regarded as the region's creative responses to the conflicts and as non-violent protests to the occupation. They, on the one hand, call for human rights, and, on the other, attempt to present the real Palestinian people and alter the impression around the region of being uncivilised. Moreover, these works share common stylistic features, such as documentary-like quality, handheld camerawork and discursive editing. Drawing on two recent, typical Palestinian films, *Five Broken Cameras* (2011) and *Ambulance* (2016), this paper examines the cinematic representations of the region and the people in response to the destructive ethno-nationalism, and the multiple roles of film as a media: witnessing the reality, re-enacting the traumatic moments, and voices calling for human rights.

Keywords: Palestinian; decolonization; documentary; trauma

iafor

The International Academic Forum
www.iafor.org

Introduction

Palestinian cinema is arguably exceptional in the field of post-colonial studies. It literally renders the term 'post-colonial' ambivalent, as the status quo of the nation is being colonized, where the earmarks of colonialism have been ongoing since the Nakba in 1948 to date. This continuity, to some extent, makes Palestinian cinema a rather dynamic, encouraging case of colonial cinema, as involves the history in the past, and the happenings of the present, and even the unpredictable changes in the future. Thus, the regional cinema has managed to keep refreshing despite the long period of time, and consequently, distinguish itself.

This uniqueness, on the other hand, not only depends on its current situation and possible changes but lies in pieces that are acknowledged to be essential to the Palestinian resistance. Through documenting the traumatic moments, or inspiring protests, these audio-visual texts prove that 'there is no necessary contradiction between aesthetic merit and political themes', because the two parts are intertwined (Said & Barsamian, 2003, p. 164). At the same time, these texts are closely associated with their social contexts, and often engage in topics such as race, gender, generation and trauma. Thus, films produced around Palestine, or in particular, the Israeli-Palestinian conflicts, are undoubtedly resourceful in the enquiry of unfolding the psychology, ideology, politics, humanity, and other socio-economical properties of this unquiet, turbulent land.

The uniqueness of this regional cinema, however, does not seem to correlate with its popularity among scholars and critics. As Edward Said (2003) stated, various obstacles have led to a consistent lack of systematic studies on Palestinian cinema (pp. 1-2). Even to date, the absence is still apparent. Noted by Terri Ginsberg (2016), (prior to his work) only two book-length academic texts regarding Palestinian cinema have been published: *Dreams of a Nation: On Palestinian Cinema*, an anthology edited by Hamid Dabashi (2006); and *Palestinian Cinema: Landscape, Trauma, Memory*, co-authored by Nurith Gertz and George Khleifi (2008). Thus, there arises an urgent calling for further research into Palestinian cinema, which would considerably enrich the post-colonial studies, as well as garner more attention to the parts of its populous that are in misery.

Based on the above premise, I will explore two recent Palestinian films: *Five Broken Cameras* (Emad Burnat & Guy Davidi, 2011), and *Ambulance* (Mohamed Jabaly, 2016), both of which have been screened at various international film festivals and have successfully inspired heated discussion and concerns. It is obvious that the two films share many similarities; these include being made out of raw footage, the participation of unprofessional filmmakers, a documentary-like quality, and testimonies from the frontline. Through a close reference to these two representational works, this essay will reflect upon how Palestinian filmmakers integrate reality into certain cinematic elements, recording everyday oppressions and struggles, and ultimately fostering an alteration of an international stereotype towards the Palestinian people.

The desire to be visible

The chronicle of Palestinian cinema can be traced back to over eighty years ago, when Ibrahim Hassan Sirhan made a 20-minute movie in 1935, thus marking the first Palestinian film made (Gertz & Khleifi, 2008, p. 11). Afterwards, Palestinian went through four periods: most of the historical resources for the first period (1935-48) has been lost; while the second period (1948-1967) is dubbed as the Epoch of Silence, as no films have been produced; for the third period (1968-82), most films were created in exile, and were closely attached to specific institutions (Gertz & Khleifi, 2008, pp. 11-30). By comparison, the fourth period (1980 to date) appears particularly outstanding, and has two notable changes: first, the filmmakers have gradually shifted their subject matters from remembering the traumatic history to recording Palestinian life; second, owing to the development of digital technology, amateurs can now participate in low-budget filmmaking, by using their own small cameras (Gertz & Khleifi, 2008, pp. 4, 34). This inadvertently contributed to the booming Palestinian cinema, and can be considered as prerequisites for the production of *Five Broken Cameras* and *Ambulance*.

Five Broken Cameras and *Ambulance* tell the actual life in the West Bank, and the Gaza Strip respectively. These are two places where oppressions are widespread, and where normal life has become nothing more than an illusion (Gugler, 2011, p. 28). *Five Broken Cameras* documents the protests against Israel's 'Wall' in Bil'in across five years. Israeli officials claim that the Wall is simply a 'seam-line obstacle', built for the purpose of protecting Israeli people and their property (Chaudhuri, 2014, pp. 169-70). However, as Yosefa Loshitzky (2006) argued, the Wall erects a boundary between the colonizer and the colonized (p. 334). It is, more directly, a solid, material embodiment of state ideology, which ironically contradicts the Israeli political rhetoric (Weizman, 2012, p. 253). *Ambulance* deals with the horrific siege in the Gaza Strip, during which ambulances functioned as a life-saving mechanism, transporting people from dangerous areas to shelters. Through the shaky, handheld cameras, the director also transports the viewers to the real, chaotic frontlines.

Indeed, the increasing amount of Palestinian films represents the desire to film and to document. Such desire does not only belong to professional filmmakers, but to everyone. Both *Five Broken Cameras* and *Ambulance* are filmed by untrained amateurs. Emad Burnat even said that he had never thought of making a film, but he felt a need to film the happenings. As such, filming the brutality, the oppression, and the protests has become an act of non-violent protest. That further explains why most Palestinian films take the form of documentary. The reality is more striking than fictitious stories. Cameras, for most Palestinian filmmakers, could be likened to a weapon used to fight against atrocity, rather than an outlet to fulfil personal creativity. As suggested by Nur Masalha (2012), Palestinians' struggle to publicize the truth is essential for protecting their rights and keeping the hope for peace and justice alive (p. 253).

Certainly, a variety of similarities can be detected through a comparison on these two films, both formally and substantively. Both straightforwardly record the reality, which is also prominently adopted by post-colonial filmmaking. Both are made on the basis of raw footage filmed by amateurs. Both include a massive amount of testimonies and illustrate collective trauma. Furthermore, both involve subjective

comments and emotional expressions from the perspective of the directors (also the narrators). These common characteristics shape the overall impression of Palestinian cinema, through associating itself with specific cinematic elements. However, I would argue that despite the similarities, these two pieces vary from each other in certain aspects, such as its rendering of people's inner feelings, the structuring the footages, and other equally distinct factors. As a whole, they provide two distinct approaches of presenting trauma and appealing to the audience. In the following sections, I shall focus on *Five Broken Cameras* and *Ambulance* respectively, and discuss the two approaches of voicing collective trauma, which has been often misrecognized and neglected.

Five Broken Cameras: The everyday and the trauma

Five Broken Cameras was jointly produced by Emad Burnat, a farmer who lives in Bil'in, and Guy Davidi, an Israeli who supported the protests in the village. Prior to their cooperation, Burnat had little intention to make a film, while Davidi, as a trained filmmaker, has an acute awareness of the power that could be generated through the camera lens. Subsequently, the protests connected them, with both individuals playing dual roles: as a part of the protests, as well as people who were slightly detached and recording the fighting. The cooperation between them turned out to be elaborate and efficient, as during the production they each contributed to the project in different ways. As a local resident, Burnat witnessed all the conflicts across the five years, and filmed most of the raw footage, establishing the foundation for the film with this core material. Seeing and recording is the power that Burnat prudently utilized in face of devastation and loss (Dworkin, 2012, p. 70). For Davidi, he made a creative attempt to construct the story out of the footage, and from Burnat's perspective. His editing produced a coherent and compelling narrative, allowing us to intimately follow the weekly demonstrations, with the camera being broken, one after another (Rogberg, 2012, p. 24).

The structure and the narrative render the work with a complex duality. A strong sense of 'being there' is generated through Burnat's camera. Viewers are placed in Burnat's position, or even being beside him. In another word, we see the events through Burnat's perspective, as well as experience his personal life. There is a combination of the traumatic moments and personal everydayness. These two parts intertwine and interact with each other, keeping spectators deeply involved in the story.

Indeed, what makes the storytelling more authentic is that how Burnat's voiceover narration presents him as a typical Palestinian dweller. As he explains, 'everyone is a farmer in Palestine', with engineers and doctors also having to farm, as they rely on the land to fulfil their consumption needs (Rogberg, 2012, p. 24). At the very beginning of the film, following the title 'five broken cameras' on the black background, the first sequence presents the landscapes and farming life in Bil'in. Accompanied by Burnat's nostalgic narration, imagery such as lush trees, fertile soil, a farmer ploughing the fields, and deer crossing the grassland, are collaged together to illustrate the inhabitant's reliance on the land, both physically and psychologically [Figure 1-4]. Then the conflicts come: Israeli plans to build a separation barrier in the middle of their land. similar sequences can be found throughout the film, continually reminding us of Israeli atrocity and the Palestinian people's sentiments for the land.

Here, the Israeli-Palestinian conflict has been simplified and crystallized, making it more poignant and understandable for the viewers. For farmers, the land is a fundamental condition for living. Occupying the land is thus tantamount with seizing their rights to survive.
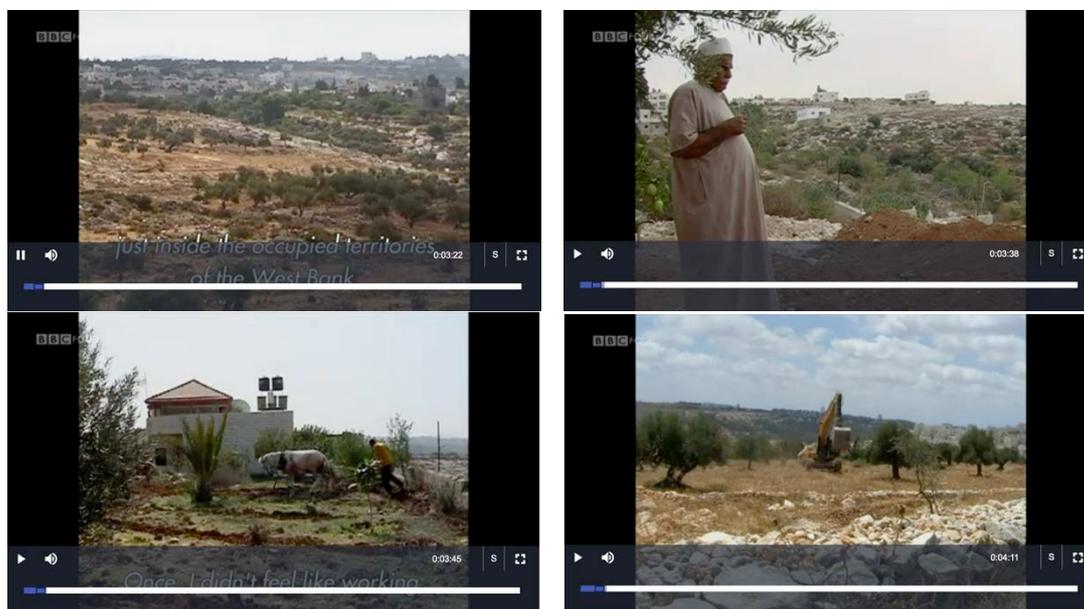

Figure 1-4: The landscapes in *Five Broken Cameras*

Those peaceful sequences rationalize Palestinian people's anger, without making the film excessively radical. The emphasis has been laid on the people's desire for normal life. Through these apparently simplified presentations, further ideological, political connotations is unfolded. As such, it can be seen that this is also an approach that Palestinian cinema uses in an attempt to confront the trauma; the depiction of a utopian, idyllic past, and juxtaposing it against the state of deportation and homelessness of the present (Gertz & Khleifi, 2008, p. 3). The normality of everyday life has thus been dissolved within the ongoing traumatic events.

Certainly, within the fighting for the collective interests, some individuals stand out. Most include Burnat's families and friends, who are carefully shaped through his cameras and voice-over narration. The first is an exceptionally charismatic, indefatigable group who are at the front of every march (Dworkin, 2012, p. 70). These individuals represent the core strengths within the protests, encouraging others to keep up and leading the team personally. They are not, however, portrayed as superheroes that save the whole village or turn the scale. Instead, they are simply ordinary people with a strong desire for justice. As Burnat notes, his brothers pay for what they have done, but they never give up. Among them is an individual named Adeeb Abu-Rahma, who got shot on his leg but returns to the resistance after recovery. Another is Phil, who was killed by Israeli soldiers in a messy demonstration. His death was the most heart-breaking moment in the film, as he was the only adult who carried hope and joy. In a way, Phil symbolized the hope, the most powerful motivation needed for further fighting. The significance is rendered through his sacrifice, making it the most tragic moment in the film, for both the Palestinian people and the audience.

A contrast might arise here, in terms of gender. While the male figures' courage impresses us, female figures seldom show up on the screen. The absence of female characters is constant in the demonstration scenes, and almost throughout the film. Burnat's wife Soraya is the only female that he focuses his camera on. The film depicts her as a laborious wife and an amiable mother, but with no interaction with the protests or the social circumstances. Thus, two distinct worlds are markedly divided, between the female and the male. The male take part into the outside world, while the females are restricted at home for most of the time. Only in one scene does the mother speak out regarding her real wishes and expresses her distress [Figure 5]. When Burnat is arrested for the second time in the film, Soraya makes the longest speech, in the hope of persuading his husband to stop filming and go back to the family. Nevertheless, Burnat does not respond to her, and joins in another demonstration shortly after. This can be defined as a moment when Burnat shows his masculinity as a responsible and brave man, but also serves a metaphor for the gender power in the Palestinian society.

Figure 5: Soraya is persuading Emad to stop filming in *Five Broken Cameras*

Gibreel, Burnat's youngest child, is also a central person in the film. When Gibreel was born, his father receives the first camera. It is partly Gibreel's birth that inspires the father to record the new life, and then subsequently to record the demonstration. Emad Burnat records a five-year protest, as well as a five-year period of Gibreel's growing up, during which we can easily obverse how the surroundings have gradually shaped or affected him. Near the end, when the family celebrates Gibreel's fifth birthday, marking the five years of resistance as well, his innocent smile has disappeared. When his father asks if he wants to go to the sea, the little boy is so indifferent and responses as 'leave me alone' [Figure 6]. After witnessing his father being arrested, and Phil's death, he has found the world to be confusing and disappointing. In addition, Gibreel represents the next generation, sparking Burnat's thoughts about future. From his viewpoint, he believes that the only protection he can offer is by allowing Gibreel to see everything with his own eyes. The problem, however, is how to remove the hatred, and anger on a psychological level, as this may last long after the conflicts have been resolved. Memories of trauma thus can be continually passed on, and transform young generations' understanding of the world.

Figure 6: Gibreel says 'leave me alone' in *Five Broken Cameras*

The film has attempted to document the lengthy resistance in Bil'in, and operates as a non-violent protest itself, thus raising attention and concerns. Another distinct achievement is how *Five Broken Cameras* has successfully altered the prejudice to Palestinians, to an extent. From the perspective of a local resident, the people are presented as normal beings, rather than terrorists or querulous victims. They are a people who have the ability to make something positive out of the catastrophe: through courage, love, intimacy, optimism and imperishable hope. On the whole, *Five Broken Cameras* lays bare the realities of the occupation, and more significantly, challenges the stereotype of a 'violent Palestinian', asserting the visibility and the humanity of the nation (Gils & Shwaikh, 2016, p. 451).

Ambulance: on the run, in the massacre

Dramatically different from the opening sequence of *Five Broken Cameras*, *Ambulance* starts with a striking sound of explosion accompanied violently shaky shots, after briefly illustrating the consequences of the disaster by data. Unlike *Five Broken Cameras*, no harmony or nostalgia can be sensed here. Instead, it is only fear that is consistent throughout the film. What is recorded in this piece is an intensive, ruthless 51-day-war, during which the people living in the Gaza Strip have no time for reactions or sentimentality. The filmmaker, Mohamed Jabaly, is never seen on screen, but his presence can hardly be ignored. We view the catastrophe from his perspective, and the whole film is rife with his personal narration. When Jabaly states his fear and anger in an incoherent manner, the same feeling is impressed upon the spectators.

Through this perilous journey, two visual modes are applied. The first is the raw hand-held footage from inside the ambulance, capturing the bomb explosions, the chaos in the hospital crowded with people seeking for shelters, and the blood and bodies at every corner, among others equally disturbing footage (Jabaly, 2018). The rushing ambulance renders the viewing experience as one on the run. Explosions are likely to happen everywhere without warning. Crowds of victims are waiting to be rescued. People do not really walk or talk, instead, they run, scream, and shout. These fast-paced chaotic situations do not allow viewers to sit at ease but keep the viewers on the run. Through such cinema-vérité-like quality, the film transports us to the frontline and makes us feel on a personal level regarding the massacre.

The second treatment is that of reflective moments, for both us and Jabaly, during which the time slows down or even stops (Jabaly, 2018). As one piece of his monologue says, 'the time disappeared'. It seems like a paradox that everything is so urgent that people scarcely have the space to think about time. All the ambulance crew wants to do is to save as many lives as they can, and they create a miracle. It takes the ambulance only ten minutes to rush into the ruins to rescue the injured, before returning to the hospital. On the other hand, the disaster distorts people's perception of time. Certain scenes are deliberately in slow motion, which is close to the instinctual real feeling that is experienced after witnessing something terrifying. The elongation of time symbolizes a blank mind with no space for thinking and reacting, and additionally foresees the post-traumatic stress disorder that would probably plague the Palestinians for a long time afterwards. Four times in the film Jabaly presses the camera shutter, freezing the tragical moments [Figure 7-10]. The rapid movements are paused three times in the scene where the ambulance crew rushes to the beach to save a boy's life. The three successive still images encapsulate the people's astonishment and panic. The injured little boy has lost his consciousness, shows no vitality, and is almost dead. By pressing the shutter, Jabaly freezes the time, and henceforth ingrains the traumatic scenes in his mind, which will not be erased and will recur from time to time.
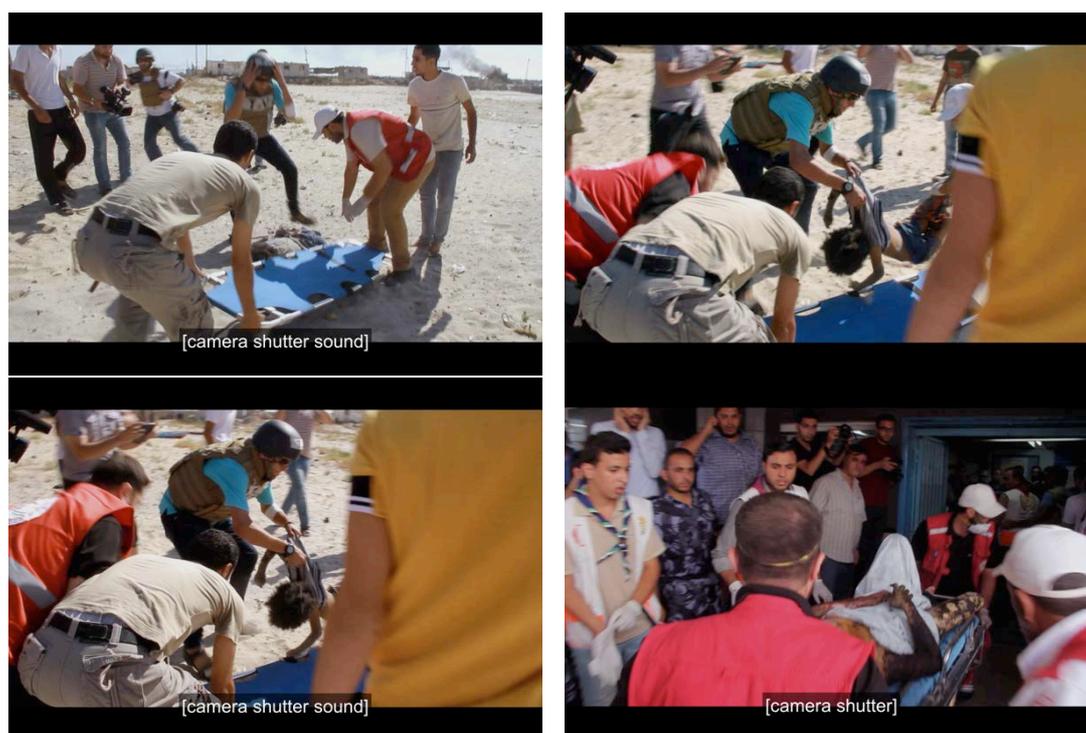
Figure 7-10: Moments in *Ambulance*

As such, the two modes above are combined to create a strong sense of being on the scene, along with contemplative moments, in which people would reflect on the influence of the war, the vulnerability of life, and so forth. In addition, the fusion of these visual elements recalls the traditions of video journalism and citizen journalism, which can also be used in the description of the film, apart from documentary. A video journalist is a person who combines the duties of the journalist, cinematographer and cutter, and work as a 'one-man team' (Wittke, 2005). This

indicates the multiple roles that Jabaly played during the production (though he did not do the editing himself). Citizen journalism refers to 'the act of a citizen, or a group of citizens, playing an active role in the process of collecting, reporting, analyzing and disseminating news and information' (Bowman & Willis, 2003). According to these definitions, Jabaly is arguably a video journalist and a citizen journalist, who uses the video as the medium, and speaks as a citizen.

Thus, besides recording the massacre, Jabaly closely interacts with victims as a journalist. Testimonies from various people are scattered throughout the film. They act as representatives, who experience the historical events and stand out both for themselves and for the collective. In the sequence at the Rafah border, women, men, children, the elderly and people of all ages are shown on the screen, complaining about the situation that has trapped them. Indeed, the presence of camera means something significant to these people in misery. It functions as an authoritative witness, and even an avenue to justice, to which people are willing to voice their anger, rage and accusations.

A collection of testimonies, moreover, establishes the image of Palestinian. As illustrated in the survey by Philo, Gilmour, Rust, Gaskell, Gilmour and West in 2003, the media, particularly the western media, broadcast the conflicts in Palestine as terrifying events 'but not the human inequities, the essential imbalance of the occupation, the day-to-day humiliations of the Palestinians' (p. 138). People's suffering on this land is scarcely discussed in the public media, while Palestinian terrorism is intensified and relatively exaggerated (Said, 1984, p. 30). As a member of the community, Jabaly is more reliable to the local people than any foreign journalists and is viewed as an ally standing at the victims' side. The way he conducts the interviews is rather distinct compared with traditional modes of interviews, which is partly equipped with the quality of 'stream of consciousness'. Instead of a large amount of conversations or otiose explanations, Jabaly allows the interviewees to voice what they really want to say, thus displaying the real mental state of Palestinians under the oppression, with little intervention. Even though some of the testimonies are merely complaints and condemnation, they are valuable attempts to be visible, to alter the facts that have been misunderstood for long.

Echoing the testimonies, the film largely deals with different spaces, including the inner space of ambulance, the domestic space of people's house, and the public space where most attacks happen. Through rapid transfers within them, nuanced connections are constructed. A similar occupational practice can be seen in *Five Broken Cameras* as well; when the army comes to Emad's house and tells him that it is a 'closed military zone', marking the disappearance of private spheres (Gils & Shwaikh, 2016, p. 451). In *Ambulance*, gunfire invades then destroys the private spheres [Figure 11]. Previous property owners would have to transfer themselves through the ambulance space in order to seek for shelters in the public space. This is a traumatic event, as the distinctions between different spaces are completely broken down. Beyond the destruction of lives and properties, the Israeli army further deprives of the populous of basic human rights and harms the nation on an ideological level.

Figure 11: Houses are destroyed in *Ambulance*

On the whole, *Ambulance* exposes the hidden atrocity in Palestinian to the outside world, from a local citizen's perspective. It offers a viewing experience on the run, during which the audience rushes to all directions together with the ambulance crew, directly faced with blood, dead bodies, ruins, explosions, and trapped in endless chaos and oppression, just like the Palestinians. The intersectional combination of both visual arts and journalism has turned out to be a powerful non-violent protest, voiced by first-person narration and ranges of testimonies, and voicing accusations of the ruthlessness of Zionism.

Conclusion

As aforementioned, *Five Broken Cameras* and *Ambulance* share several common characteristics of Palestinian cinema, while differing from each other in terms of presenting approaches. The former shows an interplay of everyday life and unflagging resistance, while the latter offers real scenes in the sanguinary conflicts and pieces of reflection. Arguably, Palestinian creativity has not dried up in spite of the prolonged occupation and the widespread indifference of the international society (Gertz & Khleifi, 2008, p. 53).

Both endings are rife with a sense of hope, no matter how cruel the reality is, or how tough their resistance will be. For the former, though five cameras have been broken, the sixth camera is still working, and more 'cameras' will be engaged into the silent yet powerful protests. For the latter, though houses have been destroyed by relentless bombings, there will be brilliant heroes rescuing victims out of the ruins, and there will be eternal sunshine driving away memories of misery. A series of beautiful moments is collected by the director to erase the bloodiness and violence (though superficially). In any case, the optimism about the future is a required, a 'should-be' attitude, used in order to continue the colonized's indefatigable fighting against colonialism.

Regardless, trauma can hardly fade away. According to Freud (1958), trauma is an unchanging, living event, involved into a repetitive stage, in which the traumatic memory would be activated again and again (pp. 243-58). For the present Palestinian, the ongoing tragedy serves as a reminder of the Nakba in 1948, where all the nightmares began. Trauma will keep coming back so long as the oppression

continues. Even if the colonization comes to an end someday, painful memories would probably be passed on to the next generations and remain in their minds. As Israeli human rights activist Jeff Halper (2010) analyzed, the only possible solution to overcome the oppression and achieve the integration, normalization and reconciliation in Palestine is that Israel itself decolonizes (pp. 205-22). This might sound hopeless yet is realistic. The Palestinians' battle for fairness and normality ahead is doomed to be long. Thus, at the moment, the recording of the history through cameras is certainly a profound, effective attempt. As Emad Burnat stated at the end of the film, 'forgotten wounds does not heal, so I film to heal.'

Bibliography

Chaudhuri, Shohini (2014). *Cinema of the dark side: atrocity and the ethics of film spectatorship*. Edinburgh: Edinburgh University press.

Dworkin, Jennifer (2012). Review: 5 Broken Cameras. *Film Comment, 48, 70.*

Freud, Sigmund (1958). *Standard Edition of the Complete Psychological Works, Vol. 12*. London: Hogarth Press and Institute of Psychoanalysis.

Gertz, Nurith, & Khleifi, George (2008). *Palestinian cinema: landscape, trauma, memory*. Edinburgh: Edinburgh University Press.

Gils, Martijn van, & Shwaikh, Malaka Mohamed (2016). Fighting without weapons: Palestinian documentary films and acts of resistance. *Asian Affairs, 47, 443-464.*

Ginsberg, Terri (2016). *Visualizing the Palestinian struggle: towards a critical analytic of Palestine solidarity film*. Cham: Springer International Publishing.

Gugler, Josef (2011). Creative responses to conflict. In Josef Gugler (Ed.), *Film in the middle east and north africa* (pp. 1-31). Austin: University of Texas Press.

Halper, Jeff (2010). *An Israeli in Palestine: resisting dispossessions, redeeming Israel*. London; New York: Pluto Press.

Loshitzky, Yosefa (2006). Pathologising memory: from the holocaust to the intifada. *Third Text, 20, 327-335.*

Masalla, Nur (2012). *The Palestine Nakba: decolonizing history and narrating the subaltern*. London: Zed Books.

Philo, Greg, Gilmour, Alison, Rust, Susanna, Gaskell, Etta, Gilmour, Maureen, & West, Lucy (2003). The Israeli-Palestinian conflict: TV news and public understanding. In Daya Kishan Thussu & Des Freedman (Eds.), *War and the media* (pp. 133-48). London; Thousand Oaks, Calif.: Sage.

Rogberg, Salomon (2012). 5 Broken Cameras: an interview with Emad Burnat and Guy Gavidi'. *Cinéaste, 37, 24-27.*

Said, Edward, & Barsamian, David (2003). *Culture and resistance: conversations with Edward W. Said*. London: Pluto.

Said, Edward (2006). Preface. In Hamid Dabashi (ed.), *Dreams of a nation* (pp. 1-5). London; New York: Verso.

Said, Edward (1984). Permission to narrate. *Journal of Palestine Studies, 13, 27-48.*

Weizman, Eyal (2007). *Hollow land: Israel's architecture of occupation*. London; New York: Verso.

Resources

Five Broken Cameras. Dir. Emad Burnat & Guy Davidi, Prod. Alegria Productions, Palestine & France, 2011. Main Cast: Emad Burnat (himself, narrator), Soraya Burnat (herself, wife of Emad), Gibreel Burnat (himself, son of Emad).

Ambulance. Dir. Mohamed Jabaly, Prod. JABFilm Production, Norway & Palestine, 2016. Main Cast: Mohamed Jabaly (himself, narrator), Abo Marzouq Khader Al-Helo (himself), the people of Gaza.

"We Media: How Audiences are Shaping the Future of News and Information" by Shayne Bowman and Chris Willis:
http://www.hypergene.net/wemedia/weblog.php?id=P36

"Visual Approach: The Cinematic Languages of the Film Has Two Distinct Modes" by Mohamed Jabaly:
https://www.ambulancegazafilm.com/store/c1/Featured_Products.html

"Introduction: Definition, History and Present" by Roman Mischel:
http://goa2003.onlinejournalismus.de/forschung/videojournalismus_berufsbild.php

Contact email: yesmezoe@gmail.com

Designing Health Intervention Through Social Media and VR as Incentives for the Elderly with Frailty

Ying-Ying Chen, National United University, Taiwan

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

Abstract
Taiwan has become an aged society in 2018 and is expected to be a super-aged society nine years later when Taiwanese over 65 will account for over 20 percent of its population. In view of the fact that Taiwan's frail elderly will increase substantially in ten years, this study applies theories of disengagement and continuity of the elderly to conduct an experiment by designing virtual reality activities through social media platform for health intervention. Through the design of social marketing and VR as incentives of health communication, this study invites elder people with frailty or mild disability and their care helpers to participate VR experience by using VR Box. The results show that trust, self-confidence, and security observation are related to whether they are willing to accept VR experience and enjoy it.

Keywords: healthy aging, social marketing, VR, independence index for the elderly, health campaign

iafor

The International Academic Forum
www.iafor.org

Introduction

Innovative applications of sharing economy services have the potential to support a population aging in place through technology-enabled platforms to support older adults and their caregivers (Miller, et al. 2018). New technology promises to enable a transformation in the delivery of care, putting patients at the center of care systems that engage and empower them by connecting patients to caregivers (Coughlin, et al. 2006). In Coughlin's intelligent devices and appliances models, older adults can be monitored, managed, and motivated for their health goals as follows: monitoring of reduction emergency events and rapid intervention to health changes to improve efficacy; management through using remote embedded risk models to increase access patient's progress; motivation enhancement by displaying technologies to offer two-way communications for integration of fun and familiar entertainment systems which can coach and connect patients, caregivers and their family (See Table 1).

Table 1. An Integrated Approach to Technology Use in Home Health Care and Disease-Management Services

	Function	Technologies	Innovation and Outcomes
Monitor	24/7 monitoring of health and activities	Intelligent devices and appliances, Internet-enabled services, predictive behavior models, and so on	Reduction of emergency events, rapid intervention to health changes and/or decline
Manage	Identify and prioritize patients requiring remote or home-based intervention	Information technology and software with embedded risk models to triage, review, and assess patient progress	Efficient use of home health care human and financial resources
Motivate	Engage, educate and empower patient and/or family in their own health	Glanceable display technologies, two-way communications, integration of fun and familiar entertainment systems to coach and connect patients, caregivers, families	Management of existing conditions and prevention of disease

SOURCE: MIT AgeLab.

Cited by Coughlin, J.F. Pope, J., Leedle, B. (2006). Age, New Technology, and Future Innovations in Disease Management and Home Health Care. Home Health Care Management & Practice, p.202 / April.

The idea of applying the integrated Approach to Technology Use in Home Health Care and Disease-Management Services, technology use may be applied to elder adults in different locations when the Internet services are more available and mobile, especially with a lower-budget consideration. Alleyne et al. (2013) discuss the approaches to prevent and control no communicable diseases (NCDs) and governments have adopted a goal of 25% reduction in relative mortality from NCDs by 2025 when a strong movement is needed by effective partnerships, and with political support to ensure that NCDs are embedded in the post-2015 human development agenda. This study tries to introduce more social partners to use technology to help motivate the elders by using media content through social media as platform and VR Box as a technology tool for the elders with frailty to motivate them to engage, educate, empower patient and/ or family for their health care. However, the problems are complicated when deal with older adults' condition since their physical and mental states are different and complicated. This study just focuses on the first stage to test whether the elder can accept to use technological tool for motivation and whether they appreciate this process. In the real world, the elder people need help of caretakers and care providers; therefore, this study tests whether both the elder people

and their helpers accept and appreciate VR Box and social media content as a tool of motivation.

Literature Review

Lower risks of diseases and disability, high physical and mental function, and engagement with life are three elements of successful aging. However, there are nine-year differences between life expectancy and healthy life expectancy and that means a Taiwanese is predicted to have an average 9-year unhealthy life (See Table 1).

Table 1: Life expectancy vs. healthy life expectancy by nations

Nation	Life expectancy (year)	Healthy life expectancy (year)	Differences
Taiwan	80	71	9
Japan	84	75	9
Korea	82	73	9
Canada	82	72	10
Denmark	80	70	10
France	82	72	10
Germany	81	71	10
Ireland	81	71	10
Australia	83	73	10
New Zealand	82	72	10
Finland	81	71	10
Hungary	81	71	10
Spain	83	73	10
Sweden	82	72	10
UK	81	71	10
USA	79	69	10
Norway	82	71	11
Average (Global)	71	62	9

Data collected from Health Promotion Administration (HPA), Taiwan
https://www.hpa.gov.tw/Pages/List.aspx?nodeid=331

Health Promotion Administration (HPA) and the Department of Nursing and Health Care in Taiwan are responsible to prevent frailty and delay disability for the elderly. The health condition of the elderly is divided into three categories: healthy, sub-healthy, and disability. Although the category of sub-healthy is non-disabled, the physiological status and life assessment functions have gradually emerged and frailty appears which can be measured by SOF or IADL. Therefore, in the past, public funded courses designed for frailty prevention and disability prevention or reduction, not many elder target (over 65 and also frail or disabled) to participate in courses related to frailty. Therefore, for courses organized by government in Taiwan to prevent frailty and disabilities welcome the elderly to participate these courses as long

as they are over 65. Whether the elderly is healthy, sub-healthy or mildly disabled, they are all welcome to participate these classes. The aim is to promote the empowerment of the elderly and help build friendly environment for them by removing barriers for them to participate community activities. Taiwanese government has push the policy of *Towards Age-friendly Primary Health Care* project to encourage family members to participate and develop healthy community projects (See Table 2).

Table 2. Prevention of Frailty for the Elderly and Task Division

Categories	Healthy	Sub-Healthy			Disable		
Able or not	Not-Disable	Not-Disable			Mild	Moderate	Severe
Assessment of ADI/IADL	-				ADL$^+$	ADL^{++}	ADL^{+++}
	-	IADL-	IADL-	IADL$^+$	IADL^{++}	IADL^{++}	IADL^{+++}
Assessment of Frailty (SOF)	Robust	Frailty: SOF $\geqq$ 1(+)	Frailty: SOF $\geqq$ 2(+)	Frailty: SOF $\geqq$ 2(+)	Frailty: SOF $\geqq$ 2(+)	Frailty: SOF $\geqq$ 2(+)	Frailty: SOF $\geqq$ 2(+)
Treatment and rehabilitation	Health Promo-tion	•Disability Prevention • Health Promotion • Health Restoration	•Disability Prevention • Health Promotion • Health Restoration		•Disability Reduction • Health Restoration • Health Maintenance • Life function Maintenance		
Division of work	Health Promotion Administration (HPA)	Department of Nursing and Health Care					

*ADL: Activities of Daily Living; **IADL: Instrumental Activities of Daily Living
Data collected from Health Center promotes elderly care services,
Health Promotion Administration (HPA), Taiwan, retrieved from
https://www.hpa.gov.tw/Pages/List.aspx?nodeid=331

To improve health outcomes, U.S. government helps patients to be more engaged in prevention, decision-making, and self-management (ODPHP). The Health Literate Care Model is offered as an important tool to teach health literacy principles. This study focuses on using new technology to motivate the elderly (ODPHP) to produce the elderly' friendly environment as a motivation to help self-independence for leisure and recreation. Social marketing strategies are applied (Weinreich, 1999), traditional 4Ps as product, price, place, promotion are replaced by new 4Ps: publics, partnership, policy and pursestrings. After reviewing the target public as the frail elderly and the policy related to this issue, how partnership can help solve problems of pursestrings is

discussed. Since there are many good content shared in social media and many cheaper technological devices available with free or low prices, this study chose social media and VR Box as tools to push social marketing. This study argues that media content through social media as platform and VR Box as technology for the elders with frailty should be useful to motivate the elderly to engage, educate, empower patient and/ or family for their health care. However, the problem is whether the use of technology is friendly enough for them. VR Box with an advantage of a low price as glanceable display technologies. Social media as YouTube as a two-way communication with a cheaper entertainment system which can integrate smartphones and VR Box into fun and familiar entertainment for coaching and connecting patients, caregivers, and family. Disengagement theory (Cumming and Henry, 1961) and continuity theory (Atchley, 1971) are applied here to explain the elderly's leisure participation and health intervention. Identity continuity theory is applicable in explaining the relationship between retirement and leisure participation. The latter explains how the elderly might withdraw from society inevitably and the process is influenced by the individual ego changes or organizational imperatives.

The purpose of using this intervention approach is to help prevent possible problems about dementia. Dementia is a combination of symptoms which related failing cognitive functions, including loss of memory, space orientation, capability of computing, judgment, abstract thinking, attention, or languages. In addition, degradation or impact of function may cause disturbances, personality changes, delusions or hallucinations may affect their interpersonal relationship and work ability (Veterans Affairs Council). Professionals suggest dementia patients try to stay in familiar environment and keep regular work, maintain the patient's independent life, discover the ability to retain, guide participation in life affairs, maintain patients' dignity and value, and ask for understanding of relatives and friends and appropriate communication to avoid conflict, pay attention to safety and prevent accidents (TADA). The elders with dementia may become more passive and need to motivate and induce to participate in their daily activities and their hobbies. Applying VR Box with YouTube content may be a technological tool for motivation induction. Chen (2018) analyzes how to use reinforcement factors to strengthen the elderly to participate local activities: happy experience, family support, accompanying partners, interactive motivation (activity design), platform/system design, non-expert language used in activities, higher level of needs in Maslow's model, a sense of belonging.
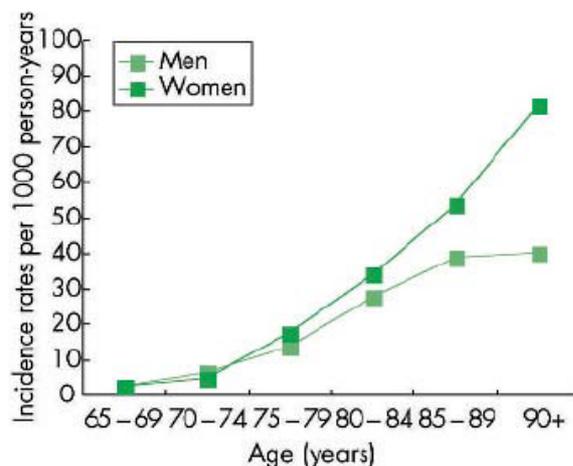
Figure. 1 Pooled incidence rates of dementia by sex. Based on Fratiglioni et al. cited by, retrieved online
https://www.researchgate.net/publication/7476462_Epidemiology_and_risk_factors_of_dementia

Research Questions:

1.   Whether the elder and their care takers/ providers accept invitation to watch VR Box videos?
2.   What are the factors to influence whether they appreciate this tool?

Methodology:

Field experiments have the following characteristics: more realistic situation, extrinsic validity, suitable for studying complex social and psychological processes, influences, and changes in real-life situations; in contrast, it might be problematic to control independent variables (Huang, 2000) Field experimentation represents a departure from laboratory experimentation and attempts to simulate as closely as possible the conditions under which a causal process occurs; its aim is to enhance the external validity, or generalizability, of experimental findings (Alan, 2011). Alan explains that it is common to ask whether the stimulus used in the study resembles the stimuli of interest in the real world, whether the participants resemble the actors who are ordinarily confronted with these stimuli, whether the outcome measures resemble the actual outcomes of theoretical or practical interest, and whether the context within which actors operate resembles the context of interest when he applies a field experiment to the field of politics to evaluate the external validity of an experiments. Field experiment is applied in this study by inviting five pairs of the elderly and their caretakers or care providers to watch VR Box videos. The five pairs are tested in their natural settings such as their living room, their front yard, parks in their neighbor and their working location. Five elders with different stages of frailty or relatively mild disable. These 10 persons are asked to try to put on VR Box with YouTube content shown through a smart phone set in this VR Box. The independent variables are familiarity with the person who presents a VR Box to them, cognitive capability, physical condition (security observation).

Findings:

The results are shown in Table 3. The first elder tester's condition is more toward disengaged condition. The second elder tester has been ill for a month, is still waiting for going back to work and is trying to stay in continuity condition. The third case is physically disable and hard to be mobile but tried to go back to continuity state. The fourth elder is almost totally disabled and counts on his caretaker a lot. The fifth elder is toward frailty physically but mentally healthy but totally refused to try VR Box. Research question 1 is about whether they will accept to try a VR Box. The results are listed below. Only one elder and one caretakers show that they enjoy using VR Box a lot. 2nd elder, with high cognition shows that she is eager to go back to work and shows less interest to use them but had tried all three videos. The elder in pair3 is with high cognition but with low dominance to mobile and he only watched one 3d video but shows only limited interest in it. In pair 4, the caretaker refuse to try by saying that her eyes have problems and the elder she taking care did not try. In pair 5, the tester is walkable elder lady with sighs of being frailty and she refuses right away (See Table 3). The answer of Research question 1 is that those who are familiar with the one who is familiar with them are more likely to try. For Research question 2, Testers with better physical or cognitive conditions are more likely to try VR Box but in general they are not really into it. In general, the results show that familiarity which is explained by trust in this study and self-confidence which is explained by the cognitive issue and the physical issue are related to whether they are willing to accept VR experience and enjoy it.

Table 3: Results of in 5 pair testers by dependent and independent Variables:

Dependent Variables: Accept to watch or not	Pair1 (Code M)		Pair (Code N)		Pai3 (Code R)		Pair4 (Code E)		Pair5 (Code P)	
	elder	helper	elder	helper	elder	helper	elder	helper	elder	helper
360 video	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes
4k video	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes
3d video	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes
Indepen-dent Variables										
Familiar-ity	Yes	Yes	Yes	Yes	Yes	No	No	No	No	Yes
Physical issue	No	No	Yes	No	Yes	No	Yes	No	No	No
Cognitive issue	Yes	No	No	No	No	No	Yes	No	No	No

Discussion:

This study tests whether a VR appliance could be accepted as a tool for health intervention designed for the elderly. VR Box and social media content are used. Although leisure experience of VR Box is immersive, the elderly responses are not quite well and only accept to try it when they have better physical condition to cope with the issue of safety environment, trust, and better cognitive issue. Future studies can design VR, AR or MR content that reflect the elderly's needs or production of friendly environment for the elderly. Except mental disorders, other designs can target NCDs four main diseases (diabetes, cardiovascular diseases, cancers and chronic respiratory diseases) and four common risk factors (tobacco use, unhealthy diet, physical inactivity, and unhealthy use of alcohol for possible future health intervention.

References

Alan. G., Green, D. (2011), Field Experiments and Natural Experiments, The Oxford Handbook of Political Science, Edited by Robert E. Goodin

Atchley, R. C. (1971). Retirement and leisure participation: Continuity or crisis? The Gerontologist, 11, 13-17.

Chen, Y. (2019). Exploring the Efficacy of Independence Index for Healthy Aging for the Services of Elders, The Asian Conference on Aging & Gerontology 2018 Official Conference Proceedings

Chiu, M. & Fu, H. (2014). Probing into Seniors' Experiences of Community Care Centers –A Study on the Guandu Care Center Case. Journal of Community Work and Community Studies. Vol.4, No.1, 1-40,

Chou, M., Liang, C., Chou, S., Lu, Y., Hsueh, K., Tu, M. (2011). Cognitive Impairment among Elderly Residents in the Long Term Care Facilities in Southern Taiwan. Taiwan Geriatr Gerontol 6(1): 43-51

Coughlin, J.F. Pope, J., Leedle, B. (2006). Age, New Technology, and Future Innovations in Disease Management and Home Health Care. Home Health Care Management & Practice / April

Cumming E. and Henry W. (1961). Growing Old: The Process of Disengagement. New York: Basic Books.

Alleyne, G., Binagwaho, A., Haines, A., Jahan, S., Nugent, R., Rojhani, A., & Stuckler, D. (2013). Embedding non-communicable diseases in the post-2015 development agenda. The Lancet, 381(9866), 566-574. https://doi.org/10.1016/S0140-6736(12)61806-6

Non-Communicable Diseases, NON-COMMUNICABLE DISEASES / FEB 2016, retrieved from https://www.sida.se/contentassets/307665a2ec474c0da415e6c70fc33411/18566.pdf.

Flier, W. (2006). Epidemiology and risk factors of dementia, Journal of Neurology Neurosurgery & Psychiatry. 76 Suppl 5: v2-7

Miller, J., Ward, C., Lee, D'Ambrosio, L. & Coughlin, J. (2018) Sharing is caring: The potential of the sharing economy to support aging in place, Gerontology & Geriatrics Education

TADA, 陳達夫，認識失智症，http://www.tada2002.org.tw/ (台灣失智症協會) Veterans Affairs Council, https://www.vac.gov.tw/mp-1.html 認知障礙---漫談失智症衛生所推動高齡友善照護服務 - 衛生福利部國民健康署。

Huang, G. (2000). Field experimentation, 教育大叢書. Retrieved from http://terms.naer.edu.tw/detail/1313026/

Health Literate Care Model, from ODPHP.
https://www.hpa.gov.tw/Pages/List.aspx?nodeid=331
Retrieved from https://health.gov/communication/interactiveHLCM/

Raphael, D., Brown, I., Renwick, R., Cava, M., Weir, N., Heathcote, K. (1995). The quality of life of seniors living in the community: a conceptualization with implications for public health practice. *Canadian Journal of Public Health. 86(4):228-233.*

Rowe, J. W., & Kahn, R. L. (1997). Successful aging. Gerontologist, 37, 433-440. Weinreich, N. (1999). Hands-On Social Marketing: A Step-by-Step Guide to Designing Change for Good, CA: SAGE Publications

Wen, J., Ko, M., Chen, C. (2015). Utilization of Psychiatric Services for the Elderly in Taiwan: A Health Claims Data Analysis. *Taiwan Geriatr Gerontol. 10(1): 28-41*

Digital Humour and Protest against the Trump Presidency: A View from Indonesia

Rifka Sibarani, Universitas Atma Jaya Yogyakarta (UAJY), Indonesia,
Yudi Perbawaningsih, Universitas Atma Jaya Yogyakarta (UAJY), Indonesia

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

Abstract
Internet memes and hashtags have become integral to contemporary politics, having grown from relatively peripheral amusements to often playing significant roles in the success or failure of a political movement, or at least in particular "moments" of those movements. When a hashtag or meme goes viral, as has been the case, for example, with #MeToo; #BlackLivesMatter; #EqualMarriage, and #OccupyWallStreet, it marks significant in-roads for a campaign and sends out a challenge to opponents. However, to what extent do they actually significantly impact on ruling power relations? This paper will discuss the role of satirical memes and hashtags in anti-racist campaigns opposing Trump's policies in four areas: his policies on Muslim and Latin American immigration, and the controversy around the removal of statues and monuments celebrating leaders of the pro-Slavery confederate states from the US Civil War. It does this from an Indonesian point of view within a progressive social movements perspective, asking questions about the broader significance of the Trump presidency and forms of grass-roots progressive opposition to his presidency. In this context the paper argues that the international significance of Trump and his grass-roots opponents are not just that they are influencing the direction and policies of the (still) most powerful nation (economically and militarily) on earth, but also that they are expressions of social and political phenomena that are much more widespread—that of, amongst other things, the crisis of neo-liberal politics and the rise of a new "populist" far right politics.

Keywords: meme, social movement, anti-Trump

iafor

The International Academic Forum
www.iafor.org

Introduction

Internet memes and hashtags have become integral to contemporary politics, having grown from relatively peripheral entertainment to often playing significant roles in the success or failure of political movements. This was certainly the case, for example, in the 2014 Indonesian presidential campaign, when some memes were even good enough to be sold commercially on a wide range of merchandise and even published in books.

The concept of a meme has been around since the end of the 1980s, when it was coined by biologist Richard Dawkins (1989) to describe cultural "replicators", which could be melodies, images, behaviours, slogans, etc. Later the term was borrowed to describe cultural entities copied over the internet, especially combinations of images and text (Shifman, 2014).

Memes can certainly be trivial, as evidenced, for example, by the avalanche of cat memes on the internet. But there is a genre of political memes, some of which can be quite whimsical, others of which can even become emblematic of a campaign. The fact that memes are, in the first place, entertainment, means that they can contrast strongly with the sometimes colourless world of everyday politics and political campaigns, they work if they can somehow "tickle our fancy".

Political memes on the internet are also associated with the wider intersection of emergent technologies and social movements, an intersection that some see as having contributed to the creation of new subcultures, social relations, and political forms. (Kamel, 2014) This has included the development of purely computer/internet based political activity ("hactivism"), as well as the use of technologies to facilitate and build social movements, such as the "Arab spring"democratic movements in the Middle East, and the anti-capitalist Occupy! Movement

Figure 2 A famous Occupy! Meme in an AdBuster 2011 edition

Figure 1 A meme from the "Arab Spring", which inspired the Occupy! movement in North America, Europe and elsewhere

Jenkins (2009) and others have argued that the internet and its techonologies have created greater space for participatory politics, spaces fulfilling key requirements of such politics— low barriers to participation, the faciltation of sharing, reward for participation, particpants feeling their contributions matter, and participants valuing the involvement of others. Anyone can make a meme, a good meme is easily shared and/or adapted, and the circulation of memes definitely represents something of a "social currency".

Donald Trump's campaign was outstanding for the role social media, especially Twitter played. Trump's often unscripted tweets attracted considerable attention (and controversy) to his campaign. Not only this but his outrageous media personality style immediately attracted parody, including through internet memes. In this paper, we will look at some of these memes

from his campaign, as well as others from the early period of his presidency, especially as the relate to anti-racist social movements that have sprung up since his campaign and electoral victory.

Trump's key campaign slogan was "Make America great again", which contained a significant tinge of nostalgia, which for many had at least an aspect of hidden racism when seen in conjunction with more overtly racist policies, such as his proposal that Muslims should have ID badges, or that Mexico should pay for our wall along the US-Mexico border to keep out criminals and illegal immigrants.

In response to such outrageous policies, there was significant response from meme-makers involved with opposing these policies. So, for example, memes such as the one below

Figure 3 An anti-Trump meme satirising his
idea of making Muslims wear ID badge

(Figure 3) were created to oppose and satirise the ID badge idea:

This idea was associated with a general Islamophobic undercurrent in Trump's campaign that played with the prejudices of a certain element of Trump's voter base. This theme of drawing parallels between Trump's politics and those of the Nazis in pre-World War II Germany became even more relevant after the Charlottesville controversies, which will be discussed below.

The key policy to come out of this element of Trump's politics was the ban on immigration from Iran and five other Muslim majority countries that have been effected by brutal civil wars (Somalia, Syria, Sudan, Libya, and Yemen) (BBC News, 2017; Whitehouse, 2017). This policy faced massive opposition in the US, was effectively stopped by a Supreme Court restraining order only a few weeks after its initial implementation, and its future remains unclear (Supreme Court, 2017; Laughland, 2017). During the period of its implementation, there was substantial confusion at US airports, and numerous stories emerged of long-time residents being stopped or turned back, as well as grandmothers etc. being caught in this extremely broad net (Dehghan, 2017; ABC News, 2017). One meme that emerged at this time that was relatively popular and also acted to undermine Trump's Christian credentials. Trump has been backed by a number of right-wing Christian groups) is shown below:

This meme was criticised by some for being clearly factually incorrect: Jesus was a Jew born on the West Bank (now Palestine) and would have been eligible for Israeli citizenship. This misses the central point of the meme: the rules had no clear justification, and caught an

extremely broad array of people in their net. Palestine could just as easily have been included in the group of six countries, and what if Jesus chose to travel on Palestinian documents? Of course, the other message the meme is trying to articulate is a contrast between Jesus' message of peace, tolerance, and compassion, and Trump's policies that attacked groups of people on mass based on religion and nationality. This tactic of trying to undermine Trump from a Christian point of view is the one below:

Figure 4 A meme attacking Trump's travel ban

Figure 5 A conservative meme attacking Trump's Christian credentials

One of the interesting things about this meme is that we found it on a conservative meme-sharing website, conservativememes.com, which also shared the figure 6. This meme seeks to draw a link between Trumps politics of prejudice and division at a national level, and aggressive unilateralism at an international level and the extremist Islamist politics of groups like ISIS—effectively arguing that Trump's politics effectively recruit for such groups (Seipel, 2016; Berenson, 2015).
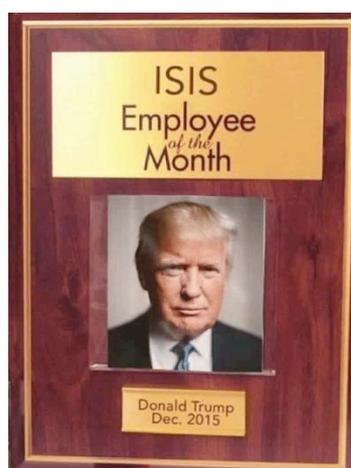
Figure 6 Trump as "ISIS Employee of the Month"

A meme which sought to connect two different strands of Trump's racist policies was the "Mexican Muslim" meme. This meme seeks to combine two issues that have both defined the Trump campaign and presidency, and which have attracted significant opposition: his anti-Muslim and anti-Mexican immigration policies. This meme, of course, is problematic, since it uses the image of extremist preacher Anjem Choundary, hardly a representative of mainstream Islam, and makes fun of something that is actually an issue for some people: there are some Mexican Muslims! This was very quickly pointed out be people on both sides of the Mexico-USA border as soon as the meme starting circulating.

*Figure 7 A popular meme combining two issues that have both defined
the Trump campaign and presidency, and which have attracted significant opposition*

Finally, we come to Charlottesville. Last month a "Unite the Right" rally was held to protest the dismantling of a statue of Confederate general, Robert E. Lee (AlJazeera, 2017; ABC News, 2017). White supremacist and neo-Nazi groups and symbols were prominent at the event. Anti-racists held counter-rallies, and a group of anti-racist demonstrators were attacked by a man linked to white supremacist groups, who rammed them with his car, killing one, and injuring nineteen others. Subsequently, Trump failed to condemn the white supremacist groups, condemning "hatred, bigotry, and violence on many sides". This statement and subsequent statements were seen as implying equivalence between the white supremacists and counter-protesters, drawing widespread criticism, anger, and protest. Many memes such as the one below drew attention to the overtones of his "Make America great again" slogan, which drew parallels with similar ideas used by the Nazis in the 1920s and 1930s, and to a nostalgia for an America before civil rights:

Figure 8 "Make America Hate Again"

Figure 9 "Make America White Again"

Conclusion

The early period of the Trump presidency has been a rich period for the creation and dissemination of political memes. This has reflected the highly politically charged and controversial nature of his campaign and policies, as well as the fact that these policies have been the target of significant grass roots opposition from social movements, especially anti-racist movements. Beyond this it reflects the relative maturity and ubiquity of emergent information technologies, which now saturate social life in the US and elsewhere.

References

ABC News. (2017, January 31). Donald Trump hails immigration ban as passengers turned back from the US-bound flight. *ABC News*, Retrieved from http://www.abc.net.au/news/2017-01-29/trump-immigration-crackdown-causes-chaos-panic-anger-worldwide/8220808

._____. (2017, August 16). Charlottesville in pictures: White supremacists clash with counter-protesters in Virginia. *ABC NEWS Australia.* Retrieved from http://www.abc.net.au/news/2017-08-13/the-charlottesville-protests-in-pictures/8802298

AlJazeera. (2017, August 17). Charlottesville attack: What, where and who? *AlJazeera.* Retrieved from http://www.aljazeera.com/news/2017/08/charlottesville-attack-170813081045115.html

BBC News. (2017, June 30). Trump travel ban comes into effect for six countries. *BBC News.* Retrieved from http://www.bbc.com/news/world-us-canada-40452360

Berenson, T. (2015, December 20). Hillary Clinton: Donald Trump Is 'ISIS's Best Recruiter'. *TIME Magazine.* Retrieved from http://time.com/4156164/democratic-debate-hillary-clinton-donald-trump-isis/

Beaumonth, P. (2011, February 25). The truth about Twitter, Facebook and the uprisings in the Arab world. *The Guardian.* https://www.theguardian.com/world/2011/feb/25/twitter-facebook-uprisings-arab-libya

Dehghan, S.K. (2017, June 30). Iran foreign minister: 'shameful' travel ban targets 'Iranian grandmothers'. *The Guardian.* Retrieved from https://www.theguardian.com/us-news/2017/jun/30/iran-trump-travel-ban-reaction-refugees

Harlow, S. (2013). It was a "Facebook revolution": Exploring the meme-like spread of narratives during the Egyptian protests. *Revista De Comunicación*, 1259-82.

Jenkins, H., Purushotma, R., Weigel, M., Clinton, K., & Robinson, A. J. (2009). Confronting the challenges of participatory culture: Media education for the 21st century The MIT Press.

Kamel, S. H. (2014). Egypt's Ongoing Uprising and the Role of Social Media: Is there Development? Information Technology For Development, 20(1), 78-91.

Laughland, O. (2017, June 22). Trump travel ban: US supreme court partially lifts block on order. *The Guardian.* Retrieved from https://www.theguardian.com/us-news/2017/jun/26/trump-travel-ban-supreme-court-block-partially-lifted

Seipel, B. (2016, November 15). ISIS: Trump's win is good for our recruiting. *The Hill.* Rertrieved from http://thehill.com/blogs/blog-briefing-room/306076-isis-trumps-win-is-good-for-our-recruiting

Shifman, L. (2014). *Memes in digital culture.* MIT Press: Massachuttes

Smith, D. (2017, August 14). Trump's failure to condemn Virginia neo-Nazis is shocking but not surprising. *The Guardian*. Retrieved from https://www.theguardian.com/us-news/2017/aug/14/trump-virginia-neo-nazis-analysis

Supreme Court (2017, June 26). *On Application For Stay And Petition For Writ Of Certiorari To The United States Court Of Appeals For The Ninth Circuit* [Opinion]. Retrieved from

https://www.supremecourt.gov/opinions/16pdf/16-1436_l6hc.pdf

The Guardian. (2017). Mother of Charlottesville victim Heather Heyer: 'They tried to kill my child to shut her up'. Available on https://www.theguardian.com/us-news/2017/aug/16/charlottesville-victim-heather-heyer-susan-bro-memorial

White House. (2017, March 6). Executive Order Protecting the Nation from Foreign Terrorist Entry Into The United States. Retrieved from https://www.whitehouse.gov/the-press-office/2017/03/06/executive-order-protecting-nation-foreign-terrorist-entry-united-states