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# Table of Contents

*Food Fight! Cross-cultural Conflict in a Polish Blogger’s Post about Filipino Food*
Christine Anne R. Cox  
pp. 1-12

*What's on Your Mind? Rhetorics of Identity Construction on Facebook*
Joan Macapagal Dizon  
pp. 13-26

*Participatory Culture and New Imagined Community: Competing Imagination of Muslim Ummah in Islamic Online Media in Indonesia*
Taufiqur Rahman  
pp. 27-44

*Designing Optimal Viewpoints in Technical Illustrations*
Debopriyo Roy  
pp. 45-54

*A Study into the Understandability of Technical Illustrations Shown From Different Height Perspectives and Camera Positions*
Debopriyo Roy  
Stephen Crabbe  
pp. 55-70

*Communication Process of Community in the Conservation of Biodiversity: A Case Study of the Doi Saket Chiang Rai Province Community*
Singh Singkhajorn  
pp. 71-80

*Social Media Modi-Fication: Narendra Modi's Use of Social Media in Indian Elections 2014*
Shirin Abbas  
AK Singh  
pp. 81-92

*Islam and Mosque Developments in the Australian Media: A Literature Review*
Caitlin McGregor  
pp. 93-108

*Is Becoming a Journalist any Different? A Study of Careers in Professional Journalism in Brazil*
Fabio Henrique Pereira  
pp. 109-124
Expectations for Delivering Entertainment News through Television
Sanpach Jiarananon
pp. 125-134

A Corpus Stylistics News Story Analysis of a Japan-China Faceoff: The Senkaku-Diaoyu Territorial Dispute
Barry Natusch
Beryl Hawkins
pp. 135-152

Suratthani Rajabhat University Branding
Nattawut Suwantip
pp. 153-160

Microblogging and Life Changes: An Ethnographic and Statistical Analysis of Young Adults
Xinru Chen
Marsha Berry
Vance L. Martin
pp. 161-174

Communication for Maintaining Ethnic Identity of the Siamese-Malaysian Community in Malaysia
Thatsanawadi Kaeosanit
pp. 175-180

Village Voiced, Village Empowered: A Case Study of the Citizen Journalism Practice Using New Media as a Medium of Empowering the Villagers at Banyumas Regency in 2012-2013
Lisa Lindawati
pp. 181-192

Han Liu
Liam Ward
pp. 193-202

Female Masculinity and the Image of Women in the Chinese Cultural Revolution
Zhuying Li
pp. 203-214

A Study on the Communicative Efficacy of Korean High School Students: Focusing on the Emotional Tone of Comments on Internet News
Inhye Choi
Seo Jung Yoon
Soo Min Ahn
pp. 215-232

Depiction of the Good and Evil Conflict through Female Characters in Turkish Cinema from Kezban to Iklimler
Nermin Orta
pp. 233-242
<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I Love You, Bro: The [Mis]Representation of Male-Bonding in Boy Bands through their Music</em></td>
<td>Mary Jane S. Camarador</td>
<td>243-248</td>
</tr>
<tr>
<td><em>Convergence Journalism</em></td>
<td>Songyot Buaphuean</td>
<td>249-262</td>
</tr>
<tr>
<td><em>The Profile of Sharing through Social Media: The Coca Cola Case</em></td>
<td>Duygu Aydin</td>
<td>263-272</td>
</tr>
<tr>
<td><em>Ethical Use of Online and Social Media in News Reporting of Thai Newsrooms</em></td>
<td>Sakulsri Srisaracam</td>
<td>273-286</td>
</tr>
<tr>
<td><em>Linplexity: A Closer Look at How One Asian is a Representative for an Entire Race</em></td>
<td>Ryan Kitaro Kwai-ming Hata</td>
<td>287-298</td>
</tr>
<tr>
<td><em>Whither the News? Problematizing the Gendered Limits of Coverage on Women's Wartime Labour in Canadian Newspapers, 1939-1945</em></td>
<td>Tracy Moniz</td>
<td>299-314</td>
</tr>
<tr>
<td><em>Anime, A Universal Language Defying Boundaries: An Applied Study on a Sample of Egyptian Youth</em></td>
<td>Salma Medhat</td>
<td>315-328</td>
</tr>
<tr>
<td><em>Public Service Broadcasting in South Korea</em></td>
<td>Ki-Sung Kwak</td>
<td>329-340</td>
</tr>
<tr>
<td><em>Can Fake Headlines Rescue Journalism? The Irrelevancy between Headline and Content in Online Journalism</em></td>
<td>Alaaddin F. Paksoy</td>
<td>341-348</td>
</tr>
<tr>
<td><em>The Role of Culture in Communication: How Cultures Influence the Way People Perceive Information</em></td>
<td>Can Cemal Cingi</td>
<td>349-356</td>
</tr>
<tr>
<td><em>A Research Study of the Application of Digital Music in Taiwanese Films</em></td>
<td>Chun-Wen Fang, Yu Di Huang, Min-Chih Lee</td>
<td>357-363</td>
</tr>
</tbody>
</table>
Food Fight!
Cross-cultural Conflict in a Polish Blogger’s Post about Filipino Food

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Abstract
Every culture has its “hot button”, or that certain something that elicits a strong, emotional response that can lead to conflict. Filipinos are known to be warm, friendly and hospitable, but that hot button was pushed when a Polish blogger wrote that she would rather go hungry than eat Filipino food again. Her blog, which details her street food experience in different parts of the Philippines, has gone viral in social media and local news, with Filipinos defending their beloved food culture. Her controversial blog entry has accumulated more than 680 responses from a variety of nations, and the comments section is ripe with material for a cross-cultural analysis on how people from different cultures “save face” in a particular environment.

Several web log comments and narratives from the blog entry were qualitatively analyzed using Face-Negotiation Theory, which provides an explanatory framework in the study of conflict behaviors. The analysis of the food blog underscores the differences between the individualistic tendencies of Western countries and the collective outlook of Asian countries. It was found out that the new media domain provides an equalizing environment where facework interaction strategies are more fluid, and the use of emoticons and text-based arguments compensate for the lack of non-verbal cues. The investigation of blogs and other cultural products of new media opens up a whole new understanding of how people from different cultures communicate and manage conflict in an intercultural setting.

Keywords: face-negotiation theory, intercultural communication, food blogs, cross-cultural conflict
Introduction

A recent blog post by a Polish traveller named Agness Walewinder has left more than a bad taste for Filipino netizens. Walewinder’s (2014) blog, entitled “I Would Rather Go Hungry That Eat Filipino Street Food Again!” details her unpleasant culinary experience in places like Banaue, Cebu, Bohol, Manila and the Northern provinces. She described local Filipino food as “packed with salt, sugar and oil” and that it gave them (Walewinder travelled with her best friend and fellow Polish traveller Ces) a “stomachache and diarrhea” as well as “massive migraine, mood swings and heartbum [sic]”. She went on to write about the “poor quality of food” which she said resulted in the “vast majority of Filipino kids and young people (who) are overweight”. Not surprisingly, Walewinder’s blog has gone viral in social media and has made the rounds in local news, with infuriated Filipinos criticizing the tourists’ poor research skills and bad choices in picking where to eat. As of late, her controversial blog entry has accumulated more than 680 responses from a variety of nations, some agreeing with Walewinder’s judgments and observations, and others begging to disagree, majority of whom are Filipinos defending their beloved cuisine and culture. The heated online exchange in the comments section of Walewinder’s blog entry is ripe with material for a cross-cultural analysis using Stella Ting-Toomey’s Face Negotiation Theory, demonstrating how people from different cultures “save face” in a particular environment.

All About Face and Culture: Goffman, Ting-Toomey and Hofstede

How do different cultures communicate and respond to conflict? The concept of face and facework best applies to strategies that individuals and groups adopt to manage their identity or identities. Face negotiation theory, set forth by Stella Ting-Toomey, provides an “organizing and explanatory framework for conflict behaviors.” (Oetzel, 2003, p. 600). The study of conflict in a cross-cultural setting is becoming ever so important in an increasingly multicultural, globalized world. Face and facework are part of everyday life, but how one manages face on a cultural level is more complex, as the theory attempts to describe. Ting-Toomey drew on the work of Canadian sociologist Erving Goffman, who made substantial contributions in the study of face-to-face interactions, and defined face as “the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact.” (Goffman, cited in Canelon & Ryan, 2013, p. 111).

Furthermore, the concept of face is “an identity resource in communication that can be threatened, enhanced, undermined, and bargained over—on both an emotional reactive level and a cognitive appraisal level.” (Ting-Toomey, 2005, p. 73). This is why people are involved in facework, or specific behaviors, whether it be verbal on non-verbal, that maintain or restore the threatened face. The theory, which has gone through several changes, contains 32 propositions and assumes that people from all cultures attempt to maintain and negotiate face in all kinds of communication situations. In understanding cultural similarities and differences in the domain of conflict negotiation, an important explanatory framework is found in Hofstede’s Dimensions of Cultural Variability. Face negotiation theory assumes that these dimensions shape the orientations, movements and styles of face work strategies. Members of “individualistic” cultures, found in most northern and western regions of Europe and North America, use “self-oriented” facework while “collectivist” cultures,
common in Asia, Africa, the Middle East, Central and South America and the Pacific Islands, prefer “other-oriented” facework (Ting-Toomey, 2005). Applying this framework to the current study, one can consider how Filipinos, who are highly collectivist in nature, will typically work to resolve conflict in a way that defends the group face, or Filipino culture and identity. An individualist culture such as where Polish blog writer Walewinder is from, on the other hand, will find a way to defend individual face, even at the expense of the group face.

Blogs and Discussion Boards: The New Domain of Intercultural Interactions

Facework and negotiation are universal phenomena present in intercultural communication situations, and can be applied in a wide range of disciplines such as psychology, sociology, linguistics, diplomatic relations and business management. Ting-Toomey et al. (1991), for example, examined the relationship between face maintenance dimensions as well as conflict styles in five countries: Japan, China, South Korea, Taiwan and the United States. The researchers found that members from the United States used dominating conflict styles, while their Japanese and Korean counterparts used obliging and avoiding conflict styles. The findings were used to validate and extend the propositions of Ting-Toomey’s theory. Though face negotiation continues to be a valid and well-researched topic, face negotiation in the online environment presents a whole new set of norms, practices and challenges in intercultural communication. The lack of nonverbal cues and the fluidity of identity complicate how one would resolve conflict in a computer-mediated communication setting. Walsh, et al.’s (2003) exploratory study of facework and conflict styles in online learning environments offers a qualitative investigation of self-construal, or one’s self-image, in a non face-to-face communication medium. They concluded that “a computer-mediated learning environment may enhance facework and conflict resolution”, and that regardless of cultural heritage, majority of the participants in the study believed that establishing a positive, knowledgeable and independent self-image, or self-construal, is crucial in an online context. They remind that computer-mediated communication is “notoriously devoid of social cues” and so people must characterize others based on the content and linguistic features of the words they use. In another study, Canelon & Ryan (2013) focused on the influence of facework behaviors in online discussion boards, and to determine the effect of gender on the relationship. Using an online discussion board about a controversial topic, they observed that for males, the facework behavior exhibited are more direct and controversial, as opposed to females who are less direct and confrontational. Their quantitative assessment of discussion board posts showed that “gender and facework behavior interact in influencing discussion outcomes”.

Food blogs are a rather interesting product of convergence, not just because of the merging of content from a host of cultures, but also because of the merging of old and new media: “A unique convergence is occurring in food blogging: while the food blogosphere was born in the realm of new media (the Internet) it must by nature of its subject rely on the offline food world, as well as traditional media spheres such as print and television.” (McGaughey, 2010, p. 69). The food blog becomes a social discourse of conversations about people with common interests. In particular, it
“promotes the continuation of a conversation from the offline world in the virtual world” (McAughey, 2010, p. 76).

**The Face Matrix in “I Would Rather Go Hungry...”**

While food blogs about Filipino dishes are abound, one particular blog by a Polish traveller spread like wildfire on the online world and piqued Filipinos’ interest. Agness Walewinder, a Polish backpacker, travelled to the Philippines looking forward to the taste of “fresh exotic fruits and veggies, grilled seafood, smoked meat and fish (and) plenty of balut”. She described Filipino food as “a melting pot of influences” from Spaniard colonizers and Chinese immigrants, and she wanted to try traditional dishes such as lechon, longganisa, torta and adobo in street stalls and local carinderias. Unfortunately, her experiences with the local fare put a damper on her enthusiasm, and in her blog entitled “I Would Rather Go Hungry Than Eat Filipino Street Food Again!”, she complained about “old and gross” fruits they bought at a local market, the difficulty in finding traditional Filipino dishes, and the stomachache, dizziness and tiredness she experienced after sampling local food. The post was replete with images of food in various states, including a curious- looking photo of what seems to be a hot dog sandwich from a local 7-11 which Walewinder claimed was the Filipino sausage version of longganisa. The bottom line, according to Walewinder, is that “Based on our experiences, Filipino food did not live up to our expectations at all.” (Walewinder, 2014). Face-Negotiation Theory and its core taxonomies can shed light into the understanding of how individuals dealt with the conflict that ensued when Walewinder’s blog post gained popularity.

**Face Orientation or Concerns**

According to Ting-Toomey (2005), individuals engaging in facework may be concerned with three things: self-face, or the primary concern for one’s own image, other-face, or the consideration of the other party’s image during conflict, or mutual-face, which is the concern for both parties’ image and the “image” of the relationship. Judging from the comments section in Walewinder’s blog post, the individuals, most of whom are Filipinos, engaged in other-face or mutual-face concerns, consistent with the value dimension of collectivism. Collectivist cultures such as the Philippines emphasize the “we” identity over the “I” identity, which is evident from this comment from Nathan (2014):

“HI Agness, I am sorry you were not able to enjoy your stay in our country (Philippines). I am also sorry that your experience with our food left you disappointed. You had a budget of 25 Dollars (approx. 1,025.00 pesos) but you ate at places were locals with only 1.25 dollars (50 pesos) budget ate. That is why you were not able to experience authentic Filipino dishes. We like sweet food because we like to be happy and that translates to our being accommodating and friendly. As for the other foods, it’s a matter of preference. If you happen to come back to the country, look me up and I might be able to hook you up with real Filipino foodies that will give you a really gastronomic experience the Filipino way that will be within your budget. That is an invitation. Anyway, I respect your point of view and enjoy your blog. Keep it up and have a great day.”
Beyond the individualism-collectivism cultural pattern, another value dimension manifest in the intercultural conversation of the comments section is power-distance, which refers to the way that cultures treat status differences and hierarchies. Economic woes and the third-world status of the Philippines was a frequent topic among commenters, who felt that Walewinder was not aware of the economic realities of the Philippines when she chose to “eat like a tramp”. Filipino netizens remind her that the gap between the rich and the poor is a large one, and this inherently affects the local food culture.

**Face Movements or Face Moves’ Patterns**

Some foreign travelers expressed sympathy with Walewinder’s situation, and some echoed her sentiments about Filipino food, but many Filipino netizens took to their computers and gave Walewinder a piece of their mind, insinuating that the opinion piece was an insult to Filipino culture and that she should have not generalized based on her terrible experience. The conversation about the blog has extended well beyond the topic of food and evolved into a discussion about national identity, social mores, and stereotypes, with emotional Filipinos employing facework strategies to alleviate the damage: “When our face is under attack, emotional vulnerability or anxiety sets in, and associated emotions such as fear, anger, humiliation, guilt, shame, disgust, and contempt follow closely” (Ting-Toomey, 2005, p. 76):

“I think what most upsets filipino, which I am, is your insensitive headline. ‘I would rather go hungry than eat Filipino Food AGAIN.’ It’s your opinion and that’s fine. But, how would you feel if I went to Poland and ate dirty street food and insulted it just based on that one experience? It’s disrespectful...There are about 171 dialects and 7,107 islands in the Philippines which means, one area of street food should not represent Filipino food.” (Donna, 2014).

Donna’s comment is reflective of Ting-Toomey’s concept of in-groups, or “groups of individuals who perceive themselves as sharing some salient attributes (e.g. religious beliefs, values, or language), a strong emotional bond, and an interdependent fate.” (Ting-Toomey, 2005, p. 87). Filipinos who feel that the harsh comments are an attack on national identity will feel affinity with fellow Filipinos. Most netizens who comment on the post identify themselves as being Filipino before making a statement and letting their opinion on the matter be heard. Should this have been another blog with a less provoking title, it would not have been viewed as, what Ting-Toomey calls, a face-threatening process, or FTP. One of the conditions that shape facework strategies is that “the more important the culturally appropriate facework rule that is violated, the more severe the perceived FTP” (Ting-Toomey, 2005, p. 77). According to one commenter, “Food represents the culture of a nation, which can be hugely influenced by their past, their values, and their economy.” (Rachel, 2014). Many Filipinos see the blog post as an attack not just on Filipino food, but an attack on Filipino culture and identity as well.

**Facework Interaction Strategies**

In negotiating conflict, individuals or groups may resort to verbal or nonverbal strategies to defend or maintain face. In the case of a blog and its comments section, individuals rely heavily on text, and the lack of nonverbal cues can create
misunderstanding in a multicultural setting. Some commenters are straight to the point, as is the case with individualist cultures who engage in low-context, direct styles of negotiation, while others engage in high-context, indirect styles, indicative of a collectivist culture. Negotiating conflict involves some strategies that serve a variety of functions. Dominating facework uses defensive strategies to win the conflict, avoiding facework emphasizes the preservation of harmony by not dealing directly with the issue at hand, and integrating facework considers the other and includes “mindful listening, intentional reframing, collaborative dialogue, and mutual interest problem solving” (Ting-Toomey, 2005, p. 79). While some heated comments from Filipinos are indicative of defensive strategies to correct false information or change people’s perception of Filipino food, others, like Alexis May (2014), use a congenial tone in integrating facework:

“Although I empathize with what you had experienced with the “street” food in the Philippines I think the message that “came across” your entire blog post is what perhaps set off most of the “very sensitive” comments that I also have observed here in the comment section. Perhaps the wording could have been relayed differently? because although I respect others difference of opinions, some things can some off rude. I can understand honesty because I always stand by that but I do it in a way that doesn’t hinder the integrity of someone else’s culture :-) You say that it’s the food you criticized and not the people-- but to us filipinos our food, our family and our life style IS what represents US <3 Having said that, I can agree with you in some terms. I can agree that the street foods can be intimidating and was most definitely not the "best" quality of foods...I understand when you said you wanted to get a feel and the vibe of the country by experiencing the street food but if I were to really describe my culture it's that we are VERY family oriented and THE BEST home cooked meals are really at home <3 Immersing yourself in the filipino culture definitely should start in someone's home cooked meal and definitely NOT the streets :-)) I hope this gave you some insight :-) Thank You for making the trip to my homeland :-)

Her use of emoticons such as <3 (heart) and :-) (smiley face) compensate for the lack of nonverbal cues in the message, and her purpose is to give “insight” into Filipinos’ perceptions, making for open dialogue and fostering understanding among cultures. Alexis May’s conflict style of emotional expression is also typical in Filipino culture. As previously mentioned, food is not just viewed as a cultural product, but a source of national pride, and any sign of disrespect would be deemed worth fighting for. Another common restorative facework strategy used by Filipino commenters in response to the blog post is direct aggression. The Philippines is generally described as a collectivist culture, and according to Proposition 10 of Face-Negotiation Theory, “Members of collectivist cultures tend to use more avoiding conflict styles than members of individualistic cultures” (Ting-Toomey, 2005, p. 85), but Lauren’s post, and other Filipinos who have adopted a more assertive or aggressive conflict style, reflects the changing dynamics of the online environment:

“Click bait posts like this makes my heart jump with laughter. Come on, you are selling your opinions as hard facts when you haven’t even experienced the whole country. And if you pay peanuts by the way you get well-- disappointment. And who the hell goes to a convenience store expecting gourmet quality food? I travel too but the last thing I will ever do is to insult a country’s culture just because it doesn’t fit my personal criteria.” (Lauren, 2014)
It is much easier to type, especially given a blanket of anonymity or behind a screen name, than it is to be verbally aggressive in face-to-face situations. Some Filipino commenters type in all capital letters, which is the equivalent of “verbal yelling” or “screaming”, to express their discontent. Computer-mediated communication has provided a forum for usually passive individuals to express their more dominant side. Proposition 11 (Members of collectivist cultures tend to use more obliging conflict styles than members of individualistic cultures) and proposition 12 (Members of collectivist cultures tend to use more compromising to integrating conflict styles than members of individualistic cultures) do hold true for some of the commenters. Abe (2014) says:

“I appreciate your opinion and I’m very sorry that the food from the places you visited didn’t satisfy your appetite. Honestly, most of our food (specifically those being sold in the streets) are not served to please foreigners. They are meant to satisfy our locals with limited budget as well as those who are daring and adventurous enough to eat our sweet, strong, fishy but yummy dishes. And to generalize filipino cuisine as unappetizing as well as to invite others to subscribe to your opinion is but unfair and by far an insult to the intelligence of those who are interested to taste our local dishes.”

Marla (2014) posts: “It is sad though that you weren’t able to experience the best food we have and The Filipinos that are commenting badly are just full of pride. we’re not the best basketball and we don’t have the greatest government. in a way your blog just hit us where we actually found pride in our country–our food. I totally understand where you’re coming from. there will always be those people who just didn’t like it. period. but i didn’t also like your title. it misleads other travelers who would want to get a taste of our food and culture. you’re basically robbing us of tourists instead of letting them find out for themselves.”

Both Marla and Abe acknowledged Walewinder’s frustration with Filipino food. Abe admits that Filipino street food is not tourist-friendly (in terms of quality), and Marla says that she understands where Walewinder is coming from, and even revealed that Filipinos take pride in their food. But both Marla and Abe also say that it is unfair for someone outside of the culture, a member of the outgroup, to generalize after spending a short time immersed in local culture. Most of the comments from Filipinos echo this notion, and even offer Walewinder tips and invitations to their homes should she wish to taste authentic Filipino dishes. Filipino blog commenters carefully tread the comments thread, responding to the criticism in a more congenial manner, and not making any rash judgments. Ting-Toomey’s concept of mindfulness comes to mind, as one of the skills required in intercultural facework competence which may manage conflict more effectively (Ting-Toomey, 2005).

On the part of Walewinder, she had replied to some of the comments on her blog post, particularly when it validated her opinion of Filipino food or when corrections (such as her nationality) had to be made. The kind of facework strategy that she employed was one of a verbal, explicit style influenced by an individualistic culture. Her country, Poland, is an individualistic society, which means there is a high preference for a loosely-knit social framework where individuals are expected to take care of
themself. Individualists also use low-context direct styles of communication, characterized in one of her replies to a comment:

“I’m not surprised that most of Filipinos are getting emotional when reading the title of the post. It’s a bit extreme, but that’s the way I felt when experiencing the food in the Philippines. We did not have any Filipinos friends who would take us home and treat us with the food their moms would cook for us. We didn’t visit any Filipinos houses and as the post says, it’s all about the street food we tried. We ate the way locals eat. And that’s the truth....Sorry if you felt insulted by the post, but as I said countless times, this is my personal experience with dining out like a local in the Philippines and the food I was served made me sick and unhappy.” (Agness, 2014)

In some of Walewinder’s comments, she recounts that she did enjoy the scenery, the beaches and the local people, but she emphasizes that she was not satisfied with the food served. She also underscores her individual, subjective and truthful opinion of the food, one she merely wanted to share to fellow travelers. What she did not take into account is that Filipinos are very participative once something about them circulates through social media, and that Filipinos can also be sensitive to criticisms about fellow Filipinos and their cultural products.

Face Content Domains

Face negotiation theory posits that individuals have different face “needs” or “wants”. Some negotiate because they need to assert their independence or protect their privacy; some negotiate because they need others to respect their sense of dignity and honor, while others simply want to be acknowledged as a likable person. The possible content topics of face negotiation are autonomy face (need for boundaries), inclusion face (need to be recognized as friendly and accommodating), status face (need to be admired for tangible and intangible assets like money and power), reliability face (need to be recognized for trustworthiness and loyalty), competence face (need to be recognized for social and communication abilities) and moral face (need for others to respect dignity and honor of an individual) (Ting-Toomey, 2005, p. 81). In any conflict situation, it is important to know what individuals hold in high regard, because ultimately the more one holds a content domain in high esteem, the more he or she needs validation in that domain. Hofstede’s value dimensions may influence the face content domains of particular cultures: individualists would emphasize autonomy face, while collectivists would emphasize inclusion face (Ting-Toomey, 2005, p. 82).

In the case of the food blog conflict, Filipinos wanted to be recognized that they are friendly and sociable (inclusion face), as Alex (2014) admits in his comment:

“If you received strong criticisms here, it’s because it’s a cultural thing. In general, Filipinos are non-confrontational and indirect-speaking of negative criticisms (similar to the Japanese and formal British). Most are not used to otherwise. We are also very proud of our heritage and are naturally very hospitable. When a foreign visitor reacts strongly negative, Filipinos may UNCONSCIOUSLY take it as us not having been hospitable enough (introverted response), an attack against our heritage (extroverted offense), or both. But that’s just to explain where the emotions may come
from. I understand the honesty and frustration you had over your experience. A lot of travelling locals get that too.”

In his justification of the emotional outbursts of his fellow Filipinos, Alex involves other cultures to make a comparison, and attempts to explain why Filipinos act the way they do. Even if most of the comments by Filipinos generally find fault in Walewinder’s way with words, most of them would end with an informal invitation in their own homes as a way to compensate for her bad experience. One commenter says that her maternal grandmother is a great cook, and that Walewinder should email her when she gets to visit the Philippines again. Another shared links to highly recommended and budget friendly places to eat in and out of Manila. Still another was interested in arranging a special food tour for Walewinder so that she could experience the best culinary experience the Philippines has to offer. There is no lack of accommodation on the part of Filipinos, and further demonstrates their need for inclusion.

Some of the comments on the blog post also supports Filipinos’ need for others to admire their reputation as a beautiful archipelago of islands, each with their own food specialties. Reacting on Walewinder’s (2014) comment that “Apples were tiny, oranges and nectarines were extremely sour and pineapples were soaked in some kind of liquid that smelled bad,” one Filipino declared that the Philippines is one of the exporters of the finest pineapples in the world, and that their bananas and mangoes are being sold worldwide. Other commenters narrated the specialties of each region, like the adobo from Pampanga, longganisa from Lucban and the lechon from Cebu. Filipinos are proud of their local specialties, and are not shy to recommend the proper places from which to get them. To highlight this need for validation of specialty foods, some commenters highlight the pleasant experiences of famous and highly-regarded culinary connoisseurs Anthony Bourdain and Andrew Zimmern, who both travelled to the Philippines and articulated their gastronomic adventures.

**Conclusion**

Every culture has its “hot button”, or that certain something that elicits a strong, emotional response. Filipinos are known to be warm, friendly and hospitable, but once that hot button is pushed, say by making a joke about their medical education in a popular television sitcom, branding them a nation of servants or likening them to a confectionery in a racist way, expect a collective reaction (or maybe even a request for an apology from the appropriate embassy). That hot button was pushed once again when a Polish blogger wrote that she would rather go hungry than eat Filipino food again. In this day and age of connectedness and convergence, it is ever so important to be sensitive of other cultures, lest misunderstanding turns into conflict situations.

As a lens to understand intercultural communication conflict situations, face negotiation theory has proved to be useful. In certain situations, one’s face is at risk in conflict, and culture may have a lot to do with how one deals with the conflict. What comes naturally in Filipino culture may not be the most effective communication style for other cultures. The individualism-collectivism orientation can also explain the priorities of Filipinos, as well as what they take pride in. Face negotiation theory is far from perfect, as Ting-Toomey (2005, p. 89) admits that “more research is needed to determine the importance of affective and situational aspects of face concerns and
conflict styles across ethnic groups and across a diverse range of cultures.” Still, face negotiation theory and other related theories about impression management in an intercultural setting is a reminder that communication and culture are intricately linked, and it is with mindful listening and true dialogue that one must traverse the web of cultures he or she is immersed in.
References


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What's on Your Mind?  
Rhetorics of Identity Construction in Facebook

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Abstract
Among young Filipinos, Facebook enjoys wide acceptance, with almost 81 percent of the youth population using the social networking site. With this knowledge, this exploratory study, What’s on your mind: Rhetorics of identity construction in Facebook, aimed to determine how Facebook features, specifically, status updates and profile pictures, aid in the construction and representation of identities. Using textual analysis, backed by concepts on Speech-act theory, identity performance and power discourse, it also sought to present the rhetorical capacity of these engagements. As a rhetorical site, Facebook engagements are, thus, considered powerful loci of identity activation and representation. This, likewise, explored the various reasons and motivations for young people’s engagements with the identified Facebook features and how they think this contributes to the way they are seen and understood by others in the social networking site. Finally, this research also posits that young Filipinos’ online identity play are primarily performative in nature, which can be observed both in the way status updates and profile pictures are constructed and understood.

Keywords: youth, Facebook, Filipino youth, rhetorics, profile pictures, status messages, performance identity, social networking sites
Introduction

Everything communicates. And every communication has a purpose. And this is what rhetoric is, too. And it is present, in real space or in cyberspace.

In this age of advanced communication technologies, interaction has become both simple and complicated. In the same vein, identity construction and representation have become multi-faceted and multi-textured. But formation of one’s identity does not take place in a vacuum. There will always be causative factors that will be at interplay with one another to allow a person cognition and affirmation of one’s sense of being. One doesn’t simply arrive at an identity. Formation and construction of one’s identity and how it is represented takes time and is a product of various converging causes and effects.

And in today’s society bombarded with various media and their “life gurus,” constructing one’s identity can be a daunting endeavor. “In society today the construction of a personal identity can be seen to be somewhat problematic and difficult” (Hamley, 2001). This might also be the realities of young people who have access to endless choices for the modeling of an identity as offered by the equally endless media. From broadcast to print, to non-traditional media like billboards and posters, the youth’s environments are saturated with words that suggest images and images that create statements on how the young should look, think, feel, speak and consequently, conduct their lives. “The youth consume copious amounts of media across development” (Kirsh, 2010). These days, these consumptions take place 24/7 as various agencies of influence have also leveled up in their delivery of messages, mainly through the utilization of the new media – a platform that can be accessed anytime, anywhere.

One of these popular platforms are the social networking sites (SNS) which see a lot of traffic coming from the youth. Of these sites, Facebook (FB), whose rhetoric centers on sharing and connection as its supposed mission is “to give people the power to share and make the world more open and connected” (Facebook.com, 2013), can be deemed the major player as it caters to people’s basic need for connection. How important this connection is can be reflected by the population that FB now enjoys: 1.23 billion monthly active users, 757 million of which are daily active users, with 945 million monthly users who are also active users through their mobile gadgets (Facebook.com, 2013). From a simple university social networking application in 2004, which only opened to the global audience in 2006, Facebook has reached iconic status in today’s society. Its immense popularity among people, organizations and institutions cannot be denied nor ignored. Clearly, the Facebook phenomenon has taken hold of people around the globe.

Objectives

Given these scenarios, various studies have been made in relation to Facebook and identity construction. However, despite the abundance of such studies in the different parts of the globe, there is a dearth of such literatures in the Philippines, especially on researches that focus on particular influential interfaces of the social networking site, such as profile pictures and status updates.
The study, therefore, aimed to look into possible ways that status updates and profile pictures are points of rhetorical power that activate online identity construction and representation in Facebook among young Filipinos.

It also sought to determine how Facebook subscribers ascribe significance and value to these two features of the social media in terms of how they are seen and understood in the social networking site.

**Assumptions**

The study argues that Facebook aids in identity construction and representation through the rhetorics of subscribers’ status updates and profile pictures. It contends that these features are not only innocent posts but are filled with meanings, both for the holder of the account and that person’s FB public and, therefore, affect how online identity is communicated, represented and understood. It also postulates that online identity processes are, by nature, performatve, which can be observed both in the way status messages and profile pictures are constructed and communicated. Lastly, although accessing Facebook is an individual chore, this study presupposes that, as points of rhetorical power, it is not an independent engagement as the experience of Facebook is an experience shared with the multitudes of its users.

**Significance of the study**

Majority of young Filipinos are actively engaged in and with Facebook.

According to the website GetHooked 360 (2013), the Philippines now has around 30 million Facebook users. Majority of this number who are hooked to the Internet belongs to the younger generation and the Philippines’ youth, from ages 13-34, now comprise around 80 percent of the total Facebook users in the country, with majority of this coming from the 18-24 age group. This is also reflective of a Social Baker study that says that the average age of Internet users in the Philippines is 23.

In a Rappler article in 2012, again citing data from SocialBakers, it was mentioned that almost one out of every four Filipinos has a Facebook account and that the country was ranked 8th in the world among Facebook countries. The Philippines also ranked first in the nations where Facebook rules the Internet based on a Wall Street report (Rappler 2013), saying that “the Philippines has one of the highest penetrations in social media.”

It is important, therefore, to make a study on the youth’s appropriation of social media in identity construction and representation because their number, alone, is formidable. These digital natives or millennials as they are called these days, are said to be the most diverse and most numerous generation, making up around one-fourth of the world’s population, or roughly 2.5 billion (Kurz, 2012).

With these numbers and with more and more channels for mediation opening for these young people, it is crucial to question how they see who they are and how they conduct their identity formation since they have the capacity to be a powerful and influential group in today’s society. Moreover, it can be assumed that the way they
construct and represent who they are will, eventually, influence how various dimensions of society’s life will also be constructed.

**Related literatures**

Cyberspace is a significant locus in the identity construction and representation of the youth. And the omnipresent social media, one of the platforms of cyberspace, has influenced the everyday life of the youth, playing more roles than just giving them entertainment. In many ways, these sites greatly influence how young people create their identity and how these identities are presented. This social media phenomenon has also provided young people to express, not just a singular identity but, layers of interconnected identities. This has created an impact on the way these young people organize who they are, both in the real and the virtual worlds.

**Creating Identities**

Identity is a complex state and idea that everybody has to grapple with time and again. For many, it can be as simple as asking the question, “who am I?”. The answers, however, are not that simple.

Far from being a one-human-show, identity now is taken as a social construct, subject to the interplay of various elements. “Today, identity is conceived as being the combination of multiple factors, age, gender, sexuality, status and personhood” (Harris, 2003). Given these factors, one cannot limit the sources of influences that affect the way identities are constructed or box a person within one particular set of unchanging characteristics, as Gauntlett (2008) mentioned, citing from Butler’s (1990) work, Gender Trouble, that “nothing within your identity is fixed” (p. 104).

Identity is also no longer seen as something people are just born with but something that can freely be created, invented or chosen as there “is the emancipation of the individual from his or her ascribed, inherited and inborn determination of social character” (Bauman, 2001). People are now charged with responsibility with regard to how their characters and identities are put together as identity construction becomes no longer a ‘given’ but a ‘task’ (Bauman, 2001) that should be made and remade time and again. And this remaking happens in the context of people’s relationships as identity is no longer just considered a ‘private matter’ and a ‘private worry’ (Bauman, 2001) but something that co-exists with others in the different spheres of people’s lives which makes identity fluid and in flux all the time. Hamley (2001), likewise, believes that “identity is something that is constructed over a period of time and can constantly be updated or changed completely.”

This identity construction engagement can also be considered most crucial in the impressionable ages of the youth. And that from ages 11 to early 20s, these young people can be seen to change their identities or have different identities and that throughout this period, different influences will be in contact with these people, among them, the media which Hamley considers significant. Citing Brown, et al. (1994), she shows the value of media in the construction of identity: “individuals actively and creatively sample available cultural symbols, myths, and rituals as they produce their identities. For teens, the mass media are central to this process because they are a convenient source of cultural options.”
**Constructing Identity in Cyberspace**

Online engagements which are present in Facebook and other social media contribute in the way young people’s identities are formed and negotiated. “The potential of online media generates a multitude of responses and reactions. Most are centered around the ability of digital and online media to simultaneously restrict and empower individuals as they interact with each other in public life” (Papacharissi, n.d.).

“One of the primary tasks of adolescence is identity exploration” (Kirsh, 2010). But how do young people construct their identities, especially in an environment where they are exposed 24/7 with various forms of content and media? And given the different constructs on identity formation, how do these young people, who are now often called digital natives, process their own identities?

Because of the ubiquity of the Internet now, it is undeniable that cyberspace, with its various platforms and the artifacts tied with these media, aid in the way the youth process identity construction and presentation. Ito (2008) relates that social network and video-sharing sites, online games, and gadgets such as iPods and mobile phones are now fixtures of youth culture. With these available resources, young people have access to a variety of mediated discourses that inform their identity. “Identities reside not only in the mind but also in the context and in the artefacts we interact with” (Talamo & Ligorio, 2001).

That is why youth identity construction is not just an individual activity. In fact, because of the highly interactive feature of cyberspace and especially social networking sites, young people’s interactions with others become loci of construction and co-construction of identities. Talamo and Ligorio (2001) stress this point, “identity construction in cyberspace is directly related to the nature of the interactions and opportunities offered within the environment.” Moreover, social networking sites such as Facebook, Twitter and YouTube, whose platform is the Internet, allow for the interplay of its consumers and therefore, circulate and mediate stories (Gray, 2009). This mediation and circulation of stories strengthens Michel Foucault’s (1976) take on how discourses color the way identities are constructed. Activities on social networking sites such as Facebook also allow the youth avenues which they can control so that they get to choose how they are seen by others.

Taking those points of identity construction and representation and how they are now being made online, along with the interplay of various elements and power, will give a clue on how rhetorical engagements also happen in cyberspace.

**Methodology**

This exploratory qualitative study was made by analyzing the interfaces of Facebook, specifically, the features that allow posting of status updates and profile pictures, and how they function as rhetorical sites for the construction and representation of identity. These two features of Facebook were critiqued vis-à-vis related concepts of identity as performance, and online engagements as speech-act communication activities. Additionally, observation and surveillance of various Facebook profiles from the researcher’s friends’ list were made by securing permissions to check on these profiles. Eight FB friends of the researcher were also interviewed regarding their appropriations of Facebook interfaces.
Analysis

Rhetorics, Performance and Power: identity construction and representation in Facebook
Engagements with Facebook do not exist in a vacuum and its interfaces, such as the updating of status or the posting of profile pictures are not innocent activities. Facebook consumption is, therefore, replete with meanings and ideologies.

The rhetorics of Facebook
How do status updates and profile pictures acquire rhetorical power?

Foss (n.d.), citing Ehninger (1972), says that “rhetorics are the ways in which humans may influence each other’s thinking and behavior through the strategic use of symbols.” Additionally, Foss (n.d.) defines rhetoric as “an ancient term for what is now typically called communication.”

With these definitions, it can be surmised that status updates and profile pictures, as FB subscribers’ channels of communicating identities can also be loci of rhetorics in the most basic sense. Since these engagements in Facebook are circulated within and among the users of the site, its power to influence thinking and understanding, which are important concepts of rhetorics, cannot be discounted. Symbols and codes used in Facebook, such as language and pictures, are significant elements in understanding how subscribers process their online identities.

“At a basic level, the choice of photos and the personalized answers to generic questions allow individuals to signal meaningful cues about themselves” (Boyd, 2007). From the standpoint of Facebook, the interface for status updating provides users to post anything that they want, be it thoughts, ideas, feelings, or even liked pages and photos. The interface for this has provisions for choosing to whom you would like to share the post, where you are, and what you are doing or feeling. With these, the user creates in other members of his/her network, a particular environment that conditions how he/she is seen, thus, understood. This conditioning is similar to how a speaker will use various rhetorical devices in order to be understood or how to arouse in people particular responses. Similarly, a Facebook user will use either a status update or a profile picture to help others ‘picture’ who they are.

These can be gleaned with the responses that these two engagements in Facebook are the most ideal in constructing and communicating identities when asked which among the features of Facebook are most beneficial in contributing to this process of identity formation and representation.

“My status messages express the kind of person I wish others to see me. The photos I approve in my timeline, my about page, and the pages that I like and share all point to the personality I build in my online accounts.” - NG

“Most of these activities reflect the person’s attitude, behavior or even emotion. By just updating status, I would be able to share what I am thinking, and on the least way, liking interest pages show who am I as a user likes or inclines to.” - RC
These answers also support the idea that the creation and representation of an identity is done with the thought of how it will be seen and understood by others. Given this premise, a person is bound to appropriate symbols and codes that will create the most impact among friends or viewers, in this sense, similar to a speaker’s audience.

When asked what they usually post, it can be seen in their responses that, like in the employment of general forms of rhetorical devices to effect logos, pathos and ethos, FB users make use of emotions, experiences or knowledge which, in turn, they say, contribute to how they are projected. Again, this conscious choice of what to put out for the public is a manifestation of a rhetorical engagement.

This choice is extended even to the choice of a profile picture which is also considered significant as this engagement projects the user’s identity.

“When a Facebook account is created, the user can upload a main profile picture of themselves, their family, or a logo, among other things, to represent their identity. Those who see the profile picture, whether it is a family member, classmate, significant other, or some random friend will make generalizations about the user’s personality” (Estoisia, et al., 2009). Thus, similarly, photos are considered agents of identity construction and representation, and with the agency to choose which one to use, the subscriber also influences how others see him/her.

This backs the impression that images can be subjected to rhetorical analysis, which is what visual rhetorics is about. In Facebook, this is true, not because of the possible aesthetic value of the photographs, but rather, on what they symbolize and how others are affected by it. “Key to a rhetorical perspective on images and what makes the perspective a rhetorical one is its focus on a rhetorical response to an image, rather than an aesthetic one. In a rhetorical response, meaning is attributed to an image” (Foss, n.d.). Again, in the social networking site, this meaning is attributed to the person’s projected identity. This may be the reason why majority said that they chose their particular picture for their profile because they look good in them, thus, also hoping that others will like how they are particularly posed in the pictures.

“I want to project a good image of myself. My profile pix are good shots (I think) of myself, this shows that I want other people to see the best in me or my best features rather.” - CP

If engagements such as status message posting or profile picture posting, then, can be construed as rhetorical activities, it can also be assumed that they are performative by nature.

Identity as Performance
Signing up for a Facebook account can already be construed as an exercise in autonomy. The same can be said for the various engagements with the features of FB such as posting status updates and uploading pictures since these are supposed to take place with the discretion of the users as they are afforded control over what to post or what to upload. This exercise in autonomy is, by itself, already a performance. At the same time, this sense of independence is also just another layer of valuing, again a conscious act, and contributes to what one thinks as part of her characters, thus, identity. Emboldened by such idea of the self, the user can take it to another level and have the courage to post updates or upload pictures that expose more of what the
person values, motivating identity representations that, congruently, translates to projection, thus, performance.

Social networking sites that are commonly utilized by young people have significant interfaces that allow for the mediation of identities, which Boyd (2007) identified as the following: profiles (of the user), consumer-generated text, images and videos, comments from the site’s other members and the list of network of friends. The fact that the identity is projected or mediated adds to the basic impression that identity is performed in cyberspace.

“Furthermore, the integration of text-based (i.e., chat) and visual communication (i.e., Avatars) seem to shape individual identities in ways that may not occur if either media was present by itself” (Talamo & Ligorio, 2001). For sites that allow users to create an avatar, the choosing of avatars, by themselves, is already an illustration how young people construct who they are in cyberspace. Again, Talamo and Ligorio (2001) believe that “the avatars should provide a further communication channel to express the self, both in terms of body and identity.” They also point out that even if the site remains text-based, it “will still offer an important means to express and negotiate identities” (Talamo & Ligorio, 2001). This choosing and shaping of identities made in cyberspace, again, are performative in nature.

In a similar fashion, identity is expressed and negotiated, chosen and shaped in Facebook through status updates and profile pictures, therefore, performed. This performance is reflected in the Speech-act theory that “explains how messages express speakers’ intentions” (Littlejohn & Foss, 2009). In this sense, messages in Facebook take the forms of status updates and pictures that construct meanings, both for the creator and the audience. Additionally, something that is mediated, negotiated and expressed contributes to the idea that there is an intention, a purpose towards the achievement of something, and to achieve is to perform.

Estoisia, et al. (2009) similarly argue that “in cyberspace people are (likewise) identified by language in what they write, and how they choose to visually display themselves.” This presents that Facebook’s status updates and profile pictures interfaces allow its users to perform their identity by “displaying themselves” which can be construed as a conscious act, and therefore, intentional.

These performative acts are mirrored in the type of status messages that majority of young people post. Checking the status messages of those who have granted their consent for analysis, most have posted statements or things related to experience or what they are doing or thinking about. And, although a thought is supposedly personal and individual, the act of sharing the ideas to one’s network in Facebook give this a performative nature. Austin, cited by Cline (n.d.), surmised that in his theory of speech acts and the concept of performative language that to say something is to do something. “He [eventually] comes to the conclusion that most utterances, at their base, are performative in nature. That is, the speaker is nearly always doing something by saying something” (Cline, n.d). So, a status message that says, “Gusto ko ng fries!” is not a just another benign statement but, in the concept of speech act, is already performative as this statement cannot “be judged true or false” (Cline, n.d.). Plus, it gives us an idea of the kind of person the one who made that statement is supposed to be like (i.e. one who loves eating fries).
The same person who posted that fries statement, as well, sees status updates as virtual ways to shout, thus, performative, as reflected in this answer:

“Posting status on Facebook let others see and think what you really are. It is everyone’s feelings in their everyday lives and most of the time those feelings and emotions are shouted out through this social app.” - EC

This is also true for pictures in the site. A profile picture or a set of pictures uploaded in Facebook help construct an online self or identity that users believe will clearly communicate who they are and give others, their friends, for example, a chance to create their impression of the user’s identity. And as pictures are composed of various poses and stance, for example, showing the user looking straight at a camera or duck-faced or smiling, already creates an impression of performing not only for one’s self, but the act of uploading and sharing shows a performance made for other, as well.

“A photograph conveys a great deal of information” (Borchers, 2006). One of these information is the identity of the person who is shown in the picture. These can be clearly exhibited in the rise of selfies, or those pictures that users have taken of themselves. Selfies project the person in different angles or light, with photos ranging from serious to funny. Whatever the selfies show will give viewers a glimpse on the mood that person is in, and in a way exhibiting or performing too, that person’s identity and personality in cyberspace. Looking at profile pictures which are mostly self-portraits of the subscribers where they consider themselves cute, adorable, pretty, handsome, happy will also give a viewer an impression on how the person sees himself/herself, with the judgments made based on the context the viewer evaluates them.

“My profile pictures are mostly wacky pose, so it is me, a jolly and stubborn person, or sometimes a serious face.” - GS

“My profile pictures are the ones which I look good in. I like other people to see and remember me that way. I see to it that my profile pictures show the happy side of me, that’s why most of my profile pictures are the ones where I am smiling.” - NG

In her paper, Why youth (heart) MySpace, Boyd (2007) argues that “a MySpace profile can be seen as a form of digital body where individuals must write themselves into being; through profiles, teens can express salient aspects of their identity for others to see and interpret.” This statement speaks similarly to what takes place in Facebook where users have to continuously assert themselves through sharing representative language and visual of who they are and, therefore, performing their identities.

When asked where he is more comfortable in expressing himself, one respondent gave this answer:

“Cyberspace. Perhaps because of its bigger space, and I think less scary and distant. Here no one can easily step on my personal/intimate space. I got all my spaces controlled.” - RC

This, asserts the concept that the expression of an identity is something that can be controlled and manipulated, which are basically actions and contributes to the
assumption that the representation of the self in Facebook or in other social networking sites are performative,

_Ideologies and power_

As a site of identity construction, posting of profile pictures and status updates can be considered as loci of power, and thus, replete with discourses that circulate meanings among members of the social networking site, among them, the understanding of identity. Rhetorical engagements in Facebook either get likes or comments as feedback to what was posted.

Even through the posting of status updates or the uploading of photos, power discourses abound as Foucault mentions that “power is everywhere.” After all, why would one engage in these activities? Surely, one hopes to achieve something, to be seen or to be ‘heard’ or to be understood or paid attention to. Any which way, there is a purpose for such engagements as each user knows that whatever is posted or uploaded will be seen, might be liked or commented on. In this case, it can be said that it is always a calculated action, and therefore, “operates as a form of intelligibility” (Foucault, 1976, 1978) and thus, can also be considered productive as it meets whatever goal it has set itself for.

> “I usually 'sugar-coat' everything and sometimes when the writer in me is awake, I tend to exaggerate the expression of my ideas/emotions to make it more interesting/appealing to my fb friends.” - CP

In the same vein, power relations also take place when one gets ignored as when a status update remains un-liked or uncommented. When this happens, identity construction can also commence like when one feels that she is not worth anything. “Your existence will be maintained only at the cost of your nullification” (Foucault, 1976, 1978). It can be said, therefore, that even in resistance, power emanates.

> All that I have posted are my responsibility of making sure that I reflect myself into it, the comments of other people are somewhat crucial and critical that might show a ‘different’ identity of mine. - AB

Therefore, every construction people do in Facebook is an activity, a performance, of power relations between the user and that person’s set of friends. These power relations, however, is not limited to these two elements.

Facebook, as a technology of power, establishes its own power relations with its subscribers. For that reason, FB’s interface, features and platforms cannot be considered neutral engagements. In fact, Facebook, as a site that is powered by interconnecting people, is able to construct a sphere where discourses of power crisscross and where construction and representation of identity take place all the time.

Westra (2012) discussed this power role by Facebook in the article _Identity on Facebook:_ even who you are is defined and controlled by Facebook:

> Interestingly, the creation of identity on Facebook is not solely done by users themselves; Facebook has significant influence in construction of information and identity too. Not only by content moderation, [but] also through software, algorithms, interface and a predefined set of options. What users view on the site and even who they can be is consciously controlled by the social network site.
Given these realities, the posting of status updates and profile pictures, as loci of power, supports the contention that interactions that take place in cyberspace, or more specifically in Facebook, are also rhetorical engagements. As “rhetoric is thus ultimately implicated in all a society attempts. It is at the center of a culture's activities” (Berlin, 1984 in Cline, n.d.).

**Conclusion**

Even in seemingly mundane tasks in cyberspace such as status updating or choosing a profile picture, rhetorical power abound. And this power is essential for young people’s construction and representation of identity, especially during these times where media are available 24/7. For the youth, Facebook is one of those significant channels where they are allowed to form and exhibit their identities as it generates interfaces that allow the young venue for such. Two of these Facebook features are the interfaces that allow the posting of status updates and the posting of profile pictures that give young people not only venues for identity formation, but also identity performance, allowing for the interplay of power relations among and with its subscribers which are considered each subscriber’s public.

Moreover, it is important to understand that young people’s performed identity should be understood in the context in which they operate. Social media allow them to experiment, discover and share with each other. Even Filipino youth are not far behind in their utilization of social networking sites, maximizing the potentials that these sites have to offer.

Lastly, social media, like Facebook, should not be disregarded as a site for rhetorical engagement as these incorporates the elements that make for such discourses.

As Cline (n.d.) says, “language grounds all human experience and is implicated in all human behavior. All truths arise out of dialectic, out of the interaction of individuals within discourse communities."
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Abstract
The participatory culture marked by the introduction of the term Web 2.0 has contributed to the potential development of the internet as a convivial and democratic medium for the dissemination of information and the construction of identities in the twenty-first century. This paper specifically asks how the idea of participatory culture and the operation of personalised media have contributed the construction of a sense of community in Islamic online news services in Indonesia. The paper argues that the participatory culture of the internet has played an important role in the process of reconstruction and re-imagination of the concept of ummah as a central concept in defining the idea of religious community in Islam. The paper also argues that the personalised tendency of the current internet news services and social network sites has contributed to the development of new imagined communities on the internet. While the boundary of the nation state has been overcome, a new boundary has been created by the idea of personalised media. The users of the internet have become more and more connected with their in-group which share many similarities and at the same time become more and more isolated from other groups which have different point of view or those who do not share similar identities.

Keywords: Participatory culture, imagined community, internet, Islam, Indonesia
This paper specifically asks how the idea of participatory culture and the operation of personalised media have contributed to the construction of a sense of community in Islamic online news services in Indonesia. The chapter argues that the participatory culture of the internet has played an important role in the process of re-construction and re-imagination of the concept of ummah (Islamic community). This participatory culture has been developed mainly through the availability of many features in the era of Web 2.0 which are easily used by the readers to contribute to the publication such as the comment section on the website and the tools to share a particular content to their friends in social network sites. Moreover, the tendency toward personalisation in current online news services and social networking sites has also contributed to the development of new imagined communities on the internet. While the boundary of the nation state has been overcome, a new boundary has been created by the idea of personalised media. The users of the internet have become more and more connected with their in-group which share many similarities and at the same time become more and more isolated from other groups which have different point of view or those who do not share similar identities.

**Online news services and social network sites in Indonesia**

The vast development of the use of internet in Indonesia in the last decade has facilitated a significant growth of online based news services. Many of these online news services were established as an extension of print-based newspapers or magazines such as kompas.com, republika.co.id, and tempo.co and some of them are exclusively developed as online news services such as detik.com, okezone.com or vivanews.com (Nugroho, et al, 2012). The timeline of the development of these online news services from 1995 to 2008 can be seen in table 1 below.

<table>
<thead>
<tr>
<th>Year</th>
<th>Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>1995</td>
<td>Republika developed its first internet publication</td>
</tr>
<tr>
<td>1995</td>
<td>Tempo established tempointeraktif.com</td>
</tr>
<tr>
<td>1998</td>
<td>Kompas created Kompas online under Kompas Cyber Media company</td>
</tr>
<tr>
<td>1998</td>
<td>Detik.com – the first news portal without a print version – is established</td>
</tr>
<tr>
<td>1999-2000</td>
<td>Online media become more popular; news portal, entertainment and web based business portal are mushrooming</td>
</tr>
<tr>
<td>2003</td>
<td>The downturn of online portal and dotcom business. A number of online media portals were closed down or experienced a very hard time surviving</td>
</tr>
<tr>
<td>2006</td>
<td>MNC Group launched okezone.com, an online news, entertainment, lifestyle, and sports portal</td>
</tr>
<tr>
<td>2008</td>
<td>Vivanews.com – an online news portal was launched by PT Visi Media Asia – holding company of ANTV and TvOne.</td>
</tr>
</tbody>
</table>


In order to compete with print-based and electronic news services, these online news services have to maximise the use of many participatory features available on the internet in the era of Web 2.0 to attract readers and maintain the loyalty of the active audience.
Furthermore, the massive development of user generated content in the era of Web 2.0 has become a key factor in the emergence of online participatory culture. This participatory culture has been developed mainly through the possibility of the readers contributing to the publication by submitting their opinions to the editors, writing comments in the comments section provided in the website or sharing items to their friends in social networking sites. A survey in the United States in 2010 shows that 37% of the internet users in the US contributed to the publication of online news by making comments or disseminating news items in social networking sites (Pew Research Center, 2010). There is no current data about the precise number of ‘participatory news readers’ in Indonesia. However, the increasing number of online news services in Indonesia which have facilitated easier ways for the readers to contribute in the creation of news arguably suggests that this number is large and growing.

The role of social networking sites is very important in the development of online participatory culture in Indonesia. In this paper, I use the definition of social networking (social network) sites offered by boyd and Ellison (2008). They define social network sites as

web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within system (boyd and Ellison, 2008: 211).

Several social networking sites especially Facebook and Twitter have become very popular sites visited by internet users in Indonesia. For instance, in September 2014 Facebook became the second most popular website in Indonesia after google.co.id (Source: http://www.alex.com/topsites/countries/ID, accessed 5 September 2014). The growth of social network users in Indonesia also shows a significant increase from 34 million users in 2011 to 52 million in 2012 and statista.com predicts it will reach approximately 109 million users in Indonesia by 2017 (see graph 1 below).
The growth of social network users has contributed to the development of participatory culture in the use of the internet in Indonesia and also facilitates the development of a new form of ‘social connection’ in the virtual world (Jenkins et al., 2009). This feeling of social connection is developed through the interaction in the so-called ‘networked publics’ as defined by boyd (2011). In the case of Islamic online news services in Indonesia, the publishers have facilitated the development of the feeling of social connection by providing spaces for the readers’ contribution and establishing the so-called fan pages in social networking sites. The interaction of the readers through their accounts in social networking sites has facilitated the creation of networked publics, mainly by the use of the features such as ‘profiles, friends lists, public commenting tools and stream based updates’ (boyd, 2011: 43). The feeling of social connection developed through these networked publics arguably facilitates the construction of the notion of community and re-imagining of the concept of ummah in contemporary Muslim communities in Indonesia. Many popular social networking sites such as Facebook, Twitter and Instagram have offered many features which can be easily used by the users to establish social connection within the boundary of new imagined communities in the virtual world as an extension of the traditional imagined community popularly introduced by Benedict Anderson (Anderson, 1983).

These new imagined communities are created unconsciously through the idea of implicit personalisation introduced by many internet companies. These new imagined communities are also commonly developed in a limited circle of friendship and followers. The limited social connection of these new imagined communities raises a fear of social alienation because of the tendency of information filtering and the creation of so-called ‘filter bubble’ within a particular social network which eliminates the circulation of opinions which contradicts the views of the majority of the network’s members (Pariser, 2011). In this paper, I specifically analyse the role of Islamic online news services in Indonesia in mediating the construction of the notion of community by looking at the combination of the use of online news services and social networking sites in three Islamic online media, namely Republika Online.
Republika Online represents the voice of mainstream moderate Muslim groups in Indonesia, while Arrahmah and Voa-Islam represent the voice of radical Salafi Jihadi movement in Indonesia. The analysis of these three news websites and their corresponding pages in social networking sites will reveal the extent to which these online news services generate feeling of social connection and solidarity and also assess the degree to which they operate as an expression of the idea of the ‘filter bubble’.

**Engagement with the active audience**

*Republika Online*

Republika Online utilises several features to maintain its relationship with the active audience of the website. The engagement with the active audience has been achieved mainly by providing the space for the readers to express their ideas and show their solidarity in the comment section on the website and creating the sense of community by the establishment of official fan pages in social networking sites. Republika Online has also created an online forum to facilitate discussion related to any issue selected by the readers and also created a blog called ngobrol to accommodate many different types of contributions from the readers such as true or fiction stories, opinions, and poems which can not be accommodated in the main website.

The use of social networking sites has become an important feature in the construction of community by Republika Online. Republika has created official accounts on Twitter, Facebook and Instagram and utilised them to maintain the relationship with the active readers of the website. Republika joined Twitter in February 2009 and created its Facebook account on 21 July 2009. On 28 August 2014, Republika’s Twitter account had 518,118 followers and 223,792 internet users had ‘liked’ Republika’s Facebook page. Republika Online explicitly identifies its participatory approach by the tagline ‘one stop portal based on community’ which was written in the cover photo of its Twitter and Facebook account to commemorate the 19th anniversary of Republika Online (see figure 1). The introduction of this tagline indicates Republika’s intention to develop a community-based news services with a strong tendency to facilitate public engagement and participation in the content’s production.

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1 For a detailed account on *salafism* and *salafi jihadism* in Indonesia see for instance International Crisis Group, 2004.
Arrahmah and Voice of Al-Islam

Arrahmah and Voa-Islam share many similarities in the ideas presented on the websites. Both Arrahmah and Voa-Islam also maintain their relationship with the active audience of their websites. Arrahmah allows comments on the items published on the website, but Voa-Islam has removed the comment section which was previously available in the early years of the publication. Both Arrahmah and Voa-Islam allows the readers to share the items that they read to their friends in social networking sites. In addition, Arrahmah created a section named ‘kontribusi [contribution]’ to accommodate contributions of news, articles, stories and information of events from the readers.

Both Arrahmah and Voa-Islam maintain a limited connection with their active readers by creating official accounts in social networking sites especially Twitter and Facebook. Arrahmah joined Twitter in June 2009 and Voa-Islam joined Twitter in April 2010. On 28 August 2014 the followers of Arrahmah’s twitter account reached 43,899 and Voa-Islam recorded 58,951 followers. Both organisations are also following each other on Twitter, which indicates a relatively strong connection between Arrahmah and Voa-Islam. In contrast, both Arrahmah and Voa-Islam do not follow Republika Online on Twitter. The official Facebook accounts of Arrahmah and Voa-Islam have recorded a more significant number of followers. In a search in early July 2012, nearly 60,000 readers had clicked the ‘like’ sign of Arrahmah’s Facebook page and 68,000 of the readers ‘liked’ Voa-Islam’s Facebook page. By January 2014 Arrahmah’s and Voa-Islam’s official Facebook page had been removed by Facebook. According the owner of Arrahmah, the Facebook page had been removed for the third time when it had reached more than 370,000 readers who ‘liked’ the page (Arrahmah, 30 January 2014). As mentioned in the statement of rights and responsibilities, Facebook reserves the right to remove pages for any reason. However, there is speculation that both pages were removed because Facebook received reports that the
web pages contain real threats of violence. In early April 2014 Voa-Islam created a new fan page on Facebook and Arrahmah created a new Facebook account in early August 2014. At the end of August 2014 Voa-Islam received another removal warning from Facebook because the page published the flag of the Islamic State of Iraq and the Greater Syria (ISIS). The existence of Arrahmah and Voa-Islam on Facebook despite their repeated removal by Facebook suggests a relatively strong intention of Arrahmah and Voa-Islam to keep their existence on social networking sites.

The use of some participatory features which are available on the internet by Republika Online, Arrahmah and Voa-Islam indicates the awareness of the editors of these online news services about the importance of public engagement in the era of Web 2.0. The use of user generated content applications by these online news services also indicates their intention to maintain the loyalty of the active readers to the websites and also to create the sense of community in the virtual world. However, these three online news services have demonstrated various degrees of public engagement initiatives. Republika shows a strong willingness to facilitate public engagement by explicitly mentioning its tagline as ‘one stop portal based on community’, while Voa-Islam offers a more limited public engagement as seen by the removal of the comment sections on the website. When I asked one of the editors about the reason behind this removal, the editor simply answered that the comments section was moved to Facebook (an email interview with Mashadi, the editor in chief of Voa-Islam, 24 September 2014). This restricted policy can be seen as a strategy of Voa-Islam to protect the website from critical voices questioning their authority to represent Islam.

Participatory culture and a sense of community

Current online news services can be differentiated from the old Web 1.0 news services by the availability of new features which can be easily used by the readers to contribute to the publication. These new features which are commonly found in the current online news services include comment sections under each item published on the website, information about the most popular or the most commented items, and features which can help the readers to easily share the items that they like to their friends in social networking sites (Postill and Pink, 2012). These participatory features have also been used by Republika Online, Arrahmah and Voa-Islam. Republika Online provides information about the latest, the most popular and the most commented items every day on the website. For instance, on Wednesday 19 March 2014, Republika published a news item titled ‘A mosque in Italy was destroyed and the Qur’an was burned [Masjid di Italia dirusak, Alquran dibakar]’. On Monday 24 March 2014 this item was counted as the second most popular item and the most commented item in the ‘Khazanah’ section with 17 comments which mostly condemned the action. Many readers also actively promoted the news with 134 posted the item in their twitter account and 229 of the readers shared the item to their friends on Facebook (see figure 2).

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2 There is a screenshot from an unknown Facebook account circulated on the internet which contains a message from Facebook that Facebook has blocked Arrahmah’s page based on the report from a Facebook user (muslimmedianews.com, 30 January 2014).
Arrahmah also provides information about the latest and the most popular items on the website and Voa-Islam provides information about the latest news items and the ten most popular items on the website. Both Arrahmah and Voa-Islam encourage the readers to spread the items that they read on the websites to other people and they consider the willingness to spread the items as a religiously motivated good deed (amal shalih). This encouragement is written in the bottom of every item. Arrahmah specifically writes ‘achieve good deeds, spread this information [raih amal shalih, sebarkan informasi ini]’ and Voa-Islam specifically writes ‘spread this information may it become our good deeds! [sebarkan informasi ini, semoga menjadi amal sholeh kita!]’. In contrast to Republika and other more ‘secular’ news services, Arrahmah and Voa-Islam offers religious incentives to their readers by helping them to extend their messages to broader audiences. Many readers of Arrahmah and Voa-Islam actively promote the items from the websites by sharing the items that they like to social network sites such as Facebook and Twitter. For instance, an item which became the most popular item on Arrahmah on 29 August 2014 titled ‘Apparently more than 1000 Israeli soldiers have died [Ternyata jumlah tentara “Israel” yang tewas melebihi 1000 orang]’ was shared by 477 readers to their friends on various social network sites especially Facebook and Twitter (see figure 3). Some readers of Arrahmah utilise the comments section provided on the website, but the readers of Voa-Islam are no longer able to make comments since the removal of this section by the publisher. The readers of Arrahmah and Voa-Islam can make comments on the items which are published on their official Facebook page. It seems that the comments section on Arrahmah’s website and the comments section on both Arrahmah and Voa-Islam’s Facebook page are un-moderated, because several comments which oppose the editors’ points of view can be found in the comments section of some items.
The easier opportunity of the users to share and make comments in these online news services suggests the development of several forms of the idea of participatory culture especially by creating the sense that ‘our contributions matter’ (Jenkins, 2009: 6). In
the case of *Arrahmah* and *Voa-Islam* this sense of participation is strengthened by the promise of religious incentives for the willingness of the readers to share their messages to the broader community. This type of participation is often criticised as ‘consumptive behavior by different name’, but Green and Jenkins assert that ‘we see consumption as participation, with the understanding that participation carries multiple and perhaps even contradicting political valances’ (Green and Jenkins, 2011: 125). While the use of social networking sites by *Arrahmah* and *Voa-Islam* are mostly limited for the purpose of spreading the messages from the websites, rather than listening opinions of the audience, this endeavour still can be seen as part of the engagement of active audience in the creation of meaning.

*Republika* uses its social networking sites to highlight its nationalist identity. For instance, during the commemoration of the 69th Indonesian independence, *Republika Online* changed the cover photo of its Facebook account with the Indonesian independence edition which shows the display of Indonesian flag and a *bambu runcing* (sharpened bamboo) as a symbol of the struggle against colonialist power (see figure 4). However, *Republika Online* also shows its global solidarity by keeping the text ‘Pray for Gaza’ in the profile picture of its Facebook account in its Indonesian independence edition. The combination of the nationalist identity and the global solidarity shown by *Republika Online* in its Facebook page is an example of the unique construction of a mixture of national and global identity of *Republika*.

Figure 4: The Indonesian independence edition of *Republika*’s Facebook page

On the other hand, *Arrahmah* and *Voa-Islam* consistently use their social networking sites to promote the description of *ummah* as a global political community by highlighting the importance of the Islamic caliphate and the need of global Muslim solidarity to the oppression experienced by Muslims in other parts of the world. For instance, *Voa-Islam* placed a picture of a newspaper headline titled ‘Khalifah [caliphate] is coming’ in the cover photo of *Voa-Islam*’s official Facebook page in April 2014 (see figure 5).
On 28 August 2014, Voa-Islam also posted a link to an item titled ‘ISIS between London, Paris and Jakarta [ISIS antara London, Paris dan Jakarta]’ which highlights that more people joined ISIS from several European countries than people who came from Indonesia. The portrayal of the oppression of Muslims can be seen in the example of the newest Arrahmah’s fan page on Facebook which shows a picture of destroyed homes in Gaza accompanied by a text in English ‘No one is free when others are oppressed’ (See figure 6). The choice of these cover photos supports Arrahmah’s and Voa-Islam’s description of ummah as a single global political community.

The extension of the articulation of national identity (in the case of Republika Online) and trans-national identity (in the case of Arrahmah and Voa-Islam) on Facebook indicates the operation of another form of participatory culture by creating the sense of belonging and ‘affiliation’ (Jenkins, 2009: xii).
With regard to the issue of ISIS, *Republika Online* have shared links to several news items from the website on its Facebook page which delegitimise the existence of ISIS. For instance, on 15 September 2014 *Republika Online* posted a statement ‘Islam is a peaceful religion. They are (the ISIS group) are not Muslims, they are monsters [Islam adalah agama yang damai. Mereka (kelompok ISIS) bukanlah Muslim, mereka adalah monster]’ followed by the link to an item titled ‘PM Inggris: ISIS bukan Muslim, mereka monster’. On the same day, *Republika Online* also posted another statement ‘Approximately 30 ISIS strugglers from the United Kingdom regretted their involvement in the military training in the Middle East [Sekitar 30 pejuang ISIS asal Inggris menyesal telah bergabung dengan latihan militer di Timur Tengah]’ followed by the link to an item titled ‘More than 500 people from the United Kingdom have joined ISIS [Lebih dari 500 warga Inggris bergabung dengan ISIS]’. These examples indicate *Republika’s* intention to highlight a message to its readers that the ISIS does not represent Islam and therefore Muslims in Indonesia should not support the ISIS.

*Arrahmah* and *Voa-Islam* have also used their Facebook page to highlight their views about ISIS. Although both media support the establishment of a global Islamic caliphate, they have different positions in response to the issue of ISIS. *Arrahmah* seems to have a closer connection to Al-Qaeda than other jihadi groups. *Arrahmah* echoes Al-Qaeda’s statement that the ISIS is not a legitimate Islamic caliphate and consistently posts items on Facebook which delegitimise the ISIS. For instance, on 17 August 2014 *Arrahmah* posted a link to an item titled ‘The slaughter of Dier Ezzour’s people by the ISIS [Penyembelihan keji terhadap warga Dier Ezzour oleh ISIS]’ and on 1 September 2014 *Arrahmah* posted another link titled ‘A collection of photographs of mujahideen killed by the ISIS [Kumpulan foto mujahidin yang dibunuh oleh ISIS]’. In contrast, *Voa-Islam* has used its Facebook account to show the positive sides of the ISIS. For instance, on 20 September 2014 *Voa-Islam* shared a link to an item titled ‘Many people joined the Islamic State (ISIS) after Obama announced the war against it [Banyak yang bergabung ke Islamic State (ISIS) setelah Obama umumkan perang melawan]’.

The extension of the editorial position from the news websites to social networking sites indicates the tendency of these online news services to highlight their important messages to the publics. The different representations of ISIS by *Republika, Arrahmah* and *Voa-Islam* also reflect the operation of contemporary ‘media events’ in the era of global media (Couldry et al, 2010). According to Volkmer and Deffner, the nature of centralised ‘media events’ originally introduced by Dayan and Katz in the era of broadcasting industry has shifted into decentralisation of ‘event perspectives’ because

> Media events are no longer mediated within national contexts, providing a powerful national collective “mass media” experience, but are delivered in a multi-platform environment, and are renegotiated and repositioned in a transnational sphere. These new forms of events are no longer primarily selected and “scripted” as a national collective experience but are shaping “eventspheres” (Volkmer and Deffner, 2010: 224).

In the case of the establishment of the ISIS, *Republika* and *Arrahmah* consider the event as a ‘disruptive media event’ by portraying the ISIS as an illegitimate Islamic state. *Republika* have provided an argument that the ISIS a terrorist group in the name
of Islam and *Arrahmah* which initially had a favourable opinion toward the ISIS started to condemn the organisation following the Al-Qaeda’s disapproval of the declaration of the Islamic State. In contrast, *Voa-Islam* considers the event as part of a ‘ritual event’ of ‘conquest’ by focusing on the victories and positive developments of the ISIS.\(^3\)

The use of participatory features on the internet by *Republika Online, Arrahmah* and *Voa-Islam* has started to play an important role in the construction of a sense of community and arguably has also contributed to the process of re-construction and re-imagination of the idea of Muslim *ummah*. Social networking sites play their role by creating the sense of social connection between the readers and emphasising importance messages from the editors to the readers. In the case of *Voa-Islam*, the removal of the comment sections on the website indicates a stronger focus of *Voa-Islam* on the dissemination of the perceived ‘true’ voices of Islam by taking advantage of the collapsed contexts provided by the internet rather than building a social connection with the ‘local’ community.

**Personalised media and the filter bubble effect**

The combination of the use of online news services and social networking sites has posed another challenge in the construction of border in the development of new imagined communities. This challenge can be seen in the stronger tendency of personalisation and the creation of the so called ‘filter bubble’. The current trend toward the combination of news websites and social networking sites has created a new boundary of imagined communities especially by the limited circulation of information among ‘friends’ in social networking sites and also among the followers of a particular online news services. Thurman and Schifferes (2012: 786) identify this trend as ‘social collaborative filtering’, which is defined as ‘a form of passive personalization in which content recommendations are made based on the behaviour of a user’s social network’.

In the case of *Republika Online, Arrahmah* and *Voa-Islam*, Facebook has played an important role in the dissemination of items which have been published on the websites. The connection between the news sites and social networking sites can be seen in the record of the unique online visiting behaviour of the readers of *Republika Online, Arrahmah* and *Voa-Islam*. The data from Alexa shows that many readers of these news sites visited Facebook immediately before and after visiting these online news services (see table 2 and 3). Facebook has become the most popular ‘upstream site’ (the sites visited immediately before visiting a particular website) and ‘downstream site’ (the sites visited immediately after visiting a particular website) visited by the readers of these online news services. Although the data only shows less than 30% of the unique ‘upstream’ and ‘downstream’ visits, the data indicates a significant connection between the access to these online news services and access to Facebook. As the number of the users of social networking sites in Indonesia increases, it is likely that the connection between online news services and social network sites will become stronger in the future.

\(^3\) The categories of media events are based on the extended categories of media events outlined by Agnieszka Stepinska (2010: 207).
Table 2: Upstream sites of Republika Online, Arrahmah and Voa-Islam

<table>
<thead>
<tr>
<th>No</th>
<th>Site</th>
<th>% of unique visits</th>
<th>Site</th>
<th>% of unique visits</th>
<th>Site</th>
<th>% of unique visits</th>
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<td>blogger.com</td>
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Source: Alexa.com, 29 August 2014

Table 3: Downstream sites of Republika Online, Arrahmah and Voa-Islam

<table>
<thead>
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<th>% of unique visits</th>
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<td>twitter.com</td>
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</tr>
<tr>
<td>8</td>
<td>viva.co.id</td>
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<td>blogger.com</td>
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<td>blogger.com</td>
<td>1.3%</td>
</tr>
</tbody>
</table>

Source: Alexa.com, 29 August 2014

More specifically, the operation of the idea of the ‘filter bubble’ can be observed in the personalised tendency of the ‘news feed’ on any individual Facebook page. When the readers click the like button of particular news websites, they will receive regular updates of the news items published on the websites directly to the news feed on their Facebook page. This augments the content which appears in their news feed based on the recommendation from their friends on Facebook. This recommendation works when a reader clicks the like button or makes a comment on a particular content on the websites which have been linked to Facebook or deliberately shares a specific content to their friends on Facebook. In my own experience, after I clicked the like button of Voa-Islam’s Facebook page, I regularly receive links to the items published by Voa-Islam on the news feed of my Facebook account (see figure 7). Pariser identifies this phenomenon as an example of the operation of ‘the filter bubble’. As he illustrates...
You click on a link, which signals an interest in something, which means you’re more likely to see articles about that topic in the future, which in turn prime the topic for you. You become trapped in a ‘you loop’, and if your identity is misrepresented, strange patterns begin to emerge, like reverb from an amplifier (Pariser, 2011: 125).

Figure 7: Links of items from *Voa-Islam* on the news feed of the researcher’s Facebook page

The creation of this ‘you loop’ is also influenced by individual friendship networks on Facebook. The information about my friends on Facebook shows an interesting fact. There are 56 out of 724 friends in my friend list who like the Facebook page of *Republika Online*, while only 4 of them like *Voa-Islam*’s Facebook page and none of them like *Arrahmah*’s Facebook page. The higher number of my friends on Facebook who like *Republika Online*’s Facebook page is arguably influenced by my friendship network which is mainly constituted by people who identify with mainstream Muslim groups in Indonesia. This friendship network also suggests that it is more likely that I will receive more links to the items which are published in *Republika Online* rather than the items which are published on *Arrahmah* or *Voa-Islam*. This personal experience supports Pariser’s opinion that ‘the average person’s Facebook friends will be much more like that person than a general interest news source’ and ‘it’s ever less likely that we’ll come to close with people very different from us, online or off—and thus it’s less likely we’ll come into contact with different points of view (Pariser, 2011: 66). The examples mentioned above suggest that social network sites have played an important role in the dissemination of information published in the online news services analysed in this research.

**Conclusion**

The development of participatory culture and the operation of personalised media can be seen in the combination of the use of news websites and social networking sites by Islamic online news services in Indonesia. The participatory culture encouraged by such sites has facilitated a more interactive connection between the readers and the publishers and created a notion of social connection between the readers especially by
the easier possibility of the readers in contributing to the publication. In contrast, the operation of personalisation has posed an issue of the filter bubble effect by the tendency of information filtering within a limited network of the fans of a particular online news service. This development of participatory culture and personalised media is still in a very early stage. However, it suggests the important role of social networking sites in the construction of new imagined communities and the process of re-imagination of ummah in Indonesia in the near future.
Bibliography


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Designing Optimal Viewpoints in Technical Illustrations

Debopriyo Roy, University of Aizu, Japan

Abstract
Technical illustrations are important for understanding spatial positions in a 2D environment. This paper demonstrates that illustrations that show a performer's point of view (body-centered and seen as following the performer from the perspective of the performer's body) is equally easy or difficult to mentally animate and visualize when compared to spectator's point of view (object-centered seen as facing the audience directly). Specifically, it is difficult to perform mental animation for spatial movement of body positions from text-based explanations only. The paper argues that canonical viewpoints (allow viewers to see several surfaces of objects simultaneously) and those across the display plane (views that allow important parts of the objects to be visible) could be easier to comprehend when compared to viewpoints into the display plane (views that obscure important parts of objects). However, an optimal combination of camera angles, type and complexity of the task, body positions shown, and individual’s ability for mental rotation are important indicators of how a task could be perceived based on 2D visualization.

Keywords: Mental Rotation, Technical, Illustrations, Design, Imagery, Movements
Introduction

Understanding complex technical illustrations for a physical procedure could often turn out to be visually challenging and difficult, as observed in the technical communication literature, including psychological studies in mental imagery and mental rotation.

Visual information becomes necessary for any physical action when it is related to learning a motor skill by observing it. Visual information is important for experiencing how a physical task needs to be completed. Illustrations are often important for novice learners at an early stage of learning when it is hard to understand external physical movements, action sequences and patterns of movement, one that someone has not yet experienced directly and repeatedly in the actual physical world. Technical illustrations when designed properly might help comprehend the exact style of movement, pressure points, actions and reactions, etc.

Figure 1 show the major questions raised in the technical communication literature that is related to the comprehension of depth perceptions in illustrations.

Figure 1. Depth Perceptions and Technical Illustrations

Mental imagery is an experience and an important aspect of our general understanding of how different objects functions in space without direct visualization. In a complex spatial world, mental imagery can present some complex cases of comprehension involving mental rotation. Mental rotation is the ability to rotate two-dimensional and three-dimensional objects in space, but as an internal representation of the mind. It is basically about how the brain moves objects in the physical space in a manner that helps with positional understanding (including structural and functional) in space. Research in psychology [Pylyshyn (1973); Shepard & Metzler (1971)] has provided significant literature demonstrating how people develop and customize mental models and perform mental rotation towards performing procedural actions in space. Their studies (Shepard & Metzler, 1971) have dealt with how mirror images are understood through mental rotation, and a continuous process of mental imagery creation in the reader’s mind. However, there could be a gap between what technical illustrators expect users to see, and how users interpret the action. This is where technical illustrations can actually help develop guidelines in a way that might help users perform mental rotations in a predefined or expected sequence.
Technical illustration is the use of drawing, sketch, paintings or photographs to visually communicate information of a technical nature. Illustrations should demonstrate visual images that are accurate in terms of dimensions and proportions, and should provide enough visual cues for the readers to understand exactly how any physical task is to be completed in a given 2-d space. Therefore showing body positions in an illustration could often lead to exact information and help you make a mental image of the physical action. Further, depth perception is the visual ability to perceive the world in three dimensions and the distance between and within objects. For example, people are better at judging distances directly across the display plane (discussed in later sections). Figure 2 sums up the significantly broad issues for technical writers and illustrators who would prefer to design optimal viewpoints for complex procedural actions.

Specific Issues for Technical Writers

- How do we design body/object positions in user manuals most effectively for second language speakers such that a minimalist text approach is viable.

- Would readers in EFL context understand the subtle difference within body and object positions/orientations, based on difference in tasks when explained with minimal English text?

Figure 2. Specific Issues for Technical Writers

The specific research questions that are relevant in this context include the following:

- For a two-dimensional illustration being shown for a task completed in a three-dimensional space, would the readers prefer an object-centered view or a performer-centered view?
- For a two-dimensional illustration being shown for a task completed in a three-dimensional space, would the readers prefer objects being shown with maximum viewpoints across the display plane or into the display plane?
- Should the primary object related to the task be shown below the camera position or at directly horizontal to the camera position?
- Is there any significant difference in the efficiency with which tasks are understood, based on type of task, height at which the task takes place with relation to the human body, and visual angles / perspectives, or some combination of all of the these factors?

This paper is aimed at highlighting these important questions in object visualization with reference to relevant literature that could help us understand the underlying concepts.
Literature Review

Mental imagery is a unique phenomenon in cognitive psychology and is considered an inner experience that plays an important role for memory and thinking. Mental imagery has always been a central character in the research related to classical and modern philosophy. An important challenge and the central focus for this discussion are centered on how the human mind processes mental images.

Figure 3 shows a basic starting point for humans in this process of mental imagery formation. Figure 3 shows an anatomical image plane with Axial, Coronal and Sagittal image slices. If mentally, an image could be perceived with this knowledge of image slices, perception of images probably would get relatively easier.

![Affordance - 1 (Image Plane)](image)

Figure 3. Anatomical Image Plane

Literature on mental rotation suggests mental rotation as the brain’s ability and way of moving objects in order to understand what they are and where they belong [Johnson (1990); Jones & Anuza (1982); Hertzog & Rypma (1991)]. Mental rotation refers to how the mind recognizes objects and its positions in space. Researchers call these objects stimuli. A stimulus then would be any object or image seen in the person’s environment that has been altered in some way. Mental rotation then takes place for the person to figure out what the altered object is. As mentioned earlier, an anatomical image plane could be the first affordance and stimuli when dissecting an image mentally. Affordance # 2, as would be discussed in the later sections could be showing the optimal viewpoints for an object, which is again related to the understanding and perceptions about the anatomical image plane.

Figure 4 provides an example of optimal perspective for an object. In the picture, a bicycle is shown from a 1/3rd front or side (canonical) viewpoint, and a bottom camera angle shown. The bottom camera angle shows certain viewpoints that are not available from the side or top views. The bottom camera angle is not the ideal canonical view used for illustrations.
Why is it that different people understand different physical procedures in a 2-D environment with differing ability? Besides issues related to design efficiency, the answer probably lies in differing learning processes which emphasize visual, auditory, and kinesthetic systems of experience and preferences in learning styles (Gardner, 1983).

One possible response could be thought of in terms of an individual’s ability for mental rotation towards comprehending any physical action. But the ability for mental rotation is also dependent on what people see and cannot see in the presented scene. Figure 5 demonstrates the inherent complexities embedded in visualizing a physical procedure.

Figure 4. Canonical Viewpoints

Figure 5. Orientation of Illustrations and Characteristics of Display Planes

The next section helps us to see the difference between orientation of illustrations and characteristics of display plane. The orientation of illustrations in Figure 5 helps us to realize the physical aspects of the task completed, and the challenge associated with
its optimal demonstration. The characteristics of the display plane help us see how a body position could be drawn, sketched or photographed in a way so that the physical aspects of the body position are better visualized and comprehended.

**Display Plane Dynamics**

From a design perspective, people will perform differently with objects or its angles when shown into versus across the display plane (Krull et al., 2003). For objects into the display plane, there will be a question of how well readers can judge the distance between angles and object areas. This is because bodies or objects on the line of sight will obscure vision, and thus result in lack of judgment related to depth cues. On the contrary, objects shown across the display plane show the maximum number of objects and visual angles across the line of sight making it easier to judge objects, and the need for judging depth cues are reduced. However, what needs to be shown depends on the task and the priority. Figure 6 demonstrates the inherent complexities when visualizing a three-dimensional physical task in a two-dimensional plane.

![Two Dimensional Views of Three Dimensional Plane](image)

**Figure 6. Two Dimensional Views of Three Dimensional Planes**

What does this literature mean for a technical communicator and an illustrator who wants to draw objects for explaining a physical procedure in a 3-d print or online environment?

The first question that could be explored in this context is to ask how technical illustrators should demonstrate physical orientation to explain procedures. Another important question for technical communicators would be to understand the characteristics of the display plane for visualizing procedures.
Object and Body-Centered Perspective

Figure 7 shows that objects or a performance could be seen from a spectator’s point of view (object-centered) or from a performer’s point of view (body-centered). Depending on what the viewer intends to do or see, one perspective might be better than the other and preferred accordingly.

![Object vs. Body-Centered View](image)

**Figure 7. Object vs. Body-Centered View**

From a readers’ perspective, imagining someone doing a physical action has more positive influence on physical task completion, when compared to no mental practice (Verbunt et al., 2008). This research by Verbunt et al., (2008) is based on “movement imagery”, targeting the cognitive processes associated with enhanced motor performance and specific skilled movements in healthy persons. Thus, a process of live mental animation could lead to better comprehension of the task. The important question about mental practice is related to whether the mental practice should be based on the spectator’s point of view or the performer’s point of view. There is probably no single answer to that question. It depends on the task complexity.
Figure 8. Perception of Complex Physical Tasks

Figure 8 shows that comprehending a physical task become difficult when angles and body parts of humans or objects are intricately embedded as a single physical entity in a display plane. This leads to more object parts being obscured from the line of sight.

There is extensive research done by Krull with the suggestion that graphics for physical tasks need to take into account the needs of users who will carry out actions in a physical environment. Research suggests that graphics need to show tasks from the users' viewpoint, and need to make clear how tools are to be used and the direction in which actions are to be exerted. An illustration with an object-centered point of view positions objects across a display plane (Krull, 1994). This viewpoint, which could also be called a spectator’s view, allows objects to be placed so as to direct viewers’ attention without obscuring important parts of objects (Krull et al., 2003).

Canonical Viewpoints

Psychological research has concurred that canonical views showing two-dimensional representations of physical actions that are held in a three dimensional world are best represented when illustrations are shown with objects in a three-quarter view from slightly below the camera position. Figure 9 shows research favoring canonical viewpoints in technical illustrations [Heiser & Tversky (2002); Szlichcinski (1980)].
Although canonical views (slightly rotated viewpoint to show maximum angles) are always preferred, when it comes to replicating a task, the choice between a spectator's viewpoint (seeing the action as an observer and not as a doer) and object-centered viewpoint (seeing the action as a doer and not as an observer) is rather obscure and more context-driven. However, if the focus is simply to adapt an object-centered perspective, the visual could be shown from the back without much thought going into how the task should be completed. This is important to understand because there are individual differences in the way people prioritize objects in space vis-a-vis the orientation of their bodies in space and with different interpretations of visual information and with different performance levels on the task [Milner & Goodale (1995); Zacks et al., (2003)].

**Discussions and Conclusion**

Research in this specific application context clearly negates the adopted null hypotheses that canonical views showing multiple viewpoints and maximum angles of visibility have a distinct advantage when compared to full front or back views where the viewpoints are expected to be obscured from direct vision. A related research project on matching waist height images with overhead images for the same body task-angle combination, clearly demonstrated that side, 1/3rd back, 1/3rd side views did not have any distinct and statistically significant advantage when compared to other frontal or back views. For different physical tasks shown in a 2D plane, it would be interesting to see the accuracy with which readers are able to judge positions which are manipulated based on three different factors; reportedly body height, rotation angles, and actions. These three variations when happening at once, present multiple confounding variables that should be considered towards interpreting the results. Research so far, on the various aspects of illustrations visualization has not been overwhelmingly significant indicating specific preferences. Future research on the topic is aimed at designing various complex tasks, and pictures tested from multiple viewpoints to understand any trend or preference that facilitates the process of mental animation and imagery.
References


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A Study into the Understandability of Technical Illustrations Shown From Different Height Perspectives and Camera Positions

Debopriyo Roy, University of Aizu, Japan
Stephen Crabbe, University of Portsmouth, UK

Abstract
The study set out to determine the ease with which people without any specialised knowledge of visual communication or information design can understand technical images shown from different height perspectives and camera positions, with the aim of helping technical illustrators visually demonstrate physical orientation in procedural actions. The study was carried out as an in-class and homework activity by junior level students on an undergraduate degree in computer science at a Japanese technical university. The study participants were asked to look at body images shown from different height perspectives (waist and chest height) and camera positions (front, 1/3rd side, side, 1/3rd back, back) of a man holding a ball and throwing a ball, select matching overhead images and then rate their confidence in their selections. Overall, the study participants achieved high levels of accuracy in matching the body and overhead images and self-reported relatively high overall confidence in their choices. Specifically, the study participants found it slightly more difficult to match body and overhead images shown from the side camera position, and slightly easier to match body and overhead images shown from the back camera position, than the other camera positions (front, 1/3rd side, 1/3rd back). These findings could be useful in helping technical illustrators think about how to visually demonstrate physical orientation in procedural actions. Nevertheless, the results are preliminary and further work needs to be done to confirm them.

Keywords: camera positions * height perspectives * physical orientation * technical illustrations
Introduction

Ganier draws attention to the fact that technical illustrators have increasingly been using technical illustrations to complement or replace the text in procedural documents since the 1980s (2012). This can be, for example, to provide the reader with a visual rather than, or addition to, a text-based representation of specific procedural actions to be taken or not taken in a given situation. This increase in technical illustration usage can, in part, be explained by research undertaken by Mayer and Gallini that found the use of technical illustrations in procedural documents to be particularly beneficial for readers who had never seen or directly experienced the specific procedural actions that they were required to carry out (1990). This raises the question as to what kind of technical illustrations should be used to provide readers with understandable visual representations of physical orientation in physical actions?

The study described in this paper is, in part, a follow-up to a study conducted in 2003 by Krull, D’Souza, Roy and Sharp into the most effective way(s) to visually demonstrate physical orientation in procedural actions (2003, 2004). In this earlier study, the participants (North American university students) were asked to match body and overhead images of people doing various actions (driving a car, holding a box and performing a fencing lunge) that were shown from different camera positions (front, 1/3rd side, side, 1/3rd back, back). The study found that the participants were more successful at matching body and overhead images shown from the front and back camera positions than the 1/3rd side, side and 1/3rd back camera positions. The present study draws from, and expands upon, this earlier study to look at images of different actions shown from different camera positions and height perspectives, with the aim of helping technical illustrators visually demonstrate physical orientation in procedural actions.

Methodology

A total of 41 participants took part in the study. All of the participants were junior level students (age group: 18-20 years with a pre-intermediate level of English language proficiency) on an undergraduate degree in computer science at a Japanese technical university. The students undertook the study as an in-class and homework activity in two elective courses taught (primarily) in English. All the students had taken general English language courses (which focus mainly on language production and reception skills) and content-based courses taught in English at the university during previous academic years, thus had experience of courses taught in English. However, none of the students had taken courses in visual communication or information design during previous academic years. Furthermore, the study was undertaken at the outset of the two elective courses, thus the students had not yet acquired any specialised knowledge of visual communication or information design.

The study set out to determine the ease with which people without any specialised knowledge of visual communication or information design can understand images, with the aim of helping technical illustrators visually demonstrate physical orientation in procedural actions. The study participants were required to match body and overhead images shown from different height perspectives and camera positions and then rate their confidence in their matches.
The researchers first generated 3D computer graphics images of body positions for two kinds of actions: a man holding a ball and a man throwing a ball. The purpose of having two kinds of actions was to strengthen the robustness of the study findings. The images were generated using a 3D computer graphics programme called Poser 10 (http://poser.smithmicro.com). Each of these actions was shown from both chest and waist height perspectives. In other words, the man holding the ball was shown as holding the ball centered in front of the chest and the waist with the hands gripping the ball on both sides. The man throwing the ball was shown as throwing the ball with his left hand at chest and waist height. Each of these four height perspectives was then captured from five camera positions: front (0 degrees), 1/3 side (30 degrees), side (90 degrees), 1/3 back (120 degrees) and back (180 degrees). A total of twenty images were thus generated. By way of example, the top left-hand image in Figure 1 shows the man holding the ball centered in front of the chest and facing the camera head on.

Once the twenty images had been generated, the researchers then positioned the camera to capture matching overhead images. A matching overhead image was generated for each of the twenty images, with a displacement along the y and z-axis to position the camera exactly overhead. Finally, the researchers created twenty test sheets, such as the one shown in Figure 1. Each test sheet contained one of the twenty body images, three potential matching overhead images and the three questions in Japanese shown (in translation) on the next page.

1 Identify which of the three overhead images most closely matches the man (three options provided).
2 Identify which of the three overhead images is the second closest match.
3 How confident are you about your response?
The participants were given oral and written instructions by the researchers in both English and Japanese. They were also allowed to ask questions about the study, and to raise any issues or concerns they had, in either English or Japanese. Finally, the instructions and questions on the test sheets were given in Japanese. This was done to ensure that that every participant understood exactly what he/she had to do.

The study was carried out as both an in-class and homework activity. The participants had 90 minutes in class to start matching the body and overhead images and then one week at home to complete matching them before the next course meeting. The participants were given a week to complete the matching exercises to ensure that they had time to think and re-think about the images and to change their responses if they wished. Specifically, they were asked to look at body images shown from different height perspectives and camera positions of the man holding the ball and throwing the ball, select matching overhead images and then rate their confidence in their selections. The e-learning platform Moodle was used for these matching exercises.

The investigators gave each participant a score of either 1 or 0 for questions 1 and 2, with a score of 1 for a correct answer and 0 for an incorrect or incomplete answer. For the question on confidence, the participants gave themselves a score in the range of 1 to 5 (1 being least confident and 5 being most confident), with a score of 0 being given by the investigators for an incomplete answer. The resulting data was then divided into the four data sets shown below.

1. Man holding the ball - chest height (front, 1/3rd side, side, 1/3rd back, back)
2. Man holding the ball - waist height (front, 1/3rd side, side, 1/3rd back, back)
3. Man throwing the ball - chest height (front, 1/3rd side, side, 1/3rd back, back)
4. Man throwing the ball - waist height (front, 1/3rd side, side, 1/3rd back, back)

This was then analysed using the statistical software SPSS, with the findings described in the next section.

**Findings**

The participants demonstrated a high overall level of accuracy (85 ~ 90%) in matching overhead images with body images. Table 1 shows the mean accuracy responses for the following:

- 5 camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man holding the ball - chest height
- 5 camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man holding the ball - waist height
- 5 camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man throwing the ball - chest height
- 5 camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man throwing the ball - waist height

The ‘Mean’ and ‘Standard Deviation’ columns reveal that there is little difference in the accuracy of the responses between the twenty images. In fact, overall, the study participants identified the matching overhead images for the different height perspectives and camera positions with 90% accuracy. Furthermore, the ‘0’ column
reveals that only between three and seven of the 41 study participants gave an incorrect or incomplete answer for each of the twenty images.

### Table 1: Responses for the images of the man holding and throwing the ball:
chest and waist height positions

<table>
<thead>
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<th>Mean</th>
<th>Standard Deviation</th>
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<td>6 35</td>
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<td>Holding chest 1/3rd side</td>
<td>.90</td>
<td>.300</td>
<td>4 37</td>
</tr>
<tr>
<td>Holding chest side</td>
<td>.85</td>
<td>.358</td>
<td>6 35</td>
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<tr>
<td>Holding chest 1/3rd back</td>
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<tr>
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<td>.300</td>
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<tr>
<td>Throwing chest front</td>
<td>.93</td>
<td>.264</td>
<td>3 38</td>
</tr>
<tr>
<td>Throwing chest 1/3rd side</td>
<td>.93</td>
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<tr>
<td>Throwing chest side</td>
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<tr>
<td>Throwing chest 1/3rd back</td>
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<td>.381</td>
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<td>.264</td>
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Cochran's Q = 17.968  
Asymp. Sig. = .525

Figures 2 and 3 show the percentage of accurate responses for the man holding and throwing the ball at the chest and waist height perspectives. These figures visually highlight the high level of accuracy seen in Table 1.
Figure 2. Percentage of accurate responses for the images of the man holding and throwing the ball: chest height positions

The researchers used a Cochran’s Q Test to identify whether there were statistically significant differences in accurate responses. First, the Cochran's Q test revealed that there was no statistically significant difference in accurate responses across all the images (actions). The Cochran’s Q value is 17.968, the Sig. value is .525 and p is less than 0.05. The researchers thus looked at the differences in accurate responses between the different actions.

First, Figure 4 shows the Cochran’s Q Test across the five camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man holding the ball centered in front of the chest. This shows that the Cochran’s Q value is 3.200, the Sig. value is .525 and p is less than 0.05. There is thus no statistically significant difference in accurate responses across the five camera positions.

<table>
<thead>
<tr>
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<tr>
<td>Holding chest 1/3rd back</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Holding chest back</td>
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</tbody>
</table>

Figure 3. Percentage of accurate responses for the images of the man holding and throwing the ball: waist height positions

Figure 4. Cochran’s Q Test for the images of the man holding the ball: chest height position
Figure 5 shows the Cochran’s Q Test across the five camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man throwing the ball with his left hand at chest height. This shows that the Cochran’s Q value is 7.111, the Sig. value is .130 and p is less than 0.05. There is thus again no statistically significant difference in accurate responses across the five camera positions.

<table>
<thead>
<tr>
<th>Visual Angles</th>
<th>Cochran's Q</th>
<th>df</th>
<th>Asymp. Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Throwing chest front</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Throwing chest 1/3rd side</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Throwing chest side</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Throwing chest 1/3rd back</td>
<td>7.111</td>
<td>4</td>
<td>.130</td>
</tr>
<tr>
<td>Throwing chest back</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 5. Cochran’s Q Test for the images of the man throwing the ball: chest height position

Figure 6 shows the Cochran’s Q Test across the five camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man holding the ball centered in front of the waist. This shows that the Cochran’s Q value is 3.478, the Sig. value is .481 and p is less than 0.05. There is once again no statistically significant difference in accurate responses across the five camera positions.

<table>
<thead>
<tr>
<th>Visual Angles</th>
<th>Cochran's Q</th>
<th>df</th>
<th>Asymp. Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holding waist front</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holding waist 1/3rd side</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holding waist side</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Holding waist 1/3rd back</td>
<td>3.478</td>
<td>4</td>
<td>.481</td>
</tr>
<tr>
<td>Holding waist back</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 6. Cochran’s Q Test for the images of the man holding the ball: waist height position

Figure 7 shows the Cochran’s Q Test across the five camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man throwing the ball with his left hand at waist height. This shows that the Cochran’s Q value is 4.600, the Sig. value is .331 and p is less than 0.05. There is thus no statistically significant difference in accurate responses.

<table>
<thead>
<tr>
<th>Visual Angles</th>
<th>Cochran's Q</th>
<th>df</th>
<th>Asymp. Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Throwing waist front</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Throwing waist 1/3rd side</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Throwing waist side</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Throwing waist 1/3rd back</td>
<td>4.600</td>
<td>4</td>
<td>.331</td>
</tr>
<tr>
<td>Throwing waist back</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 7. Cochran’s Q Test for the images of the man throwing the ball: waist height position

The findings thus confirm that the study participants were consistently accurate in matching the overhead images with the body images.
Figure 8 shows the four body images (the man holding/throwing the ball at waist/chest height positions) from the front camera position. Figure 9 shows a higher level of matching accuracy for the man throwing the ball at both the waist and chest height position than for the man holding the ball at the waist and chest height position, with mean values of .93 and .90 compared with .85 and .83. This suggests that the study participants found it slightly more difficult to match images of the man shown holding the ball when the body images were shown from the front camera position.

<table>
<thead>
<tr>
<th>Visual Angles</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holding chest front</td>
<td>.85</td>
<td>.358</td>
</tr>
<tr>
<td>Throwing chest front</td>
<td>.93</td>
<td>.264</td>
</tr>
<tr>
<td>Holding waist front</td>
<td>.83</td>
<td>.381</td>
</tr>
<tr>
<td>Throwing waist front</td>
<td>.90</td>
<td>.300</td>
</tr>
</tbody>
</table>

Figure 9. Accurate responses for the images of the man holding/throwing the ball at waist/chest height positions from the front camera position

Figure 10 shows the four body images (the man holding/throwing the ball at waist/chest height positions) from the 1/3rd side camera position. Figure 11 shows a higher level of matching accuracy for the man throwing and holding the ball at the chest height position than for the man throwing and holding the ball at the waist.
height position, with mean values of .93 (throwing) and .90 (holding) compared with .88 (both throwing and holding). This suggests that the study participants found it slightly more difficult to match images of the man shown throwing and holding the ball at the waist height position when the body images were shown from the 1/3rd side camera position.

Figure 10. The man holding/throwing the ball at waist/chest height positions from the 1/3rd side camera position

<table>
<thead>
<tr>
<th>Visual Angles</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holding chest 1/3rd side</td>
<td>.90</td>
<td>.300</td>
</tr>
<tr>
<td>Throwing chest 1/3rd side</td>
<td>.93</td>
<td>.264</td>
</tr>
<tr>
<td>Holding waist 1/3rd side</td>
<td>.88</td>
<td>.331</td>
</tr>
<tr>
<td>Throwing waist 1/3rd side</td>
<td>.88</td>
<td>.331</td>
</tr>
</tbody>
</table>

Figure 11. Accurate responses for the images of the man holding/throwing the ball at waist/chest height positions from the 1/3rd side camera position

Figure 12 shows the four body images (the man holding/throwing the ball at waist/chest height positions) from the side camera position. Figure 13 shows a high level of matching accuracy for the man throwing the ball at the chest height position. However, there are lower levels of accuracy for the man holding the ball at waist/chest height positions and throwing the ball at waist height position. This suggests that the study participants found it slightly more difficult to match images shown from the side camera position than from other camera positions.
Table 1: Visual Angles

<table>
<thead>
<tr>
<th>Position</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holding chest side</td>
<td>.85</td>
<td>.358</td>
</tr>
<tr>
<td>Throwing chest side</td>
<td>.93</td>
<td>.264</td>
</tr>
<tr>
<td>Holding waist side</td>
<td>.88</td>
<td>.331</td>
</tr>
<tr>
<td>Throwing waist side</td>
<td>.83</td>
<td>.381</td>
</tr>
</tbody>
</table>

Figure 12. The man holding/throwing the ball at waist/chest height positions from the side camera position

Figure 13. Accurate responses for the images of the man holding/throwing the ball at waist/chest height positions from the side camera position

Figure 14 shows the four body images (the man holding/throwing the ball at waist/chest height positions) from the 1/3rd back camera position. Figure 15 shows a high level of matching accuracy for the man holding the ball at the chest height position and the man holding the ball at the waist height position. However, there is a 2% drop in accuracy for the man holding the ball at the waist height position and a 7% drop in accuracy for the man throwing the ball at the chest height position. There is thus no discernible pattern in this data.

Figure 14. The man holding/throwing the ball at waist/chest height positions from the 1/3rd back camera position
<table>
<thead>
<tr>
<th>Visual Angles</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holding chest 1/3rd back</td>
<td>.90</td>
<td>.300</td>
</tr>
<tr>
<td>Throwing chest 1/3rd back</td>
<td>.83</td>
<td>.381</td>
</tr>
<tr>
<td>Holding waist 1/3rd back</td>
<td>.88</td>
<td>.331</td>
</tr>
<tr>
<td>Throwing waist 1/3rd back</td>
<td>.90</td>
<td>.300</td>
</tr>
</tbody>
</table>

**Figure 15. Accurate responses for the images of the man holding/throwing the ball at waist/chest height positions from the 1/3rd back camera position**

Figure 16 shows the four body images (the man holding/throwing the ball at waist/chest height positions) from the back camera position. Figure 17 shows a high level of matching accuracy for the man holding the ball at the waist/chest height positions and the man throwing the ball at the waist height position. This data suggests that the study participants found it slightly easier to match images shown from the back camera position than from other camera positions.

<table>
<thead>
<tr>
<th>Visual Angles</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holding chest back</td>
<td>.90</td>
<td>.300</td>
</tr>
<tr>
<td>Throwing chest back</td>
<td>.88</td>
<td>.331</td>
</tr>
<tr>
<td>Holding waist back</td>
<td>.93</td>
<td>.264</td>
</tr>
<tr>
<td>Throwing waist back</td>
<td>.93</td>
<td>.264</td>
</tr>
</tbody>
</table>

**Figure 17. The man holding/throwing the ball at waist/chest height positions from the back camera position**

The participants also demonstrated high overall confidence levels in their matching choices. These confidence levels were calculated based on the 1 ~ 5 Likert scale, with 1 being least confident and 5 being most confident.

Figure 18 shows the mean confidence levels across the five camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man holding the ball at the chest height position.

<table>
<thead>
<tr>
<th>Visual Angles</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holding chest front</td>
<td>3.80</td>
<td>1.159</td>
</tr>
<tr>
<td>Holding chest 1/3rd side</td>
<td>3.68</td>
<td>1.071</td>
</tr>
<tr>
<td>Holding chest Side</td>
<td>3.80</td>
<td>1.091</td>
</tr>
<tr>
<td>Holding chest 1/3rd back</td>
<td>3.80</td>
<td>1.181</td>
</tr>
<tr>
<td>Holding chest Back</td>
<td>3.73</td>
<td>1.154</td>
</tr>
</tbody>
</table>

**Figure 18. Mean confidence levels for the images of the man holding the ball: chest height position**

This reveals that the study participants had high overall mean confidence levels (3.68 ~ 3.80) across all the camera positions for matching the body and overhead images of the man holding the ball at the chest height position.

Next, Figure 19 shows the mean confidence levels across the five camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man throwing the ball at the chest height position.

<table>
<thead>
<tr>
<th>Visual Angles</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Throwing chest front</td>
<td>3.53</td>
<td>1.281</td>
</tr>
<tr>
<td>Throwing chest 1/3rd side</td>
<td>3.63</td>
<td>1.079</td>
</tr>
<tr>
<td>Throwing chest side</td>
<td>3.70</td>
<td>1.018</td>
</tr>
<tr>
<td>Throwing chest 1/3rd back</td>
<td>3.85</td>
<td>1.051</td>
</tr>
<tr>
<td>Throwing chest back</td>
<td>3.73</td>
<td>1.132</td>
</tr>
</tbody>
</table>

**Figure 19. Mean confidence levels for the images of the man throwing the ball: chest height position**

This reveals that the study participants also had high overall mean confidence levels (3.53 ~ 3.85) across all the camera positions for matching the body and overhead images of the man throwing the ball at the chest height position.

Figure 20 shows the mean confidence levels across the five camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man holding the ball at the waist height position.

<table>
<thead>
<tr>
<th>Visual Angles</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holding waist front</td>
<td>3.93</td>
<td>0.917</td>
</tr>
<tr>
<td>Holding waist 1/3rd side</td>
<td>3.93</td>
<td>1.023</td>
</tr>
<tr>
<td>Holding Waist Side</td>
<td>3.80</td>
<td>1.043</td>
</tr>
<tr>
<td>Holding Waist 1/3rd back</td>
<td>3.90</td>
<td>1.008</td>
</tr>
<tr>
<td>Holding Waist Back</td>
<td>3.73</td>
<td>1.176</td>
</tr>
</tbody>
</table>

**Figure 20. Mean confidence levels for the images of the man holding the ball: waist height position**

This reveals that the study participants also had high overall mean confidence levels (3.73 ~ 3.93) across all the camera positions for matching the overhead and body images of the man holding the ball at the waist height position.
Finally, Figure 21 shows the mean confidence levels across the five camera positions (front, 1/3rd side, side, 1/3rd back, back) for the man holding the ball at the waist height position.

<table>
<thead>
<tr>
<th>Visual Angles</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Throwing waist front</td>
<td>3.95</td>
<td>0.876</td>
</tr>
<tr>
<td>Throwing waist 1/3rd side</td>
<td>3.78</td>
<td>1.121</td>
</tr>
<tr>
<td>Throwing waist side</td>
<td>3.78</td>
<td>1.143</td>
</tr>
<tr>
<td>Throwing waist 1/3rd back</td>
<td>3.80</td>
<td>1.043</td>
</tr>
<tr>
<td>Throwing waist back</td>
<td>3.83</td>
<td>1.083</td>
</tr>
</tbody>
</table>

Figure 21. Mean confidence levels for the images of the man throwing the ball: waist height position

This also reveals that the study participants had high overall mean confidence levels (3.78 ~ 3.95) across all the camera positions for matching the overhead and body images of the man throwing the ball at the waist height position.

Finally, Figure 22 shows the mean confidence levels across the five camera positions (front, 1/3rd side, side, 1/3rd back, back) for the images of the man holding and throwing the ball at chest and waist height positions.

Figure 22. Mean confidence levels for the images of the man holding and throwing the ball: chest and waist height positions

It is clear from figure 22 that there are some differences in mean confidence levels across the images. The researchers thus used a (non-parametric) Friedman Test to
identify whether these differences are statistically significant. The Chi-square value is 25.172 and the asymp. Sig. value is .155 > .05 (p > 0.05). The Friedman Test thus reveals that there is no statistically significant difference in confidence levels across all the images.

Conclusion

The study was developed in order to investigate whether and how well people without any specialised knowledge of visual communication or information design can understand images demonstrating physical orientation when they are shown from different height perspectives (waist and chest height) and camera positions (front, 1/3rd side, side, 1/3rd back, back). Overall, the study participants achieved high levels of accuracy in matching the body and overhead images, although they found it slightly more difficult to match body and overhead images shown from the side camera position, and slightly easier to match body and overhead images shown from the back camera position, than the front, 1/3rd side, and 1/3rd back camera positions. The participants also self-reported relatively high overall confidence in their choices despite not having any specialised knowledge of visual communication or information design.

The high accuracy and confidence levels of the participants might, in part, reflect the fact that they were given a week to complete the matching exercises. A potential follow-up study could thus investigate whether there is a correlation between the time taken to match the body and overhead images and, first, the accuracy of the participants’ matches and, second, their confidence in their matches.

This was a preliminary study with a limited sample size. However, the researchers hope that the findings could be useful in helping technical illustrators think about how to visually demonstrate physical orientation in procedural actions.
References


Contact email: droy@u-aizu.ac.jp
Communication Process of Community in the Conservation of Biodiversity: 
A Case Study of the Doi Saket Chiang Rai Province Community

Singh Singkhajorn, Bansomdejchaopraya Rajabhat University, Thailand

Abstract
The objective of this research is to study (1) To study the Doi Saket Community. (2) To Study the Communication Process of Community in the Conservation of Biodiversity Case Study Doi Saket Community.

This is a qualitative research based on a sample of 5 government staffs of Chiang Rai Municipality and 5 Community leaders of Doi Saket Community who know about Biodiversity of Community Doi Saket. The sample is selected through purposive sampling. Data is collected using an in-depth interview form and analyzed using descriptive analysis.

The results found:
1) Doi Saket area of forest in the core area, Chiang Rai Municipality introduce the knowledge and respect the decision of the community. That reflects the Community of Doi Saket. There is a strong community that is central to the culture and traditions of the people in the community come together and share the benefits of Doi Saket forest in the community.
2) Communications of the conservation of the biodiversity of Community Doi Saket, is the Informal communication. In Activities of the community in the various traditions, the communication of the conservation of biodiversity, the Chiang Rai Municipality officials use official and unofficial communication to community leaders and the people in community.
Introduction

The history and importance of the problem
Generally speaking, due to in each society and culture human relating with their environment, human behavior is also a factor in the destruction of biological diversity. To change human behavior, the link between knowledge and consciousness is taken into accounted as the important factors. Besides this, intellectual property also could help in changing behavior in a better way.

Science and technology plays an important role in this case. On one hand, it can cause the damage in biodiversity. The development of science and technology should be aware otherwise the biological could be affected. For example, some Herb may be extinct, if it is only be used as a commercial good regardless the reforestation or replanting. On the other hand, the well management of local wisdom and trading, in turn, could generate the benefit to the community.

Nowadays many books about Thai local wisdom are translated into many languages. This shows that its advantages could be realized in somehow. However, in Thailand, the researchers believe that unless the biological diversity preservation is rapidly implemented, the world will have some effects.

The deforestation has been occurred continually which effect to ecosystem as well as biological diversity. The Forest area in Thailand has been constantly decreased from 53.3 % or 171 Million acres of Thailand in 2504 (1961) to 33.6% or 107.6 Million acres in 2552 (2009). From the reduction of the forest, where is forest ecosystem and biological diversity or the living area, and the basic factor for economic development of the country in the future, there is some conservation and utilization program is set up to manage this. Consequently some species is discovered, while the number of endangered species is increased.

The biological diversity conservation program is set to support the world climate changing in 3 areas. One out of three are is Doi Saket community in Chang Rai province. This area also obtains the capital support from Japan in order to study the biological diversity. Better resource and environment management creates a stronger community. People in the community could gather each other idea, in other word, they could brainstorm to find the solution or overcome the problem for their own community. In addition, the well natural resource management could preserve and sustainably restore the biological diversity. Furthermore, changing development process by emphasizing local people participation and Sufficiency Economy could enhance the efficiency of community development. This could lead to self-sufficiency and sustainable community. Therefore, it is very interesting to study “communication process of community in conservation of biodiversity case study Doi Saket Chiang Rai”.

Objective

1. To Study Doi Saket community
2. To study a communication process of the community in conservation of biodiversity case study in Doi Saket Chaing Rai province.
Methodology

This study is qualitative research focusing on the community communication process in biological diversity preservation at Doi Saket Chiang Rai province. The sampling group consists of Government officers and also people who engage in Doi Saket biodiversity preservation activities.

Place of study: Doi Saket community Chiang Rai province. This research is generated by interviewing with 10 selective sampling members within 30 days from 1 May 2013 to 30 May 2013.

Conceptual research framework.

Specific Term
Communication process refers to communication pattern of Doi Saket community comprising of Source (who could be a person or group of people), deliver Message, through a communication channel to receiver (who could be a person or group of people).

Community context describes general condition of Doi Saket, referring of topography, weather, way of living, internal and external communication of individual living at Doi Saket.

Conservation is the optimization of natural resource consumption as long as possible and distributing the resource utilization across each other.

Biodiversity refers to many different and various species of creature living in the ecosystem.

Doi Saket community describes a person or people living together at Doi Saket area, Chiang Rai province respecting a common rule or regulation.

Population and Sample group
Target Population is defined as a group of government agents and people who involve with biodiversity conservation at Doi Saket community.

The target group, a group of government officers and individuals who involve with biodiversity conservation in Doi Saket community, is selected by purposed or it can be called a purpuse sampling group consisting of 5 members of public sector and 5 members of private sector, as total 10 members.
Research tools

The interview form which is designed by the study relating topic from many sources of information such as articles, textbooks etc., of this researchers. It could be divided into 2 main sections

1. The question relating with Doi Saket community
2. The question focusing on a communication process of biodiversity conservation.

Data collection

The researcher and his 3 collaborations gathered the complete interview information at Doi Saket Chiang Rai Province.

Analysis

This study bases on content analysis which creating the synopsis base on theoretical framework. Then, preliminary finding will be defined that whether its corresponding with any theoretical framework stating as an assumption at the beginning of the study or not. The process and condition in these findings are in accordance with the hypothetical concept or not. Lastly, summary or result will be raised from the comparison and confirmation of those.

Main Body

Research Summary

1. The study of Doi Saket community context
Doi Saket is a small mountain located in the District of Chiang Rai, its border is the resident of Doi Saket community which is 1 out of 60 communities under Chiang Rai municipality responsibility. The municipality governed area covers 60 square kilometers with about 69 636 of its populations which are 33058 males and 36 578 females. There are about 35750 households in the area. The average population density is about 1136 individual/ Square kilometers.

Its condition, Mixed Deciduous Forest is still abundant. The plants such as Iron wood, Dipterocarpus, Teak, Mango, genus Litchi, Protium serratum, Indian gooseberry, Jequirity, Bleric Myrobalan, Fabaceae, Sweet Acacia is scattered. Besides this, there are many kinds of bamboo such as Yellow Running Bamboo, Bambusa and Dendrocalamus hamiltonii.

Nowadays these forests are not quite useful for local people. It is used as a place for regional ceremonies and recreation. However, in some area still is considered as the community nourishment source and residential area, such as Bamboo shoot and insect as well as its wood still used for daily life. The rich will buy or possess the land in that area for building their home. Nevertheless, the community itself still has the central area to resemble a living together in a community. Buddha's relics, located at the central area for local people, to pour water or warship every year. However, these days there are some invasion for deforestation and space utilization from others out of community.
The policy of Chiang Rai municipality has 5 aspects in its development plan and one of them is the policy for developing and preserving natural resource and environment. This plan will promote local people to increasing Green area as well as reducing the Global warming effect. In addition the plan is aim to build a network for cooperating between government, private sector and people for environment management. With these, Chiang Rai governor realizes that this forest have to be simultaneously conserved and developed in order to be the “City Lung” with its interesting history and advantages for both community and city.

With its beautiful nature and the remaining biodiversity, when Thailand environment institution has an opportunity from Keidenren Nature Conservation fund (KNCF) Japan, for operating the Enhance Urban Biodiversity in Thai Cities for Climate change Mitigation, the governor agrees to join the program. Since then, Doi Saket is this first target city for this program.

It is very necessary to engage academic specialist in the Survey of the Biological diversity at Doi Saket as the research base on theoretical concept. Moreover, the project emphasized entirely involvement. This is quite difficult to manage smoothly between local people and local governor which in this article means, Chaing Rai municipality.

2. The study in communication process of the community in conservation of biodiversity case study in Doi Saket, Chaing Rai Province.

Communication in conservation of biodiversity Doi Saket Chiang Rai is an unofficial communication as local people know each other well. The content of communication is normal greeting. The activities organized in the community, the communication style will be an unofficial. In Local broadcasting for the communication in conservation of biodiversity, the officer of Chiang Rai municipality are sent to communicate with Local people both official and unofficial way. The message will be transmitted to community leader and committees by unofficial conversation. Moreover, a meeting will be held for concerned people to allow them to have knowledge and understanding for biodiversity, the important of Doi Saket forest as well as detail plan of the project. These could be indicated government officer, community leaders and committees as the delivers, the information about biodiversity and the important of Doi Saket Forest is the message, the talking and broadcasting are media and people in Doi Saket are receivers.
Summary for communication process of Doi Saket community Chiang Rai province

It is highlighted that its broadcast way mainly focus on informing News and activities that would be happened in the community as well as having a meeting in the community. When committee meeting is organized, a chairman will be selected by voting from the local people raising their hand. Mostly local people have the same objective which is developing their community. The examples of those are road maintenance, cutting some trees that blocking the road, cleaning local streets since there are some traditional events such as Tan Kuay Salak, Tan Kwonkwao Pee Mai, Firework event at the Relic in every year at Doi Saket. The point of conversation normally is a greeting among each other. However, in the case of any problem, the issue will be discussed in the meeting topic by topic. The discussion points aim to not only community development but also Doi Saket forest conservation. Furthermore, in the meeting news will be announced. In term of the biodiversity preservation at Doi Saket, the deliver mainly are government officers, local leaders, and committees who is the community opinion leader.

The communication has many ways such as local broadcasting by community leaders and committees and a meeting to exchange the information held once a year. There are about 100 people to join the meeting. In addition, every Buddhist holy day, people will go to temple and monk will inform news or important information. This is mainly face to face communication. Then each family will cascade to their family members. As it is limited area and mostly is relative or family, the communication is informal and casual.

The problem of Doi Saket community, before brainstorming from local people, first, the government has created awareness by document distribution or management could raise this to regional, state and international level. Consequently, the community is stimulated. This is because local people could realize that even though Doi Saket is their hometown, other people are taken Doi Saket problem into their consideration. This could be the inspiration for them to take more responsibility toward their hometown. Next, group discussion called “LOM CHONG LAO KAN TUMNAN DOI SAKET” will be set. This is the first time that will be official communication, then, smaller group discussion will be held. This could be unofficial meeting among
local people aiming to establish agreement or law for space utilization at Doi Saket area which this could be considered as community opinion.

There are some events allowing local people to express and exchange their idea and opinions. The committee conference has been held annually and also the traditional event such as Tan Koey Salak, Tan Kun Kao Pee Mai and the firework event that has been organized every year are the ways for local people exchange their opinion. Also, every Buddhist holy day at KEE LEE CHAI temple, the people could show and exchange the idea with other member, and the government staff will join to have a survey once a week. With those activities, the communication way is unofficial and the topics which local leaders from each area have a discussion mainly relate with the progress of Doi Saket development projects. After the community could operate it by themselves, the officer would join with them only once a month until now.

Summary the overview of communication process in biodiversity conservation

Among local leader and committees, the communication way is an unofficial. To illustrate this, it is like the teaching way between Dad and son, uncle and nephew which is consider as unofficial communication. However, an activity called “LOM CHONG LAO KAN TUMNAN DOI SAKET” has been set by the government. This is the first time for the community to have an official communication. Then, there could be smaller groups discussion which is unofficial meeting in order to establish agreement for space or land utilization. This could be called community opinion or local policy.

Summary and Result

Chiang Rai Municipality and Thailand environment organization have tried to educate local people about the benefit for biodiversity in remaining green forest in a big city which could be the basis of city’s sustainable development. Moreover, they have supported and driven all cooperation in biodiversity research. Doi Saket is the area that have been followed-through the process for local truly involvement. This is in accordance with Innovation Diffusion Theory from Roger. People could be separated by the level of acceptance of innovation diffusion. Social adoption process, it is important for technology adoption that need some channel in communicate with social. To communicate from one to another, the innovation will be communicated by different channel. This could take some period of time for reach to social members. These could be described as four main factors which are innovation, communication channel, time, and social group. When Critical mass who less acceptance or adoption innovation have interactive with high innovation adoption group. If the ratio of high innovation adoption is big enough as a result of, technology still exist by itself.

The rule or agreement of Doi Saket community described as following. The community agrees for forest conservation. In case of any invasion or deforestation, there would be some penalty such as fine or other upon the community regulation. However, currently the fine or penalty regards to its community laws. As the municipality allows community to establish its own law, they will have a meeting to establish their own law and regulation. If there is some lawbreaker, their neighbor will go to inspect and report to community leader. The leader will proceed the next step such as warning. Regarding to forest utilization, there still is no strong regulation. A
big trees are not allowed to be cut. They allow to use small natural branch or brushwood for firewood instead of trees and honey. The concession has been provided for local. As the same objective which is to develop community, many annual activities are organized such as road repair, cutting branch that block the road and cleaning community area. These is in accordance with Kannika chomdee (1981) idea, stating that there are many different ways showing people involvement such as joining meeting, exerting, donating money and also device, involving as leaders and committees, persuading others, and being a creative. However, joining meeting shows the most involving rank. Next is the exerting and persuading.

Doi Saket Law and regulation has been established by community meeting. To this point of time, there has been never been revised or edited as no one provoke to against the law as most local people are afraid of the holy. They believed that if they would like something such as tree in this forest, they would have to pray and ask the permission from spirit or angel. Since they believe that there are some angels to protect this forest, such as Saint Sri Somboon, Saint Sri Suwan, Saint, Plawpongfa, Saint Ongdum. Currently, there are still some shrines for those saints located at Doi Saket. According to Nilunon Sangartid , she believes the factors that bring people to get involve with river conservation are as followed. First, internal factor, refer to the possessive of river and animal, the need to enhance economic level, responsibility and religious ceremony and the believe in the efficient

Government officers have communicated with the villagers both official and unofficial by primary discussion with local leader and committees. In additional to this, the meeting has been held to educate people for biodiversity, the important of Doi Saket forest, and the comprehension of project plan. In biodiversity research at Doi Saket, the members from its community and stated officers have participated in all steps. As a result of this, the learning and passing on academic knowledge in biodiversity from the stated agent to local community has been really occurred. This is concurrence with Dusit and his group (2003), mentioned that for the participation pattern, local people participate by themselves and for the participation process, most of them have joined from project action especially in activity basis. In term of local resource management, the majority of people in the community have scarified their time to involve and express their opinion.

Main message deliver for biodiversity at Doi Saket are Government officers, local leaders and committees. The message delivers mainly are local opinion leader. Those is in accordance with Paul Lazarsfeld , 1949 ) and team, said that the spread of news could be taken place into 2 steps. First, it happens from mass media to local leader. Second step is happened from local opinion leader to local people. These could show news form mass media not always be direct and have influence on the receivers. The important element could be personal influence or opinion leadership. Thus, Two step flow theory has been studied which its concept is concurrence with Nuprattra 2005). She believes that factors that make local people understand, accept and participate in forest conservation in Kaleng community, Mae Ka boong village are as following. First of all, factor from deliver which could mean the reliability of state officers, the important of local tradition and culture, the understanding of local custom in the way of living and their hospitality dependent on forest. Secondly, receiver factor could refer to conforming the older and ancestor for forest conservation and allowing local people recognized responsibility and duty of national park officers as well as the
advantages of forest preservation.

The communication in biodiversity conservation at Doi Saket Chiang Rai province, it is an unofficial communication because of the well-known and close relation among people in the community. Even though in the community activities that most local people join, the communication way still be unofficial. There are so many activities that could gather local people to the same place. To illustrate this for religious activity, people will go to Kee Lee Chai temple and for community meeting, they will go to Doi Saket learning center (old school). This is agreed with Kanchana Kaewthep and group (2000) mentioning that the content of local media should relate to local experience and way of living. In Addition to this, Sri than Rojsupod (2004) saying that the unofficial communication could be conversation in families, relatives, neighbors. This could be taken place everywhere such as in shops, temples, farms and reservoirs etc. However, when there is some critical, the opposite will control the communication center.

The Activity “LOM CHONG LAO KAN TUMNAN DOI SAKET” is the first official communication. After that, there will be smaller group discussion in the community which is a unofficial meeting among local members. The aim of the meeting is to establish the community law or agreement for land or space utilization, which this could be called referendum in the community. However, among local leader and committees and local people, the communication will not be official. The style will be like unofficial talking between Dad and son, uncle and nephew. It is agree with Vipavee Rewsuwan and Kitti Kanpai (2003) who found that Viengklang community has effectively drived AIDS campaign. The reason of its success is from important factors as followed. 1) Leaders’ strength and readiness in supporting or helping local people for find the solution. 2) The desire of community themselves for eliminating AIDS problem from their community 3) the good family relationship of community members. This, in turn, could support to solve the problem.

**Suggestion**

1) The communication process of community in biodiversity conservation should be compared with other area awarded from Thailand environment institute such as Bang Khun tean, Bangkok, which is the seashore area, and Klong Nam Jed area Trang province.
2) The communication process of community in biodiversity conservation should be co- developed with other community. This would create the community strength in biodiversity conservation
3) The external factor that drives the communication process of community in biodiversity conservation success in long term should be studied.
4) The development of the community communication process in biodiversity conservation for building its strength should be raised to Ministry of Natural Resources and Environment.
5) The promotion and development proposal for community communication process for building local strength in conservation should be proposed to Ministry of Interior.
6) The proposal for promoting community communication process in forest conservation should be submitted to Royal Forest Department.
7) Propose to Department of Local Administration for the development in community communication process in biodiversity conservation
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Social Media Modi-Fication:  
Narendra Modi’s use of Social Media in Indian Elections 2014

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Abstract

Keywords: Social Media, Politics, Narendra Modi, General Elections 2014, India, Communication

Research objectives: In an unprecedented rise to power Right Wing Bharatiya Janata Party’s candidate, Narendra Modi, now Prime Minister of India, used social media strategies to advance his campaign to the masses. From using 3D holograms at political rallies to caller tunes and SMSs’ Modi and his Media team used social media platforms to keep the buzz alive as he shunted through the country on a whirlwind tour conducting 477 rallies as part of his election campaign. Modi and his men undertook direct interaction with 814 million of the total electorate with close contender Rahul Gandhi clocking only 133 million in comparison. The 3D hologram rallies alone reached 14 million people and SMS WhatsApp and other social media platforms were used to contact 130 million people. At the end of the day with 3.9 million followers on Twitter, 13 million Facebook likes and the same number of YouTube downloads, Social Media drove the Modi campaign to success giving him a clear majority over other rivals in the General Elections 2014.

Methodology: Primary: Interviews with media and resource persons involved in the campaign and its coverage. Secondary: Data collection and analysis of Social Media Activity of Narendra Modi

Conclusion: Through data analysis, interactions with media covering him and with party media heads, the paper will seek to determine the role of Social Media in Modi’s success and assess its potential as a game changer.

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New media is the buzzword, shorthand for a volatile cultural and technology industry that includes multimedia, entertainment and e-commerce. However in social research the term has a long history, having been used since the 1960s and 1970s by investigators studying the form, uses and implications of information and communication technologies. (ICTs) 1

Social Media refers to the means of interactions among people in which they create, share, and exchange information and ideas in virtual communities and networks. Furthermore, social media depends on mobile and web-based technologies to create highly interactive platforms through which individuals and communities share, co-create, discuss and modify user-generated content. It introduces substantial and pervasive changes to communication between organizations, communities and individuals.

Impact of Social Media in India

India has more than 160 million Internet users, of which 86 million accesses Internet using their mobile devices. In the last 3-4 years, the number of users who access the Internet through a 3G connection has grown to round 22 million, to put things in perspective, compare this with the 15 million fixed line broadband connections accrued over the last 17 years.

- There are over 36 million smartphone users as against 60 million PC users.
- 9% of overall Internet page views in India come from mobile devices.
- Over 40% of searches on Google originate from mobile device.
- 30% of Facebook users in India are mobile-only Internet users and 30% of new registrations are coming through mobile
- LinkedIn ranks India among its top 4 growth markets for mobile usage
While e-commerce and digital advertising are acknowledged to have attained a certain critical mass in India, mobile Internet is yet to break into public consciousness. Mobile Internet based businesses have not scaled to levels where belief in the ability to monetize through the channel is established. Several models are still in the trial stage, but there are enough leading indicators to prove we may be on the cusp of a very exciting phenomenon. ²

Thanks to the Indian mobile manufacturers, the multimedia sets are now cheaper than ever allowing people from all economic strata to access the internet. The sudden surge of social media literacy has now spread all across the country. Thus, mobile apps provide not only ease of access to the users but it also allows users from the mid and low impact zones to access social media. It is observed that although a large chunk of these users may not be proactive but they do act as listeners. Listeners who when required, act.

As recently as the first week of January, an editorial in the New York Times, made Indian development economists sit up and take note. For it read: Social media is playing an important new role in Indian democracy. A social media campaign by the Electoral Commission drew record levels of voter registration and turnout in elections held in four Indian states, including the capital, New Delhi, in November and December.

**Background to Indian Election 2014**

A report released by the Internet and Mobile Association of India and IRIS Knowledge Foundation in late 2013 revealed that of India’s 543 constituencies, 160 can be termed as ‘high impact’ — that is, they will most likely be influenced by social media. As the report explains, high impact constituencies are those where the numbers of Facebook users are more than the margin of victory of the winner in the last Lok Sabha (Lower House of Parliament) election, or where Facebook users account for over 10% of the voting population. The study goes onto declare 67 constituencies as medium-impact, 60 as low-impact and 256 as no-impact constituencies. In 67 other ‘medium-impact constituencies’, Facebook users comprise over 5 per cent of voters. Politicians here, the study says, ‘cannot afford to ignore social media.’ ²
Not surprisingly the largest online community is of youngsters and the urban middle class in the age group of 18-35. To ascertain the impact of new media tools and social media in use during the run up to the 2014 elections one may kindly refer the infographic above. One can see there has been a 51.7 per cent increase in Social Media users in India over 2012-13. With the increased sale in Smartphones, Mobile Internet Traffic has surpassed Desktop Internet Usage in India in an exponential growth graph.³

The study certainly seems to echo the general euphoria over social networking as a political tool. However, the number of Facebook users might not translate into any change in voting patterns — Though high in numbers, 7.8 crore Facebookians and 2 crore Twitteratis make up only 8.5 % of the total Indian population. Ratnakar Kumar speaking on this vast divide between the internet haves and the have not says, "As you know the number of people active on social networking sites is small when compared to a vast majority of non-internet Indian electorates. However, a socially committed and politically aware 98 million in itself is a huge force to reckon with, especially when the voting turn-out in Indian politics is not always high, 98 million can play a major role."

**Mobile Internet: A powerful tool**

According to the IAMAI report, a total 77 percent of the users use mobile for social media in India. Email, social media, search, app store and chat / IM are used every day by those accessing internet through mobile.

Contrary to the notion that mobile internet penetration is unhealthy, a recent report by Nielsen Informate Mobile Insights suggests that 93% Indian smartphone users use their handsets to access social media. Facebook, of course tops the list with 5 times more hits than its rival Google+ and Twitter falls into the third place.
Some facts on Social Media in India

- Facebook is the most popular social media marketing platform in India. In Social Bakers India is on #3 in the list of the countries which is using Facebook.
- Facebook’s penetration of population in India is 5.24% compared to the country’s penetration of the online population.
- Most of Indian Facebook users age is 18 to 24 total of 29,415,660 users followed by users in the age of 25 to 34 (75% male and 25% female users).

(Source: Digital Insights)

There were about 800 million eligible voters for Elections 2014 and a major chunk of this population was 25 years or younger. Earlier in 2014 a report from IRIS research group put forward the role that social media, particularly Facebook would play in the 2014 elections. According to this study, out of the 534 constituencies, 160 were identified as High impact zones, 67 were identified as Medium impact zones while rest were classified as Low impact zones. They were categorized on the basis of internet and Facebook users in that particular constituency. On basis of data collected from past year and equating it with current stats, it concluded that the high impact zones will be the major game changer in 2014 elections. Most analysts dejected the implications of this report saying that the numbers were insignificant. But the scenario seems to have changed.

Thanks to the Indian mobile manufacturers, the multimedia sets are now cheaper than ever allowing people from all economic strata to access the internet. The sudden surge of social media literacy has now spread all across the country. Thus, mobile apps provide not only ease of access to the users but it also allows users from the mid and low impact zones to access social media.
Early in 2014 itself, PM candidate Narendra Modi realised the potential of social media, across the nation and used it as a tool to impact users decided to make it a key point in his campaign. Everyone talks only about the Internet but its mobile phones that have been the game changer in the Modi campaign,” says Arvind Gupta, Modi’s IT Cell Head.

Through March and April, just before the Elections, a fleet of GPS fitted vans called digital raths (Chariots) drove to village squares across Uttar Pradesh from where Modi was contesting general elections playing clips of Modi’s speeches on 55” LED screens.

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*From 3D holograms to caller tunes, SMSs to 477 rallies, The Modi campaign was organised to shock and awe*

- Distance covered by Modi: 300,000 km
- Distance covered by Rail: 118,000 km
- Events attended: 5,187
- YouTube video downloads: 13 million
- Twitter followers: 3.9 million
- Facebook likes: 13 million
- Chennai Chearcha in 4,000 locations reaching 5 million people
- 3D hologram rallies in 1,350 locations reaching 14 million people
- SMS, WhatsApp texts sent and voice calls made to 130 million people

*Since September 2013, figures don’t include TV, radio or print media campaigns.*
Social Media played an important role in making Modi accessible to all. From 13 million people accessing Modi speeches on YouTube and 12.4 million friends and 3.9 million liking him on Facebook, with 4.2 million Twitter followers Narendra Modi is the most followed Indian politician, and he has used Twitter as a political weapon to maximise his impact. Modi planned his political campaign to win over Delhi in a methodical and planned manner using a high level team of publicists who ensured his presence was felt everywhere, especially in CyberSpace, most accessed by young voters that formed a very large percentage on Indian electorate in Election 2014.

On his victory in the General Election, senior journalist Kaveree Bamzai writes “The Politics of Possibility has triumphed over the Peddling of paranoia and Povertarianism. Destiny has won over Dynasty. ..In Narendra Modi India has found the perfect embodiment of its collective aspiration. Of redeeming its place on the global political high table and restoring its status as one of the world’s most-wanted economies. A stunning proportion of 814 million voters, one-fifth of them voting for the first time, have vested their faith in the life-long pracharak (server) and former railway station tea vendor. She goes on to add that General Election 2014 was a clash between two ideas of India, one that celebrates secularism (Congress) and the other of a divided India that worships uniformity (Modi’s party BJP) in her article Man of Destiny.

A slew of books on the new Indian Prime Minister dissect the various facets of his life, political and personal and ideology. Among these Ramesh Menon in his book Modi Demystified quotes Modi from a 2008 interview, as saying that there is a fundamental thinking behind his ideology. “Until and unless you understand that, you will not understand what I am doing.” According to Modi the reason why the freedom
struggle became a mass movement was that Mahatma Gandhi converted the individual urge of individuals into a mass movement. My thinking is that development must be a movement.” Modi has upheld that his model of governance is a perfect amalgam of government’s leadership with people’s involvement. “Government is all and sole, that I do not believe. My motto is minimum government maximum governance.”

Establishing connect with his public was paramount on Modi’s agenda. “Modi is the first politician in modern India who seems to be have been manufactured in a factory with everything designed from Day One. Everything is meticulously planned as to how he is to be marketed, how he would dress up, display specific body language, choose at which forum he would talk, what he would say there, how he would woo voters or increase his brand positioning. You will hardly ever see rough edges with what he does. He is different from his peers in that sense.

The institutionalization of Modi’s image building may be a more recent phenomenon, but he had been fascinated with the power of the Internet to increase his popularity for a long time. As early as 2001 Modi was freely granting interview to internet sites with his PRO following public reactions to the same says Ramesh Menon who interviewed him for rediff.com in 2001.

Of late, the Internet, in this context more specifically meant Social media which has formed an integral part of all of Modi’s PR strategies. Says Harshit Gupta, key campaigner of Modi’s PR team, “Modi had started using social media from 2009 onwards. I remember having conversations with rival politicians at that time. They laughed and commented, ‘Are elections won on Facebook? I wonder what they will say now.’”

Modi’s election strategy too has not been restricted to traditional methods of canvassing and campaigning. Sources say he has learnt a lot from following the political strategies adopted by other world leaders, specifically US President Barrack Obama. Modi was among the first chief ministers in India who understood the power impact and outreach of social and new media. His PR agents stepped up support and public mobilisation for him through the use of these tools through popular platforms such as Facebook and twitter. Apart from the multitudes of videos tom-tomming Modi and his persona on YouTube, he also set up his own website; www.narendramodi.in where all his speeches and activities were documented by a battery of PR agents.

Blogworks, an agency which monitors social networking index of Indian politicians puts Modi way ahead of others on its list. His competitors grudgingly admit that no other leader has managed to do with PR, social media and technology what Modi has accomplished.

Time and again Modi had stressed in internal party meetings that social media would play a crucial role as a game changer in 2014 elections. In a special India Today edition to mark the 67th Independence Day of the nation, Modi wrote: “Social media is an egalitarian medium that has created a level playing field. It is now possible for a common man to talk to, question and challenge any public figure if they disagree with
him or her. On social media we are all netizens first and everything later! Social media has emerged as a great tool for empowerment.”

He was about to be proved absolutely right. He calculated there would be about 14 crore mobile Internet users by the time the nation went to polls again. It was not just propaganda he was looking at; he wanted to build a new-base among first-time voters. Who formed 20% of the electorate in 2014. To bring this new, young, urban voter into the BJP fold, his managers came up with a volunteer mobilization programme called India 272+, complete with a mobile phone app, the catchphrase reminding the voter that India needed a party in power with a full majority so that in government too there would be the easy rhyme of his four-word campaign slogan—Abki Baar, Modi Sarkar (This time- Modi government)

Modi’s social media campaign was not the work of one man alone but an entire team. There was a brigade of back-room officials constantly working on him and marketing him to the country. These included a principal secretary, two additional principal secretaries, two officers on special duty, one of them to exclusively manage IT and the other to manage meetings. He had four personal assistants, one public relations officer and an additional public relations officer in his office. Regular feedback was provided to him on what people were talking about, audience reaction to his speeches and what BJP workers were saying about him.

Piyush Gupta (49) Rajya Sabha MP (Member of the Upper House of Indian Parliament) headed the BJP’s Information and Communication campaign sub-committee that oversaw all outreach efforts via the web, mobile phones and social media. The sub-committee in turn helped the party’s IT cell with an alumnus of the Indian Institute of Technology BHU (Banaras Hindu University, Varanasi) Arvind Gupta as convenor and a communication cell headed by Anupam Trivedi an MBA degree holder from the Indian Institute of foreign Trade.

The IT drive included a third arm outside the party for which Modi handpicked two of the company’s sharpest IT minds, Rajesh Jain (post graduate from Columbia University in the US and an Internet revolutionary who is credited with revolutionizing Internet use in India through IndiaWorld web portal—a collection of India centric websites. The second man on this team was tech-entrepreneur B.G. Mahesh (post graduate from Alabama University and founder of Greynium Information technologies private Ltd, the owners of OneIndia, one of India’s finest regional language news portals. Apart from Goyal, Jain and Mahesh, the fourth prominent backroom strategists for Modi was K. Kailashanathan, known as K.K a 1979 batch retired bureaucrat and a close confidante of Modi. Last but in no0 way the least was Modi’s controversial former minister of state for home, Amit Shah, who had to step down in face of charges of ordering fake encounter killings in Gujarat. He has been the brain behind the BJP’s Social Media campaign.

Modi has appointed Rajesh Jain and BG Mahesh to orchestrate and drive his social media campaigns. The Indian internet industry is aware of the success stories of the two, who are often recalled as “The Original Dotcom poster boys.” Rajesh is well known for selling IndiaWorld to Sify for Rs. 499 crore and Mahesh has been successful in founding companies like IndialInfo and OneIndia. The successful duo are now making sure that BJP comes into power in next elections and for that they are
putting together a 100-member content and technology team in Bangalore to drive
Modi’s internet campaign. Modi has also held “virtual rallies” such as the one on
November 18 wherein he addressed rallies simultaneously from four separate stages
across Gujarat—Ahmedabad, Vadodara, Surat and Rajkot at a whopping cost of Rs 40
crore. As per a December 20 online poll 17:15 IST, as of 88% of 39491 surfers had
hit LIKE on Narendra Modi. Whether it is with creating a presence on social networks
or conducting the most successful Hangout by any Indian politician, Modi has done it
successfully. Recently he was again in the news for a statement he made while
interacting with the BJP Maharashtra cell – “Get me 48 lakh social media id’s from
the 48 Lok Sabha seats in the state.” Both Rajesh Jain and BG Mahesh have declined
to comment on the story but it is clear that with the coming elections, political fights
will not happen only in offline spaces but social media too. 9

Together this crack team of IT professionals promoted Modi’s vision and his
developmental model and a blitzkrieg dedicated to portraying how India needed Modi
to stem corruption and bring positive change in an era that would choose development
over dynasty.

His campaigners ensured SMS Whatsapp texts and voice mails were made to over
130 million people. In the last phase 3D rallies were organized, beginning from April
10, one month before the last day of campaigning. Modi’s experiment with 3D
hologram rallies earlier in 2012 Gujarat Assembly elections had bagged him a place
in the Guinness Book of World Records for delivering a speech to 53 locations
simultaneously. The hi-tech campaign had touched 14 million people through such
virtual rallies.

As Lok Sabha Elections 2014 wound down to a historic close, the BJP-led NDA
claimed a landslide victory, making huge gains across the country. As results for all
543 Lok Sabha seats were announced, the NDA looked set to win 336 seats, not only
far ahead of the half-way mark but also relishing a victory whose scale they had not
themselves anticipated. For, incredibly, the BJP crossed the 272 mark comfortably on
its own, without allies, winning 282 seats, a gain of 166.

In the more recent Chhatisgarh and Jammu and Kashmir polls too, BJP made a clean
sweep of the former and delivered an impactful surge in the latter. It is also all set to
sweep away the fight for Delhi where earlier the anti-incumbency wave had brought
dark horse Arvind Kejriwal to power.

Conclusion:

This is the biggest victory since the 1984 election that Rajiv Gandhi won with 414 LS
seats. It is also the first time ever in the 67-year history of independent India that a
non-Congress party has won a simple majority on its own. Modi has made history—
and social media has undoubtedly played a vital role in ringing in the victory at the
Elections 2014.

The Digital Media market is estimated at a total of 227 billion rupees in India with
127 users with PCs and laptops and another 100 odd million accessing internet
through mobiles tablets and other devices.10 With the Prime Minster himself
encouraging adoption of this new technology, it is sure that the face of communication in India is set for a sea change post 2014.
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Islam and Mosque Developments in the Australian Media: A Literature Review

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Abstract
The paper is a literature review of current thinking on discursive representations of Islam in Australian media, particularly in relation to proposed mosque developments. Research into representations of Islam in Western media has increased since the events of 9/11, and the Iraq and Afghanistan wars (Abu-Fadil 2005; Kothari 2013). Research has found that “Western media have generally failed to provide fair and balanced reporting of Islam” (Abu-Fadil 2005, p. 1). Similar results have been found in the Australian context, where the Muslim community is portrayed negatively in mainstream media (Akbarzadeh & Smith 2005; Al-Natour 2010; Dreher 2003; Kabir 2006; Pederson, Aly, Hartley & McGarty 2009; Saniotis 2004). One of the key theorists of representations of Islam in Australian media is Anne Aly. Aly’s investigations “found that Australian Muslims were not given a voice amongst the dominant discourse of terrorism in Australian media and this marginalised them into the position of ‘the Other’” (McGregor 2013, p. 109). Another significant Australian researcher is Kevin Dunn, who argues that “Muslims proposing mosques and Islamic centres in Sydney were portrayed as alien ‘Others’: as unknown, unfamiliar, foreign, mysterious and as threatening” (Dunn 2001, p. 304). These ideas of ‘the Other’, discussed above, stem from Edward Said’s theory of Orientalism (2003, 1997, 1994), by which the West sees Islam as an inferior, strange and threatening ‘Other’ in Australian society. This literature review is part of the researcher’s PhD thesis, which will, in part, test if Orientalist depictions of Islam are currently evident in Australian media.

Keywords: Islam, Discourse, Identity, Orientalism
Introduction

Research into representations of Islam in Western media has increased since the events of 9/11, and the Iraq and Afghanistan wars (Kothari 2013; Abu-Fadil 2005). This research has found that “Western media have generally failed to provide fair and balanced reporting of Islam, the Arabs and have often mixed up the two” (Abu-Fadil 2005, p. 1). This finding is supported by research from Kothari who reports on the “increasing chances of misrepresentations and stereotypes, resulting in hate crimes against Muslims and the stigmatisation of the religion of Islam” (2013, p. 107) and Van Dijk who states that “research in several countries has repeatedly demonstrated that ethnic and racial minority groups always have been, and continue to be, portrayed negatively or stereotypically by the press” (1997, p. 50 in Kabir 2013, p. 238). Although some researchers believe that the media does not promote such racial and ethnic stereotypes, and that the media is just reflecting violence in a violent society (Kabir 2013, p. 239), Said’s theory of Orientalism argues that the majority of the Muslim community worldwide continue to be scapegoated and stereotyped in Western media. This paper will present a literature review of research pertaining to representations of Islam in Australian newspapers. The literature review is part of the researcher’s PhD thesis, which will, in part, test if orientalist depictions of Islam (Said 2003, 1997, 1994) are evident in Australian newspaper reporting on proposed mosque developments by using discourse as both a theoretical perspective and analytic methodology.

Islam in the Media

Research on media representations of Islam in the Australian context shows that the Muslim community is portrayed very negatively in mainstream media (Pederson, Aly, Hartley & McGarty 2009; Saniotis 2004; Akbarzadeh & Smith 2005; Dreher 2003; Al-Natour 2010a; Kabir 2006). Australian reporting on Islam generally portrays “Islam as a religion in direct conflict with the values and traditions of Western culture, and deem[s] Muslims unable to commit to the values of liberal democracy on the basis of their religious beliefs” (Pedersen, Aly, Hartley & McGarty 2009, p. 81). Muslim community members are also denied a voice or right of reply in Australian media (Hafez 2002) and are discursively placed into the position of ‘the Other’. Kabir suggests that the reasons for this treatment may be “deliberately perpetrated, either to marginalise Muslim people as the uncivilised ‘Other’ in the dichotomy between Eastern and Western culture, or for purely commercial reasons – sensational stories guarantee higher newspaper sales” (2006, p. 313). Whatever the motivation, and whether it is intentional or unconscious ‘othering’, the majority of studies find that the representation of Islam in Australian media is a problem.

One of the key theorists of representations of Islam in Australian media is Anne Aly. Aly’s investigations in Australian media reporting found that “the media discourse directly situates Australian Muslims outside mainstream Australia” (Aly 2007, p. 32). “She found that Australian Muslims were not given a voice amongst the dominant discourse of terrorism in Australian media and this marginalised them into the position of ‘the Other’” (McGregor 2013, p. 109). Aly (2007) states that religion is used as the primary marker of identity for the Australian Muslim community (as opposed to the ethnic diversities amongst the people) and that this portrays the Muslim community as a homogenous unit.
Another significant Australian researcher is Kevin Dunn, who argues that “the news media in Australia usually portray Islam very negatively” (Dunn 2004, p. 335-336) and that “Muslims proposing mosques and Islamic centres in Sydney were portrayed as alien ‘Others’: as unknown, unfamiliar, foreign, mysterious and as threatening” (Dunn 2001, p. 304). This represents the presence of the Orientalist theory in contemporary discussions about Islam in Australia. Dunn, Klocker and Salabay argue that these Orientalist constructions “rely upon a narrow construction of the Australian Self, perhaps as Christian or white, but most certainly as ‘not Muslim’” (2007, p. 574). These identity constructions and negative portrayals can be at least partially contributed to the “accumulated Western heritage of Islamophobia” (Dunn 2001, p. 292) which impacts locally in Australia in opposition to proposed Muslim developments including mosques and private schools.

**Orientalism**

These ideas of ‘the Other’, which have been discussed above, stem from Edward Said’s theory of Orientalism, by which the West sees Islam as an inferior, strange and threatening ‘Other’ in Australian society. Said (2003, p. 3) states that Orientalism began around the eighteenth century and “can be discussed and analysed as the corporate institution for dealing with the Orient – dealing with it by making statements about it, authorising views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring and having authority over the Orient”. Orientalism therefore has its basis in the polarisation of the Orient ‘other’ and the Occident West (Said 1997, p. 4). In the electronic world, Orientalism has only intensified as television, films and general media resources continue to increase standardisation and cultural stereotyping (Said 2003). Said therefore argues that it is the representations of Islam which create problems, rather than Islam itself. He finds that in this reporting “clichés, caricatures, ignorance, unqualified ethnocentrism and inaccuracy were inordinately evident” (Said 1997, p. 130). “The misrepresentations and distortions committed in the portrayal of Islam today argue neither a genuine desire to understand nor a willingness to listen and see what there is to see and listen to” (Said 1997, p. xlvi). He argues that Islam is afforded a special position by Orientalism, in that “for no other ethnic or religious group is it true that virtually anything can be written or said about it, without challenge or demurral” (Said 2003, p. 287). That is, as a society, we allow these stereotypes and undercurrents of racism to continue, when similar portrayals could not be made about other ethnic minorities without backlash. Said’s key point is that he finds a lack of understanding of Islam to be a key problem.

Theories about Orientalism have been taken up and extended by other theorists such as Abu-Fadil, who states that “Orientalism…seems alive and well in the 21st century. It just fits into glib 10-second sound bites and clickable links with downloadable PDFs or MP3s” (2005, p. 4). Here Abu-Fadil refers to the media perpetration of Orientalist stereotypes. Orientalism is also discussed in an Australian context with ‘Australian Orientalism’ described as being “a portrait of deep and sustained fear” (Manning 2003, p. 69). However, the use of Orientalism as a theoretical framework is criticised by Kothari as it “limits our understanding of evolving construction and resistance to media-constructed identities [and] does not allow room for exploration of alternative representations of Muslims and Islam in the general-media market” (2013, p. 111). He argues that “a more pervasive use of framing theory, critical
discourse analysis, or grounded theory with inductive coding may provide a richer view of evolving Muslim identity in the media” (Kothari 2013, p. 111). Therefore, it is important to consider some of the research surrounding discourse as both a theoretical framework, and a methodology.

**Discourse**

For the purposes of the research that this paper is drawn from, discourse is defined by Paltridge as “an approach to the analysis of language that looks at patterns of language across texts as well as the social and cultural contexts in which the texts occur” (2006, p. 1). Discourse can be understood as

“a group of statements which provide a language for talking about a topic and producing a particular kind of knowledge about a topic. Thus the term refers both to the production of knowledge and representations and the way that knowledge is institutionalised, shaping social practices and setting new practices into play” (Ainsworth and Hardy 2004, p. 236).

Therefore a discursive approach to language and its functions considers how some ideologies are embodied in texts, while others are concealed (Kilby, Horowitz & Hylton 2013). Foucault argues that “in order to account for the choices that were made out of all those that could have been made (and those alone), one must describe the specific authorities that guided one’s choice” (Foucault 1989, p. 74). It is therefore vitally important to consider the wider socio-cultural context in which the text was produced (Heck 1980; Hall 1980b; Morley 1980).

Foucault also wrote widely on the relationships between discourse and power. “As Foucault has argued, every attempt to put something in meaning comes about from a position of power, because power connects and organises the social positions from which meaning comes about” (Chouliaraki 2006, p. 166). Power is also integral to the process of meaning construction (and potential interpretation) through techniques, strategies and practices of inclusion and exclusion, for as Foucault questions, “how is it that one particular statement appeared rather than another?” (1980, p. 27). Discursive statements are partially determined by professional protocols that the journalists have to work within and social norms regarding can and cannot be acceptably said about Muslim people. In studying representations of Islam in Australian media, it therefore important to consider these ideas of exclusion and inclusion.

With the focus on media representations it is especially important to look into media discourses (Talbot 2007), and how they circulate meaning through newspaper articles. “For some sections of society, at least, the media have largely replaced older institutions (such as the Church, or trade unions) as the primary source of understanding of the world” (Talbot 2007, p. 3). The media is therefore an important conveyor of discourses, because we live in a second-hand world. By this, it is meant that people:

are aware of much more than they have personally experienced; and their own experience is always indirect. The quality of their lives is determined by meanings they have received from others...But in their everyday life they do not experience a
world of solid fact; their experience itself is selected by stereotyped meanings and shaped by ready-made interpretations. Their images of the world, and of themselves, are given to them by crowds of witnesses they have never met and never shall meet (C. Wright Mill 1967, p. 405-406 in Said 1997, p. 46-47).

People therefore very rarely have knowledge of complex phenomenon outside of what is presented to them through the media, and they engage with this mediated content to build knowledge and produce meaning through constructions of reality. The media is therefore one of the most important communicators of discourses in society.

When using discourse analysis as a methodological tool, the aims are to examine “how a given topic or subject gets ‘talked about’ in media messages or in everyday language” (Weerakkody 2009, p. 9). Discourse analysis allows the investigation into what types of knowledges are being presented to an audience. This kind of analysis asks questions such as “How do people use language to present themselves in a certain (favourable) way to others, for example? How is discourse constrained by the presence of a person in power?” (Tesch 2013, p. 61). Fairclough states that discourse analysis also investigates issues such as “choice, the selection of options from systems constituting meaning potentials (and lexicogrammatical potentials and phonic potentials)” (1992, p. 212). Outside of strictly linguistic concerns, discourse is also concerned with what sources are used, the focus of articles and the relation between headlines and stories. Discourse analysis is a particularly useful method for the investigation of power relations, because “what critical discourse analysis does, like any approach which is suspicious of the ways in which power is embedded in media texts, is to ‘unveil’ the hidden subtexts of media…these forms of analysis demonstrate the extent to which a particular, partisan view of the world is presented” (Toynbee and Gillespie 2006, p. 187). Ideas pertaining to hidden subtexts are very relevant to the subject matter, as a discourse analysis will enable an investigation into how Orientalist undertones become embedded in the newspaper articles.

Media Effects

With the media being one of the most important communicators of discourses in society, it is important to consider what effect, if any, media can have on an audience. Stuart Hall’s encoding/decoding model proposes that “certain codes and conventions are drawn on in the production of a media text as encoding, whereas decoding refers to the process in which readers, viewers or auditors draw on certain codes in their interpretation of a media text” (Deacon, Pickering, Golding and Murdock 2007, p. 145). The encoding occurs at the hands of the journalists writing the newspaper articles. The process is quite discursive, as it is “framed throughout by meanings and ideas: knowledge-in-use concerning the routines of production, historically defined technical skills, professional ideologies, institutional knowledge, definitions and assumptions, assumptions about the audience and so on frame the constitution of the programme through this production structure” (Hall 1980b, p. 129). Encoding can therefore be used to intentionally frame an issue in a certain way, or to promote one aspect of a story.

Heck argues that “the coding and decoding of a message implies the usage of the same code” (1980, p. 124); however, Hall states that “the codes of encoding and decoding may not be perfectly symmetrical” (1980b, p. 131). This asymmetry means
that depending on numerous factors the receiver may not decode the message in the way the encoder intended. The strengths of this model are that it gives consideration to both production and consumption, or as McIntyre says, “his model admits to the possibility that while interpretation is an important aspect to the creative process, a degree of power to control meaning still may reside with the producer” (2012, p. 66).

Also important in looking at media effects is van Dijk’s concept of mental models. Van Dijk writes that “models are mental structures of information which, besides the new information offered in a news report, feature information about such a situation as inferred from general knowledge scripts” (1991, p. 74). Such mental models come from our personal experiences, as well as readers’ socialisation. “While the formal properties of texts are cues in the process of interpretation, the interpretation of these cues is mediated by the assumptions, values, beliefs, and internalised representations of the world that readers or listener bring with them to the text” (Hobbs 2008, p. 245). The mental models therefore allow the audience to infer large parts of the knowledge surrounding an article. “The text is like an iceberg of information of which only the tip is actually expressed in words and sentences. The rest is assumed to be supplied by the knowledge scripts and models of the media users, and therefore usually left unsaid” (Van Dijk 1991, p. 151). Mental models are also partially constructed through “an ongoing and fluid process of text-audience-media interaction within a broader socio-political context...in response to the introduction of new information, the acquisition of new cultural competencies, new interactions and changes in the socio-political milieu within which media texts are interpreted” (Aly 2010, p. 33). In this way, each newspaper article a reader interacts with can change, even slightly, their mental model.

The mental model theory can be applied specifically to the way audiences understand Islam through reporting on terrorism in the news and the application of social amplification theory. “The core idea behind the social amplification framework is that an accident or act of terrorism will interact with psychological, institutional and cultural processed in ways that may amplify (or attenuate) community response to the event (Kasperson et al 1988)” (Burns & Slovic 2013, p. 286). There are therefore many indirect impacts when the media report on an event, such as terrorism, and the information in the report is interpreted based on the audience’s existing mental models. Depending on the mental model of the individual, this will either aid in alleviating or amplifying the risk perceived. This can also be linked to ideas about cultural trauma, whereby “members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways” (Alexander 2004, p. 1 in Thompson 2013, p. 388). Such events would clearly be influential on an audience’s mental model. If these theories are applied to the reporting on proposed mosque developments, it can be suggested that the audience’s existing mental models about Islam (which may or may not be influenced by such ideas as terrorism) will impact on their risk perception of the situation.

In reference to both Hall’s encoding/decoding model and van Dijk’s mental models theory, it is important to conceive of the audience as active in the meaning making process (Van Dijk 1991; Ang 1990, 1991). Van Dijk argues that “the readers...do not simply register conveyed meanings, but construct them” (1991, p. 42). Kabir argues,
however, that “to believe that...media images do not impact upon reader’s perceptions is naïve” (2006, p. 315). Some audiences realise the effectual power of the media, although fall into the trap of the third-person effect. “The third-person effect is an indirect media effect, caused by an individual’s perception that while he or she is immune to media influence that others (third persons) are not and that they thereby come to accept, approve, or support the media message” (Kothari 2013, p. 118). Audiences often do not realise that “while individuals, as active agents, make conscious choices and uses of media in their everyday life, they may not always be fully aware of the consequences of their choices. In this sense they are at once active players in the media communication process but also vulnerable, albeit unconsciously, to media messages” (Aly 2007, p. 33). Therefore they may still be susceptible to the discourses being presented in the articles. As Ang argues, “audiences may be active in myriad ways in using and interpreting media, but it would be utterly out of perspective to cheerfully equate ‘active’ with ‘powerful’” (1990, p. 247). It is important therefore to conceive of the audience as active but also of the media as powerful.

Racism

Despite the current consensus that ‘race’ is a social construct and not a real phenomenon, “the use of ‘race’ as a concept persists. This leads Mason to conclude that ‘…race is a legitimate concept for sociological analysis because social actors treat it as a real basis for social differentiation and organise their lives and exclusionary practices in terms of it’” (1994, p. 845 in Babacan 2006, p. 35). When people believe a phenomenon to be true they will act in ways that are consistent with that phenomenon, which allows racism to continue to be an issue in the 21st century. Racism has traditionally been understood as related to the ethnic background of citizens and the “coded societal messages and public discourses on immigration, ethnic minorities, indigenous people, multiculturalism, refugees and citizenship” (Gopalkrishan & Babacan 2006, p. 6). In contrast to racism based on ethnicity, new racism, also sometimes described as cultural racism, moves beyond traditional categories of ‘race’ and considers other minority identities of culture and even religion. Corlett argues that “while the basis of the old and new racism has shifted, the core element of the old remains central to the new: the incompatibility to co-exist” (2002, p. 46).

It is important to consider how racism is presented specifically through media content, such as newspaper articles, because “Van Dijk (1999, quoted in Richardson 2001, p. 148) has argued that ‘speakers routinely refer to...newspapers as their source (and authority) of knowledge or opinions about ethnic minorities’” (Meer, Dwyer & Modood 2010, p. 221 – 222). Van Dijk argues that the reproduction of racism in the press is a process of “how media discourses contribute to the formation and change of the social representations of the readers about themselves as a group, about ethnic minorities, and about the relations between these groups” (1991, p. 226-227). This relation between the media representations and societal understandings is a collaborative one, as the media may shape how people see and understand ethnic minorities, but “according to Roy Greenslade (2005, p. 11) most journalists who are responsible for racist material genuinely believe they are reflecting the views of society and therefore mirroring reality” (Keeble 2001, p. 180). Journalists may
therefore believe that it is the society they are reporting for that shapes how they write about minorities.

There are explicit links in the literature between Islam and racism (Said 2003; Corlett 2002). Manning argues that “as a society we have a problem with racism and we are ignorant about Arabs and Muslims, and our politicians and media have preyed upon this” (2006, p. 275). This is supported by a 2006 study by the University of New South Wales, Australia which showed that “one in three Australians admits to knowing nothing about Islam and even more know things that turn out to be wrong” (Manning 2006, p. 275). Racism (through Islamophobia) against the Australian Muslim community has been primarily expressed through opposition to proposed mosques and Islamic private schools (Dunn 2001). It is important, however, to note that Islamophobia “is neither consistent nor uniform, neither in the way in which it is manifested nor in the way that it is defined. It may even be that a plurality of ‘Islamophobias’ – or more so a multiplicity – rather more than a single, all encompassing entity is that which exists” (Allen 2010, p. 62). There are therefore many different manifestations of Islamophobia, which range from mild to extreme which are expressed in different ways, and it is important to consider all of these demonstrations in the media.

Identity

When considering the concept of identity, one of the most important realisations is that identity is a construct (Said 2003; Hall 1996; Grossberg 1996). The construction of identity “is bound up with the disposition of power and powerlessness in each society” (Said 2003, p. 332), and is a result of discursive practices (Hall 1996) that are always in process.

Precisely because identities are constructed within, not outside, discourse, we need to understand them as produced in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies. Moreover, they emerge within the play of specific modalities of power, and thus are more the product of the marking of difference and exclusion, than they are the sign of an identical, naturally-constituted unity (Hall 1996, p. 4).

It is therefore through conceptions of ‘the Other’ and difference that identity is formed (Grossberg 1996). Robins argues that “identity todays finds itself in rejection; it hardly has a positive basis any longer” (1996, p. 81). Therefore identity is almost exclusively built as an opposition to something else, a ‘not’ relation, for example ‘not-Australian’.

This ‘Othering’ can be seen in the construction of a Muslim identity through Australian newspapers. This is supported by Said who argues that “the construction of identity – for identity, whether of Orient or Occident…is finally a construction – involves establishing opposites and ‘others’ whose actuality is always subject to the continuous interpretation and re-interpretation of their differences from ‘us’. Each age and society re-creates its ‘Others’” (2003, p. 332). It is Said’s (2003) argument in his book Orientalism that the current ‘Other’ for Western societies is people from the Orient, meaning people of Arab ethnic backgrounds or people ascribing to the Muslim religion. Said argues that Orientalism became such a focal point of identity for people
from the West to apply to Arab and Muslim people that “the attribute of being oriental overrode any countervailing instance. An Oriental man was first an Oriental and only second a man” (2003, p. 231). Orientalism thus became a static and perpetuating marker of identity.

Moral Panics

Moral panic literature centres on “a threat to the fundamental moral basis of society – evil threatens the good” (Thompson 2013, p. 396). It is “a process in which the response to an alleged social problem appears exaggerated, that is, disproportionate to the actual threat posed” (Denham 2013, p. 320). A moral panic is therefore “not about real deviance, or about real activities subsequently classified as deviant, but about ‘the manufacture of the chimaera of the existence of those activities’” (Davies 1986 in Hunt 1997, p. 633). It is perception of the threat that is important, not the actual threat itself, if the threat is even really present. As such, moral panics can be related to ideas about risk, specifically “the cultural theory of risk perception (Douglas & Wildavsky 1982; Rayner 1992) [which] asserts that individuals’ perceptions of risk reflect and reinforce their commitments to visions of how society should be organised” (emphasis in original) (Kahan, Braman, Gastil, Slovic & Mertz 2013, p. 165). Under this theory, the society is likely to perceive a threat if the ‘folk devil’ is not following cultural norms, therefore the more deviation observed from the norm, the greater the risk perceived. The ‘folk devil’ is the name given to the deviant group, usually referring to “individuals, minorities, or subcultures” (Al-Natour 2010a, p. 574). Many of the ideas surrounding moral panics centre on the youth group as a folk devil, however, “Cohen has correctly identified how notions of ‘race’ are utilised” (Al-Natour 2010b, p. 44), and it has been argues that the ‘other’ or ‘folk devil’ is likely to be a vulnerable group in society (Hunt 1997; Padgett & Allen 2003). This description can certainly be applied to the Muslim communities of Australia.

It has been suggested that “in contemporary Australia we are witnessing the emergence of the ‘Arab other’ as the pre-eminent ‘folk devil’ of our time” (Poynting et al 2004, p. 3 in Al-Natour 2010b, p. 45). Reasons for the moral panics surrounding Arab and Muslim people have been suggested to include “fears of neighbourhood change, and...the formation of ‘ethnic ghettos’” (Dunn 2001, p. 299) as well as the links frequently made between Islam, terrorism and fundamentalism (Poynting, Noble, Tabar & Collins 2004 in Bugg 2009; Said 1994). During the moral panic, “the diverse identities of Arabs, Lebanese and Muslims are used interchangeably” (Al-Natour 2010b, p. 44), and this simplification of identity is typical of the panic process. Al-Natour has studied the controversy surrounding the proposed private Islamic school in Camden, a suburb in Sydney, Australia, and he states that “the events at Camden show that the Arab folk devil still preys upon the moral concerns of mainstream Australia and can be depicted through the media as a threat to national well-being” (emphasis in original) (2010a, p. 583). This idea of national well-being is also raised by Humphrey who argues that “the moral panic around terrorism has led to the situation where any expression of Islamic religious identity is suspected as a sign of fundamentalism or radicalism and therefore a potential national threat” (2007, p. 13-14). In this way, the moral panic fuels itself and continues to perpetuate stereotypes regarding Muslim Australians.
Preliminary Conclusions

Based on the extensive literature review conducted, it can be concluded that current reporting on Islam in relation to proposed mosque developments and Islamic schools in the Australian media is problematic. Stereotypes regarding Muslim communities are being purported through the media, leading to Orientalist depictions. It is proposed that the journalists writing articles on Islam work in environments which would benefit from revisiting professional protocols for reporting on Islam with appropriate cultural sensitivity. This would allow for more respectful relationships for both individual Muslims and Muslim communities within Australian society.
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Is Becoming a Journalist any Different?
A Study of Careers in Professional Journalism in Brazil

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Abstract
This communication seeks to analyze the changes on Brazilian journalists’ professional careers. Its starting point is a scenario described by different authors of structural changes that affect journalism profession on the last 30 years. It is marked by the development of ICTs, the emergence of internet as a new media, the economical crisis of media organizations, the growing of corporate communication and PR sectors, the introduction of flexible working conditions and job insecurity on journalism professions. It suggests a reconfiguration of the modalities of accessing and mobility in the profession. The study is based on 32 semi-structured interviews with journalists and it will focus on three main dimensions: starting a career (internships and first jobs); the selection process and how it relates to mobility within the profession; and the stages in a Brazilian journalist’s career. Our conclusions hope to promote further discussions on the change and permanency in professional identity.

Keywords: Journalism, Journalist, professional career, identity, Brazil.
Introduction

Over the last few years the labor market for journalists has gone through a set of changes marked by the development of ICTs, the emergence of the Internet as a new media, convergence processes in newsrooms, the economic crisis in media organizations, increased public participation in news production, the introduction of flexible working conditions, and by job uncertainty in journalism.

This has led to several discussions on the impacts these changes have had on the professional identity of journalists. Some authors point towards the emergence of new skills necessary for practicing journalism nowadays (Cooper and Tang, 2010; Huang et. al., 2006; Kalumé Maranhão, 2014), including the use of multimedia editing tools (García Avilés and Carvajal, 2008; Jorge and Pereira, 2009; Saltzis and Dickinson, 2008), and database information for producing and publishing (Barbosa, 2008). Other studies emphasize the emergence of new statutes or professional profiles most often found on the borders of journalism. This is the case for multimedia and multitasking journalists (Deuze, 2004), community managers (Tixier, 2014), social media editors, bloggers, etc. According to Fidalgo (2008, p. 110), this broadening of the professional group would have led to greater heterogeneity when “associated to progressive diversification of media support and trade might imply some sort of redefining of journalism”.

All this suggests the need to shift attention to the actual negotiation process of these changes over the course of a journalist’s career, the impact they have on starting a career (how one becomes a journalist), on the set of possible career choices, including the management of inter and intramedia mobility and the management of statutes in journalism.

This article aims to study the careers of Brazilian journalists, noting variations in the trajectory of individuals from different generations and the link to different media and newspaper companies. The study is based on 32 semi-structured interviews with journalists and it will focus on three main dimensions: starting a career (internships and first jobs); the selection process and how it relates to mobility within the profession; and the stages in a Brazilian journalist’s career.

Career

A career can be defined as a typical sequence of statuses, roles and remunerations by which a profession is chronologically defined. They would be in the words of Becker (2009) “movements from one position to another within an occupation system undergone by any given individual inside the a system” (p. 35). Careers establish behavioral patterns that develop in an orderly manner in the course of time.

A career can be attributed an individual dimension. It describes the progress that an actor makes towards achieving a more prestigious position in the labor market (Hughes, 1960). The choice of a given career may be based on the attraction of material and symbolic benefits associated to the profession such as stability and the possibility of ascension (Treanton, 1960). On the other hand, other reasons may be involved in the choice associated to the individual’s living experience such as family pressures, the quest for a better standard of living, personal affinity with the...
profession, a sense of vocation and so on. In an analysis of individual trajectories this process of interpreting past experience shows out in the way people reconstruct their careers themselves, attributing meaning to former situations, actions and events (Becker, 2009).

Professional careers are also collective and structuring phenomena. When they orientate their careers, anticipating the mechanisms of ascension that the career offers, individuals interact with colleagues and competitors, with the ideologies and conventions that compose a given activity. “Each single career is interwoven in the greater network of careers. That must be seen as a stimulus to ambition but also as a capital prognostic instrument for organizing the company and the individual interests towards greater collective efforts and success (Treanton, 1960, p. 78).

At the limit, the study of careers contemplates gaining an understanding of the processes of defining norms and concepts (Becker, 2009) unfolded by the professional group responsible for organizing the labor space in question (Hughes, 1960) and by other sectors of society that in one way or another intervene in the definition of a given professional practice, such as legislators, companies, teaching institutions etc. Professional careers are also delimited by even more general factors such as economic growth forecasts or the technical progress of a given society.

That dual individual and collective connection makes it possible to envisage careers studies as being something more than a mere description of trajectories (Darmon, 2008). Based on analyses of individuals’ experiences it is possible to understand how social actors negotiate status and norms and define the feasible forms of collaboration in a social world.

**Methodology**

This study is based on 32 biographical and semi-structured interviews with current journalists in Brasilia. The interviews were conducted between 2012 and 2014. In order for representative amount of Brazilian journalists, we chose professionals of different ages and generations (those who had started their careers in the 1970s, 1980s, 1990s, and 2000) who, at the time of the interviews, held distinct positions in the different media outlets: the press (newspapers and magazines), radio, TV, and the Internet. The study covered the major journalist outlets in the country including national and regional (see Table 01).

**Table 01**: Journalists selected by type of media, position held, gender, and age.

<table>
<thead>
<tr>
<th>Interviewee</th>
<th>Type of media</th>
<th>Outreach</th>
<th>Type of coverage</th>
<th>Position</th>
<th>Sex</th>
<th>Age</th>
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<td>Generalist</td>
<td>Reporter</td>
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<td>Regional</td>
<td>Generalist</td>
<td>Area Editor</td>
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<td>National</td>
<td>Generalist</td>
<td>Reporter</td>
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<tr>
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<td>Copyeditor</td>
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<td>Internet</td>
<td>National</td>
<td>Generalist</td>
<td>Reporter</td>
<td>F</td>
<td>32</td>
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<td>B8</td>
<td>Internet</td>
<td>National</td>
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<td>Reporter</td>
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<td>24</td>
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<tr>
<td>B9</td>
<td>Internet</td>
<td>National</td>
<td>Specialist</td>
<td>Reporter</td>
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<td>35</td>
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</tbody>
</table>
We chose not to interview freelancers or journalists who were working in public-related, in press offices, or in corporate communication (although some had previously worked in these areas during their careers). Our clipping also did not allow us to speak to journalists who had "failed" or had left the profession. We are aware of the shortcomings and limitations of these research results: difficulties in describing the trajectory of journalism graduates who had chosen careers in extra-media sectors and also of the profiles and careers considered emerging or "deviant" in journalism. Additionally, the interviews could not go into detail about the cases of non-enrollment or quitting. Some of these gaps will be covered in this article using empirical data from other research sources.

The series of interviews focused on narrative reconstruction of the interviewee’s career: why they chose journalism, their experience at university, the internships, and working in different jobs and positions. The journalists were encouraged to describe and justify every choice and change made in their careers. The responses reflected the career structure in journalism and the state of the labor market, as well as the contextual factors ("invitations" and "opportunities") and personal nature of the given explanations.

The results obtained from the interviews were compared to data from other empirical research. For this comparison we used the work of Mick and Lima (2013) which consisted of a nationwide survey handed out to 2,731 journalists out of an estimated
145,000 currently active in Brazil. We also used research by Figaro, Nonato and Groham (2013) on the changes to professional profiles and the job market for journalists in the state of São Paulo. Some of the inferences regarding job market access were taken from a research project on journalism student profiles coordinated by the author, by reports from interns at the University of Brasilia, and by data from the National Student Performance Exam (Enade) written by journalism graduates throughout Brazil (Inep, 2012). The use of this data made it possible to consider and enrich the results of the interviews, and to recontextualize the analyzed careers from a more general journalism market scene in Brazil.

Results and discussions

Internships and first jobs
In general, the analysis of pre-professional experience and starting up a career in journalism is indicative of how the respondents anticipate the dynamics of a professional career and also of their own changes within the labor market in Brazil. The statements illustrate the evolution of an abundant supply of jobs (the end of the 1970s, beginning of the 1980s) in a profession which is becoming increasingly difficult to get into and become established.

Therefore, the once uncommon practice of undertaking internships for new journalists in the ‘70s and ‘80s (it was prohibited by a Presidential Decree in 1979) became almost compulsory for future journalists. According to Mick and Lima (2013), only 23.7% of active journalists in 2012 had not undertaken an internship. This number is a little lower among journalism students who sat the 2012 National Student Performance Exam: only 16.7% had not undertaken an internship (Inep, 2012).

Of the eight interviewees over the age of 40, five (B11, B12, B15, B18, and B26) were hired on to work in communication before they had graduated, without necessarily having undertaken an internship. All the interviewees under 40 had previously taken internships. The number of internships varies from one to seven. Contrary to what we had imagined, there is no correlation between age and the number of internships (the idea that more recent generations would have more work experience). We also did not find any indications that early entry into an internship or into a large number of work experience programs would facilitate entrance into the work force.

In the beginning, the interviewees tend to evaluate internships as a learning step. Furthermore, some consider internships more important when it comes to graduating than the actual journalism courses (which were mandatory in Brazil up until 2009). Here is an interesting role reversal generally applied to these two spaces: “At college I felt that there was a lack of writing practice. The writing classes were weak and there weren’t very many of them either. So you end up learning on the job. I think I did” (B3).

Internships should also be seen as mechanisms for anticipating the dynamics of the labor market; for managing uncertainties within journalism careers. In fact, the interviewees look at internships as strategies for gaining exposure and for networking in journalism: “I see internships as a period where you learn everything the company has to offer you and you meet as many people as possible. I think our profession has a
lot to do with meeting people who will help you in the future, who will open doors for you and you learn everything about the company” (B1); “What is a reporter’s most important asset? His name. So, the earlier he begins his career, the earlier his work will be read and evaluated” (B13).

Following this logic, we realized that the interviewees under 30 years of age see internships as the beginning of their journalism careers. They usually start their careers working in less reputable internships such as clipping services, small newspapers, and press offices (a situation observed in 20 of the 32 interviewees). Afterwards they “advance” to local or national media companies.

This situation is also reinforced through an analysis of the internship reports written by journalism students at the University of Brasilia: there is a predominance of internship experience in communication departments over media companies among students in their third year (43 to 32), and in the fourth year it is media company internships that carry the weight (47 to 30) (Pereira et. al., 2013). In fact, hiring processes for first internships are normally less demanding than for journalism publications, which tend to have up to five different selection stages before hiring a new intern.

Internships also reflect a duality in the ways one can be contracted in journalism where well-organized processes for hiring interns and positions obtained by colleague recommendations go hand in hand. In fact, according to Mick and Lima (2013), nationwide data shows that 42.4% of journalists would have been working in their profession through “open contracts” (selective processes, trainee programs, effective interns, government entrance exams), while 43.9% would have used “closed contracts” (invitations, recommendations). This duality can be expressed in the words of B6 who got his internship through a teacher recommendation. Since he is a boss he decided to structure a formal program for trainee selection at his newspaper:

The selection was a more organized, well thought out filter for determining access. Everyone is on an equal level. A person may have done badly at university in some aspects that he or she was not comfortable with and yet perceive that during the course, during those two or three months of the course, he is going to become aware of certain things that he had not realized before simply because of being in contact with professionals who produce the newspaper every day. (…). It is also important for you to be able to pass on the newspaper’s culture to the candidates.

Internships, especially the last internship taken by journalists before they graduate, have a fundamental role when starting their career. Of the 27 interviewees who took internships, 20 were hired on in the companies they had been interns at within three months after graduating. Appreciation of internships both by students and media companies actually shows how practical experience is highly regarded in the profession, more so than academic grades or theory knowledge. Of course, there are a few exceptions, like B3 who secured employment after handing out resumes to the main newspapers in Brasilia – even still, she had also undergone three different internships before she graduated.
Looking for an internship position also brings about a sense of insecurity and uncertainty for future journalists about to enter the work force. In fact, many interviewees mentioned that internships were unavoidable experiences when initiating a career in journalism. Analysis of the interviewed journalists’ careers gives the impression that there would have been a correlation between internships taken in the last year of the course and the almost direct access to employment. It is worth noting here that the interviewees for this research can be considered “success” cases as they were selected out of a group of active journalists, in other words, they had already established their careers. Yet it is possible that many other journalism graduates, who also might have taken internships in good media companies, have not been able to find employment. There is no empirical data which measures the failure rate for entering the profession, but data from the Ministry of Education (Inep, 2012) suggests that about 13,000 journalism graduates look for employment every year in a market estimated to have 145,000 professionals including media journalists, university professors, and those who work in press offices (Mick and Lima 2013).

This challenge of finding employment in the profession is reflected in the interviewees’ responses, especially among the younger ones. They say they were “lucky” to have found their first jobs when compared to their classmates: “I see my classmates who I graduated with working as freelancers, so I know I’m doing well, but I’m not happy with what I do. This isn’t what I want to do” (B1); “In general, when we leave university we begin to worry: ‘My god I’m unemployed! What now?!’ Not me! I was already working when I left university” (B23). Our analysis shows, however, that the last internship is more and more important for securing employment in the market but even obtaining an internship does not guarantee future employment in journalism.

The idea that a career in journalism starts with an internship also has a symbolic unfolding: the idea that a journalist’s status is acquired through practical experience and not through formal or legal requirements such as higher education (Frith and Meech, 2007; Marocco, 2011). Many of the interviewees in their responses remembered their experiences as interns as the moment in which the neophyte sees himself (or his colleagues and sources see him) as a journalist: “I think I started to feel like a journalist when I was still an intern. (…) When you start to making street agendas, you are in contact with colleagues and you start fitting into that group, that journalistic niche (...). You end up being part of the group of reporters” (B24); “I felt like a journalist when I was still an intern. That was when I started covering the 2010 elections and also the Pandora’s Box scandal; the political scandal of governor of Brasilia José Roberto Arruda” (B28).

This is not a unanimous situation. As we have stated, some interviewees were hired before they graduated and never needed to take an internship. Other interviewees stated that they only felt like journalists after they had been hired, a fact that came about through knowledge (symbolic and material) of the profession.

Analysis of the first jobs shows a relatively balanced distribution of media type, with a slight predominance for local newspapers (9) and radio (8), followed up by TV (6), press offices (4) and the Internet (3). Only one interviewee (B20) started his career at a nationwide newspaper. This distribution further reinforces the correlation between the final internship and first employment in the field. What is more interesting,
however, is the way in which these media types form hierarchies within the profession. The national newspapers, magazines, and television would be destined for the veteran journalists who are more accomplished in their careers. Beyond this, most of the interviewees started working in journalism as reporters or in television production. The tendency to start a career in the less respected areas had already been highlighted by Hughes (1962) when he talked about the division of tasks within the profession, the ones which would be more respected and the ones considered as “dirty works”.

**Career choices and mobility**

Through analyzing journalism outlet mobility, this study allows us to observe general transformations within the job market. Indeed, one of the characteristics of journalism is the frequent job changes. In the case of the interviewees, we counted an average of 4.5 jobs (excluding internships and freelance work) per journalist where the average age was 34. Taking into account that the average age of entrance into journalism is 25.5 years old (Inep, 2012). Our findings are consistent with those found in the national research from Mick and Lima (2013) which states that around 53.9% of media journalists have been working in their current positions for a maximum of three years.

Upon analyzing the total number of employment positions by age one can see some changes in the job market. In fact, for the interviewees between the ages of 22 and 30 the number of positions ranges from one (B4, B14, B23, B27, B28), two (B8, B16, B19) or three jobs (B1, B2, B3, B29). Then five (B22) and eight (B10) for these two journalists who started their career outside of Brasilia. This number is pretty stable for the 31 to 40 age group. Some journalists still work at the same job (B17), but there were interviewees who had three (B7, B21), four (B24; B30), five (B25) and six employment positions (B6; B9; B13). The career profile is quite erratic in the above 40 group, varying between 19 (B26) and 15 (B15) jobs to five (B31) and six (B11).

These results suggest the reduction in positions in the job market and the insecurity of journalism in Brazil (Figaro, Nonato and Groham, 2013) would not have promoted an increase in outlet mobility. The relation between mobility and market evolution exists, but they are not the sole explanation of instability within the profession. In fact, as the interviewees who started their journalism careers between 1970 and 1980 stated, the constant changes in jobs up until 1990 were due more to the great number of positions available (job offers from other companies, larger salaries) than to layoffs or job insecurity. Those who started their journalism careers from the middle of the 1990s seems to have found a more stable market where layoffs (it was at this time that traditional organizations were in crisis) were compensated by the creation of new job opportunities on internet sites and other new media outlets in the country (such as radio and TV all news). As far as the newer generation is concerned, despite a few cases of high turnover in media (B22 and B10 as previously mentioned; B21 and B3 who had had three different jobs before the age of 25), there is no conclusive data on any significant increase in job turnover in the profession.

We noticed that job insecurity is more visible among youths and when entering the job market (and the role internships play in this). But it also resurfaces when the interviewees complained about work conditions, low salaries, and the lack of...
prospective promotions. There are also cases where people have just quit the profession. In informal conversations, we discovered that B3 had quit his job to go back to university. B22 stated in the interview that she intended to do the same, and the veteran B18 quit the newspaper on mutual terms.

More recent studies on careers tend to highlight mobility as a structural change in the job market showing that professional life is not built within one organization anymore (Hoekstra, 2011). As far as journalism goes, this scene is brought up by the interviewees who talk about the constant search for better salaries and work conditions as their main motivation for changing jobs. Furthermore, they complain about the lack of structured career plans in most of the media companies: “People who work in this area generally have many interests and take advantage of them because the salary is low, the work is arduous, so you don’t create any bond with the company” (B10).

In this case, changing jobs would also be a form of career progression: journalists, in general, usually get offers to make more money from the competition: “I think it’s an issue of competition: ‘Ah, that guy is good and he’s getting the shaft at that newspaper, so me, being the competition, will bring him to work here’. Now, I value this professional” (B7). In all these cases, it’s possible he decides to leave if he doesn’t receive a better counterproposal from his current employer. There are cases where the salary offered does not compensate for changing jobs, especially when the journalist is comfortable at his current job (B20, B30). In this case, some media outlets in Brazil are still considered local ones where one can build a career over time since they offer greater stability and a few material benefits (health plan, rewards, etc.). Lastly, a change of job might just be the result of a dismissal, a financial crisis, or mechanisms the interviewees use in order to anticipate market dynamics.

Stages of a journalism career

In this last section, we will propose a classification for the choosing process and for the change/stability inside the profession. We were very cautious when using the term “stages” We are looking primarily to organize our inferences and have no intention of proposing a mandatory sequence or other deterministic generalization.

The first stage to emerge out of the interviews was what we called Managing uncertainties in the profession. We based this on the “principle of uncertainty” concept used by Pierre Michel Menger (2009) in his analysis of artistic careers in France. According to him, the lack of objective mechanisms capable of explaining one’s success or stability results in weaker careers that are gradually built out of numerous transactions between the artist and different employers. A successful career would depend not only on the artist’s effort or competence but also on his capacity for being in touch with the institutions that usually evaluate the quality of such works and to build contact networks, to produce mechanisms of self-reinforcement. Transposing the principle of uncertainty as a part of journalism careers is imperfect. After all, we are talking about a social world in which the percentage of temporary and unstable contracts is much less than artistic careers, 26.8% of all employment in Brazil (Mick and Lima, 2013). The idea is that uncertainty would manifest itself at the beginning of a journalism career when the take-up rate for new graduates is relatively low and the
preparation mechanism for the market (training, internships, trainee contracts) have a reduced impact on employability.

In this career stage, the first objective for an aspiring journalist is to secure employment. What they are doing is looking to increase the possibilities of employment in the profession by taking good internships and creating a contact network. Some of the interviewees worked as freelancers for a considerable amount of time before getting hired. Others mentioned the fact that they had worked for free or took on duties that were not in their intern contract and were not paid for. According to them, it was supposed to be a way of “learning” and “demonstrating interest” to their employers.

The period of managing uncertainties would have its beginning during training and up until the point of securing stable employment. The duration varies: some journalists manage to find a stable employment shortly after they graduate, some take longer, and some never find any. In fact, the dropout rate is probably high during this period although no data is available to confirm this. It is mainly the younger generations of journalists who experience this dropout rate (up until 30 years old); there is already a reduced number of positions in the market when they start their careers. The older journalists apparently did not have any problems getting their first job.

The journalists who were successful in finding jobs in the market go through a search for symbolic benefits. At this stage of the career, issues such as salary and stability are secondary. The professionals are younger, usually single, who are more concerned in being recognized in the profession. The interviewees talked about the need to “progress” towards more reputable companies and positions. They talked about the need to “not get comfortable” at their first jobs. Many interviewees classified this stage as a moment to gain work experience which would qualify them for the labor market. Therefore, they look to take on new responsibilities, to frequently change their place of employment as a way to gain experience and, according to some statements, to build up a more “multimedia” resume able to meet the demands of the market. They are willing to take on multiple duties and work longer workdays. There are also some cases of working two jobs or juggling more than one job as a freelancer.

This is also a relatively instable moment of the career. Some interviewees shared feelings of frustration (due to work loads, salary, and lack of prospects) or even disappointment with the profession. Many of them mentioned that under the aforementioned conditions it would be impossible to plan out a career or start a family. Some expressed their desire for work improvements in the short or medium term. Some think about working for the government or at a press office at the end of this stage in their career and have a little more quality of life. Others mentioned the idea of leaving journalism. At any rate, this stage, generally experienced by journalists between 25 and 35 years of age, represented a kind of turning point in the profession in which a young journalist has a clearer perspective of their chances at being successful and starts to plan their professional future.

The third stage is where journalists seem to concern themselves more with looking for material benefits. The media outlet reputation is less important. Journalists start rating issues such as stability, salary, and work conditions very highly. They concern themselves less with building up their reputation and more about their children’s
education, the possibility of building a professional and family life, the newsroom environment, and autonomy in journalism.

This stage of the career offers greater stability to journalists who have built a certain professional reputation. In some cases, this stability is shown in the form of lengthy contracts. Mick and Lima (2013) show that 53.6% of professionals aged 51 to 64 had been working in one job for more than 20 years or had always been employed. There are also interviewees who had changed jobs because they are continually offered to better conditions. This stability, however, does not impede on the eventuality of older journalists leaving the profession due to difficulties in adapting to new market demands (for example, technology), to keeping up with the pace of work, or to the actual financial crisis in media. These are journalists who have higher salaries and are used to being the first ones to be laid off due to downsizing in newsrooms (Adghirni, 2013). Some journalists foresee this process and make plans to retire or relocate to more stable communication sectors. Others work in media organizations which still offer some stability and they express their desire to continue working in the profession.

There is no linear path connecting these three stages together. It is possible to skip stages or revert back to instability. There were also interviewees (B31 and B32) who had careers that did not fit in this categorization.

Conclusions

This article analyzes changes in professional identity and the labor market through an analysis of the careers of 32 journalists in Brasilia. Our conclusions hope to promote further discussions on the change and permanency in professional identity and highlight some limits in this study.

When referring to the impact of changes in journalism and the advent of digital media, we observed an integration and appropriation of these innovations instead of a more radical change in career structure as we had anticipated. We are speaking here of conservative innovations in journalism (Ruellan, 2006). In this case, it would be interesting if this study integrated studies on emerging journalists’ careers and profiles (such as community managers and social media editors, blogger journalists, etc.) as a form to better measure their impact on journalism.

The study showed that the uncertainty about the labor market in Brazil is a more recent occurrence and less radical than the discourses on “professional crisis” suggest. The lack of jobs and the increase of precarious work contracts seems to have become more frequent since the year 2000.

This study does present some limitations. There are small gaps in the material and we have not yet integrated aspects such as university education, professional ideology, and socialization in newsrooms into the analysis of journalism careers. We have also not been able to elaborate on mobility within the media companies, on how salary increase or promotion to higher positions in the newsrooms advances the interviewees’ careers. In fact, we focused a great deal on changing jobs at this stage of the study. This is partly due to time and length restrictions attached to this article.
A question that arises is to what extent the changes in the labor market lead to the symbolic and material benefits stages during an increase in uncertainty; this is something that already happens in European journalism (Devillard, 2002; Standaert, Grevisse 2013). In this case, a longer period for monitoring these careers would be necessary for more consistent conclusions.

Acknowledgement: Author would like to thank University of Brasilia and Finatec for financing participation in MediAsia 2014 Conference. This research is supported by the Brazilian National Counsel of Technological and Scientific Development (CNPq).
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Expectations for Delivering Entertainment News through Television.

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Abstract
This research was entitled “Expectations toward delivering entertainment news on televisions”. The 2 main objectives of this research are to search audience's expectations in terms of watching entertainment news on televisions, and to provide suggestions to properly develop further entertainment news programing on televisions.

The results of this research indicate that the number of times presenting about celebrities or stars's privacies are increased. The most type of entertainment news that many news agencies have focused on are gossips and stars's scandalous news. Public relation news and other news types are secondary interests of audiences. Some entertainment agencies can deliver scope of entertainment news details deeply. As a result, these agencies can increase various deepest entertainment contents plus higher quality if compared with some that produce just general gossips. Competitions for entertainment news productions tend to dramatically expand because there are larger numbers of mass media than in the past.

In addition, the key suggestions for delivering entertainment news on televisions are that mass media associations need to be reformed now to develop 4 main solutions. Firstly, those reformed associations should emphasize on policies which could manage delivering entertainment news efficiently. Secondly, administrate mass media agencies to create standardized entertainment contents. Thirdly, extremely present more advantage entertainment news to respond audiences who are looking for creative entertainment news.

Finally, educational degree of citizens is also important factor to be focused on, these reformed mass media should encourage people having higher education and tastes. People then could develop themselves and are likely to watch useful creative entertainment news more and more.

Key words: expectations, entertainment news and delivering
Introduction

An entertainment news is another type of television programs which, nowadays, becomes popular among audiences due to it is the news presenting movements or issues related to the entertainment industry’s members such as actors, actresses, singers, high societies and celebrities. In other words, the entertainment news is the presentation of issues related to celebrities or persons who are well-known among target audiences.

Contents of entertainment news include the delivery of both information and movements of celebrities or well-known persons. Its contents are totally different from those of general news which are related to important events influencing on national security. Entertainment news writers always add their own opinions or comments into the contents. Consequently, nowadays several mass media agencies turn their attention to the delivery of arts and culture-related news by incorporating with entertainment news reporters. Then, they form the team a “news desk” and call themselves “Arts & Entertainment Desk”.

Rome Bunnag (2008) described the history of entertainment news in Thailand that after World WAR II in 1945, there were a small number of actors and actress who had come from theatre including Sala Chalerm Thai Theatre, Sala Chalerm Nakorn Theatre and from theatre parties including Sivarom, Thepsilpa and Asawin; at that time the film makers were also in a small number using the 16 mm. film for production.

Nowadays, the objectives of delivering entertainment news is to report daily movements and lifestyles of entertainment people regarding what they are doing, where they are, when their activities happen and how they are dealing with it, for instance, news about celebrities participating in events, beginning of film or series shooting, new released album of singers, concerts, game shows, behind the scenes of movies, news about executive persons of a television station and interesting affairs of celebrities. The objectives of those stated news are not only to report information but also to entertain and attract audiences to follow news presented by mass media.

The majority of entertainment news delivered at present are more outstanding than another type of news because there are negative news of celebrities delivered through the radio stations, television channels, newspapers, magazines and websites. Once these kinds of gossips are published, they always receive good response from audiences. Therefore, more and more gossip news are delivered through the television with an excuse that audiences like this kind of news. Accordingly, the reliability of news has been decreased. Moreover, some people, who have been mentioned in the negative news, are satisfied and try to make negative issues so that they would always be mentioned in the news; the entertainment industry people usually state that the more scandal the more famous a celebrity is. Consequently, some celebrities always create scandals or gossips for themselves to attract reporters’ attention. By the way, the reporters themselves try not to deliver gossip news even though it is difficult; because their presentation will be out of trend due to the persons mentioned in the news are well-known among audiences.
Therefore the researcher would like to study whether audiences actually like or dislike the gossip news; if there is a chance for audiences to explain their opinion to executives of television station, what sorts of entertainment news they need to know; and whether entertainment news producers need to deliver only gossip new.

Objectives

1. To study the delivery of entertainment news through television
2. To study the expectation towards watching entertainment news through television
3. To propose the recommendation for delivering entertainment news through television

Research Methodology

This research is a qualitative research using purposive sampling method. To gather the data, the research applied an in-depth interview with selected samplings which are persons in the entertainment industry, academic persons and people in general. The samplings included Miss Sattakamol Worakul, the former president of the Entertainment Reporter Association, Mr. Thitiporn Jutimanon or Boy Nine Entertainment, the producer of Nine Entertainment at Modern Nine TV, Miss Wilawan Jaroonrattanakul, the assistant editor of Entertainment News at Spring News Station, Mr. Chatree Sriyapai, the president of the Entertainment Reporter Association, Associate Professor Kulthip Sattrasuji, a lecturer of Graduate School of Mass Communication and Management Innovation at National Institute of Development Administration, Mr. Singh Singhkajorn, a lecturer of Public Relations and Corporate Communication Department of the faculty of Management Science at Rajabhat Bansomdejchaopraya University and 4 people who watch entertainment news daily; there were totally 10 persons as samplings of this research.

Results and discussion

The research results and analysis of data revealed that a great deal of negative news about celebrities had been delivered through mass media due to the good responses from audiences. Consequently, plenty of celebrities’ private issues were published through magazines, newspapers, radios, televisions and internet because they were sellable or very popular.

Miss Sattakamol Worakul, the former president of the Entertainment Reporter Association, reflected her idea related to 4 significant factors influencing on changes of Thai mass media as below:

1. Social change: In the past, celebrities hardly revealed their own private issues to mass media or public. At present, it has been changing. According to the modern technology, celebrities have been closer to audiences. Some celebrities who have maintained good relationship with their audiences would have their own regular audiences called “fan club”. The new media in social network, such as, Facebook, Twitter and Instagram, bring celebrities and their fan club closer to each other and their private issues are revealed more. In addition, there are more and more new media in the society so that the competition of news delivery becomes higher.
2. Plenty of new-born media: Unofficial journalists always emerge from new-born media especially online media. Sometime audiences are confused which news are
truly produced by news stations or by social network. This is the reason why journalists of news stations must keep their eyes on news from social media.

3. Marketing: There are greater number of media therefore the competition is also higher. On contrary, the numbers of sponsors stay still. In this regard, each station must compete with each other, in order to gain more funding for their program as well as to deliver interested news to reach higher rating for more sponsors they would get.

4. Creativity: Each news station has its own direction of delivering news in order to make itself outstanding. This is the reason why it needs to invent new ways of presentation to make their news interesting.

This is in line with the opinion of Mr. Thitiporn Jutimanon or Boy Nine Entertainment, the producer of Nine Entertainment at Modern Nine TV regarding changes of news delivery in Thai society. He mentioned that there had been only 5-6 entertainment news stations on television in the old days; but, at present, there have been a lot of satellite televisions and other kinds of media so that the numbers of news presenters have been larger. Mr. Thitiporn also stated that, in those days, journalists would plan for broadcasting the news after they had finished interview; nowadays, the gathered news cannot be preserved. News must be launched daily like a hard news so news productions become quicker and faster. It would be better if live news capturing the attention of audiences could be broadcast. Therefore, the costs of news production become higher than the past for the news content would be delivered in the same time as other television channels, social network and others online media.

According to the above stated opinions from entertainment news producers, it revealed that changes of technology had influences on mass media. Journalists have had to adjust themselves to the new coming technologies and the dynamic social change in the modern world. The important responsibility of entertainment producers is to response to audiences’ needs; so that they could gain more sponsors of funding. In this regard, many programs aim for receiving “high rating” in order to guarantee the popularity towards their entertainment news.

Wenner et al. (1985) conducted the research on satisfaction towards news gratifications. They had classified satisfaction into 4 categories. One of these categories was “Para-Orientional Gratifications” which referred to a process of implementing news for reducing stress or relaxing such as spending time for entertainment (Ong-art Singhlampong, 2014: 40-41) or serving curiosity and interest. In accordance with the opinion of Miss Chonnipa Soda, a senior student from mass communication department, who stated that she loved watching entertainment news and gossips about celebrities’ love affairs, their incoming works and news about Thai and international movie stars in order to serve her needs and personal interests.

As for television news audience, Miss Manthana Photharin, a junior student from mass communication department, expressed her opinion about the delivery of entertainment news through television that it still didn’t cover all aspects; due to the majority of contents focusing only on celebrities’ privacies, which seemed unnecessary to specify. The news should focus more on entertainment works even though a private issue was more interesting (or maybe a trend setting to attract people’s attentions); it should leave a private gap for celebrities. In her opinion, celebrities are normal people who are working as actors or actresses. She also stated that even though actors and actresses have been considered as people of the public,
we should not intervene their privacy and present it through media in neither negative nor improper ways.

Most of entertainment people are also reflecting their opinion about the entertainment news delivery nowadays. They would like the media to concern about their works. In this regard, the opinion of Miss Yardthip Rajpal, a famous actress, would be a good reflection from celebrities’ part. She stated:

I understand that people love gossip news because it is amusing. Anyway, I would like celebrities’ positive issues as well as performance-related news to be revealed through media. In fact, there are plenty of good celebrities in the entertainment industry; only a few of them love to set a trend for themselves. Consequently, all of celebrities are accused of being negative news creators to become more famous. As for new blood celebrities, I would say that you could become famous if you are proficient enough!!!

All of above share the same idea that it is necessary to fairly deliver gossip news. The popular content is a love story which is not quite negative; because audiences can interpret the content in different ways. The content derived from some issues could be a lesson for family live. On contrary, it is curious why this kind of news should be revealed as it is the privacy of their life.

As for the expectation of entertainment news viewers, they expect to view entertainment news through television with the content related to performances of celebrities and TV series directors, especially the news revealing behind the scenes. Mr. Pathomwong Saejai, one of our samplings, said that it’d better presenting behind the scenes to show the capacity of the production team. Moreover, the effective entertainment news should reveal content in several aspects from different news stations. The content presented in the news should be derived from various resources especially rumors which have always been delivered through social network. Mr.Pathomwong also mentioned that journalists should carefully verify actual causes before delivery through mass media. This is in accordance with the concept of being a news gate keeper who should be responsible for the verification of news before delivery through public.

Also, Associate Professor Kulthip expressed her expectation towards journalists’ roles and responsibility of delivering entertainment news that the entertainment news journalist associations have ignored professional ethics. Therefore, every supervising organization should involve in improving the code of conducts and professional ethics. The standards for considering qualified journalists should be clarified more; in case of the infamous conducts, the concrete penal codes should be legislated. In addition, the organizations should more consistently arrange a professional training and development program; because the organizations have hardly invested for developing journalists under their supervision. Moreover, she insisted that journalists should deliver the news for the public interests not for self-actualization.

According to the research result, it can be concluded that there have been creative entertainment news but they have been covert. Most of audiences wouldn’t remember positive news; only negative news they would select. In addition, arts and culture-related news have been delivered through several television channels including the
National Broadcasting Services of Thailand (NBT) and Thai PBS as well as through magazines and newspapers.

In terms of producers, Mr. Thitiporn Jutimanon recommended:
As far as the educational level is different, people are still thinking differently. Whether the news are positive or negative, the mass media is only responsible for presenting the contents; but the trend may be set after the news have been spoken. Entertainment news is an illusion, therefore do not believe all details delivered through media. As the illusion comes from celebrities themselves, entertainment journalists must deliver it accordingly. The media are facing the same problem that they cannot reform anything because the audiences show clearly what they love to hear from media. Due to educational gap, the taste of audiences is always different. In conclusion, “education” is the significant variable and media reflects the society.

Mr. Chatree Sriyapai, the president of the Entertainment Reporter Association, proposed how to deliver entertainment news through television as below:
Journalists and any other professions should maintain their own code of conducts and ethics as a basis of roles and responsibilities. However, it cannot deny that more and more new entertainment media are born including online media, publications and television. The importance is television as it is not just free television or mainstream media; but there are also cable televisions and satellite televisions. These kinds of media own their rank which is difficult to control or manage; and in the meantime media or content makers nowadays are producing news with regard to commercial interests. Therefore the contents shown are focusing on expected funding and revenues from selling advertisement. Hence, journalists are maintaining their roles as supervisees acting according to executives’ or funders’ policies. This is quite different from free television channels. Even though there is demand on revenues gained from advertisement, they are controllable. Due to they have organized the Executive Board of National Broadcasting Commission to be responsible for censorship; and nowadays, there has been the National Broadcasting and Telecommunications Commission (NBTC) who is in charge of legislating the “Rating System” for television programs.

Miss Patcharee Srisawatpen, a viewer of entertainment reflected her opinion about delivery of news through television channels as below:
It is certain that rumors can attract viewers’ attention better than any kind of news. If producers don’t focus on producing qualified entertainment news, we won’t have a chance to consume any good entertainment news. This is a problem for producers. They are to find to solution how to make the news more interesting in order to enhance the audiences’ perception.

The result gathered from the poll revealed that roles and responsibilities of entertainment media nowadays have been changed. In the past, media was just responsible for delivering the news, nowadays it has been changed due to marketing factors and consumers’ needs. At this moment, the news delivery violates more and more celebrities’ privacy; where as mass media’s code of conducts and professional ethics depend on the corporate policies that would aim for marketing or ethics. If the organizations aim for ethics, they may lose their marketing channel; because there are plenty of new-born media in the society. The competition becomes higher that each organization must find the strategy to deliver news more noticeably and differently.
Thus, more financial support would come to their production; in addition, the entertainment news at present aims for selling celebrities’ news, gossip news and private issues or becoming paparazzi.

Conclusion

Referring to the concept of Mass Communication’s roles and responsibilities of Wilbur Schramm and Charles R. Wright, one of the important duties of mass communication was to entertain meaning to make people relax and relief from daily stress. Watching television has been the best way to relax. Moreover, the receivers could consume the contents according to their satisfactions. This is in line with the Uses and Gratification Theory. It stated that receivers who have been audiences would concern on their own satisfactions so that their consumption behaviors were prone to their own benefits; and they would consume what they were satisfied with. In this regard, to make consumers response to qualified and valuable contents, it is important that people themselves should collaborate. Mass communication should focus on elevating knowledge and values of perceiving qualified media and rejecting negative media. Hence, if we could enhance their sentiment and knowledge, we could also enhance the capacity of mass communication as well.

Recommendation for further researches

This research applied only the in-depth interview method with persons in the entertainment industry, academics and general publics. For further researches, the research recommended that the quantitative method such as questionnaires and surveys should be integrated. Apart from questionnaires, the number of populations should be increased and the age of target populations should be varied so that research results will be more reliable. Consequently, the expectation towards entertainment news delivery is going to be more in detail.
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A Stylistics Analysis of News Agency Articles on the Japan-China Senkaku-Diaoyu Issue

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Abstract
The Japanese government has recently become concerned that it is falling behind the Chinese government in representing its position internationally, in English, regarding geopolitical issues. The Senkaku/Diaoyu Islands dispute has highlighted this. The fundamental question concerning Japanese and Chinese news agency articles, such as those written by Kyodo and Xinhua, was framed as, “Do Japan and China news items differ stylistically in the way their journalists write stories relating to the Senkaku/Diaoyu dispute?” To examine this question, a corpus of articles written in English by Japanese and Chinese news agencies was assembled. Articles in the corpus were then tagged for stylistic features. A stylistic analysis on these English language news stories designed for international readership was carried out. Specifically, lexical and metaphorical items were focused on. The discussion was scaffolded using the stylistic concepts of foregrounding and deviance. Results suggested that Japanese descriptions of the issue are more neutrally presented, through restrained and hedged lexical choices and no metaphorical allusions, resulting in a rational, somewhat abstract, and arguably weaker case being put forward. Chinese descriptions tended to be more hawkish in choice of aggressive lexis and employed forceful metaphors resulting in a more emotive prosecution of the issue. Japanese concerns about Chinese representations of the Senkaku/Diaoyu issue being more vivid may be vindicated by the results of this study but a less inflammatory, more reasoned approach, as followed by the Japanese news agencies, also has its merits. The study advances the case for using corpus stylistics to parse journalistic texts.

Keywords: Journalism, Stylistics, Corpus Stylistics, Media Stylistics, Foregrounding, Deviation, Senkaku Islands, Diaoyu Islands, Territorial disputes, Propaganda Wars, Japanese Ministry of Foreign Affairs, Kyodo News Agency, Chinese Foreign Ministry, Xinhua News Agency.
1. Nationalistic Rhetoric and Diplomatic Dialogue

Early in 2014, a woman Diet Member asked Japanese Prime Minister Shinzo Abe why the Chinese put their issues across forcefully in English to the outside world when Japan presents itself weakly and unpersuasively. This question coincided with heated exchanges between China and Japan regarding the Senkaku Islands (Senkaku shotō) as the Japanese call them, also known as the Diaoyu Islands (Diàoyútái liè yǔ) by the Chinese. The islands will be referred to in this study as the Senkaku/Diaoyu Islands.

The Diet member asked an interesting question. The Chinese have a history of being forceful in explaining themselves. For example, during the Cultural Revolution, Mao’s “Little Red Book” was full of expressions like “paper tigers” and “running dogs” - vivid illustrations of the Chinese predilection for bias. In extreme circumstances, bias can become propaganda. This may be to present a positive idea like rajo taiso (Japanese early morning calisthenics), or to present a negative stance such as attitudes towards western countries during the Chinese Cultural Revolution. Strident Chinese Cultural Revolution rhetoric is not the only form of propaganda. Any country can resort to bias in declaring their interests and defending themselves. Herman and Chomsky (1988) caution that any media can “mobilize support for the special interests that dominate the state and private activity through choices, emphases, and omissions… We do not contend that this is all the mass media do, but we believe the propaganda function to be a very important aspect of their overall service.”

2. 2012 and Beyond: Escalating Tensions and Confrontational Action

While Japan’s lackluster PR strategy may be attributed largely to the government’s reluctance to “create a strategy directed toward rival nations,” in the view of diplomatic analyst Hisahiko Okazaki, Japan’s position on sovereignty is unequivocal (Japan News, 2014). Japan’s declaration that the Senkaku/Diaoyu Islands are “clearly an inherent part of the territory of Japan” (Japanese Ministry of Foreign Affairs, 2013) is in direct opposition to China’s counter claim that the islands are “China’s inherent territory in all historical, geographical and legal terms, and China enjoys indisputable sovereignty” (Chinese State Council Information Office, 2013). As one might expect, these competing sovereignty claims have provoked acrimonious disputes and dangerous maritime confrontations in recent years.

The latest round of territorial disputes in 2012 were sparked off by former Tokyo Governor Shintaro Ishihara’s initiatives. Although Ishihara retired from politics in 2014, in April 2012, during his last year as governor, he started a campaign to buy three of the Senkaku/Diaoyu Islands on behalf of the city of Tokyo (The Economist, 2012). Partly in response to protests from China, the Japanese government under Prime Minister Yoshihiko Noda took over the negotiations with the private owners and finalized the 2.05 billion yen sale in September (Japan Economic Newswire September 5).

As a consequence, protests erupted as early as August, a month before the government purchase, when a boatload of Chinese protesters landed on the islands and three days later, Japanese nationalists took similar action. After the islands were
nationalized and placed under Japanese control, full scale protests escalated and anti-
Japan demonstrations took place largely in Beijing, spread to other major cities and in
some instances became disturbingly violent (Japan Economic Newswire, 2012a). Adding
to the tensions, Japanese and Taiwanese Coastguard ships battled with water
cannons and other maritime skirmishes continued. By the end of September, former
Japanese Prime Minister Noda was presenting his case at the UN General Assembly
in New York, causing even more antagonistic feelings with rival countries (Xinhua

By the following month in October, the inflammatory rhetoric had subsided
somewhat and the confrontational action had abated, but had not ceased. During the
next year, public sentiment continued to deteriorate on both sides, followed by
publication of the formal position papers on sovereignty by both countries. Towards
the end of 2013, in November, tensions began to rise over air defense zones. In 2014
the disputes focused on the naming of the islands and the year ended with heated
discussions over factual inaccuracies in school textbooks.

The researchers were thus intrigued by the journalistic and linguistic background to
this story when the Japanese Diet member asked her question, because of the
maritime and aircraft confrontations which started in 2010 and the anti-Japanese
demonstrations in China in 2012. It was also clear that there is a need to further
examine the styles of expression utilized by both the Japanese and Chinese news
media in order to develop a more thorough understanding of this ongoing conflict.
This was the motivation for the research question in this study: “Do Japanese news
stories about the Senkaku/Diaoyu Islands tend to be written in a more restrained style
than Chinese articles?” In this article the content of Chinese and Japanese print news
stories was studied using a qualitative stylistic analysis. This approach ties in with
current research trends, which call for a multimodal approach to analyze news,
incorporating techniques from stylistics, news discourse analysis, critical discourse
analysis, semiotics and sociology.

3. Brief Summary of Historical Events

This dispute is not just a recent one. Both sides have earlier laid claim to the islands
based on both historical discovery and military conflict. The Japanese version of the
history of the islands they call the Senkakus dates from 1895 when the Japanese
government annexed the islands after the first Sino-Japanese war. Koga Tatsuhiro
built a bonito processing plant on the island in 1900 but by 1940 the business had
failed and all workers left. After August 1945, the Senkakus fell under US jurisdiction
until 1971 when ownership was returned to Japan. (The Economist, 2012).
The Chinese case concerning the islands they call the Diaoyus begins significantly earlier. They claim the first mention of the islands is made in a 1403 account called “Voyage with a Tail Wind”. They also claim the islands are on a Chinese map from 1503. They lost the islands after being defeated in the first Sino-Japanese war, but by 1958, the Chinese government was requesting that the islands be returned to China, and a protest was lodged in 1971 at the time of the Okinawa agreement (Ito, 2012).

So what’s at stake in the islands? There may be little in the way of attractive resorts, but territorial waters, fishing resources, air defense zones, and possibly oil reserves are important security and economic resource issues at stake. There is also the sense of national pride on both sides. As the Economist asked on its cover in Sept 2012, “Could China and Japan really go to war over these?” The turtle says, “Sadly, yes.” Reporting on the issue between the two countries has become heated at times, so our study is on the differences between Japanese and Chinese news stories. This is a micro level study with particular focus on the stylistic differences in language used by journalists reporting on the issue.

4. Literature Review

In reviewing the literature review we turned to a number of scholars, some working in the U.K.: Geoffrey Leech, Ronald Carter, Michaela Malmberg, others working in the U.S.: Michael Schudson, Brent Cunningham, Stephen Kraidman and Tom Beauchamp, Dutch scholars: Teun Van Dijk, and Marcel Broersma, Hong Kong: Michael Chan and Romania: Delia Tänase.

News Bias: The Journalist’s Dilemma

In this study of Japanese and Chinese news agency coverage of the Senkaku/Diaoyu Islands, starting with the basic concept of news bias was the first step in this inquiry. While there are numerous definitions of news bias, Kraidman and Beauchamp’s (1988) interpretation, which they define as “a distorted and unfair judgment or disposition caused by the values of a reporter, editor or institution” is well regarded in journalism circles. Since then the discussion has crossed over into a broad range of relevant issues. To help journalists overcome these tendencies, Cunningham (2003) advocates neutrality in reporting, emphasizing the necessity to “be disengaged but have an impact; be fair-minded but have an edge.” At the same time Cunningham and other experts have questioned the practicality of maintaining objectivity, given the demands placed on journalists in our contemporary news culture. For example, eminent Dutch media scholar van Dijk (1988) maintains that “the media are not a
neutral, common-sensed, or rational mediator of social events, but essentially help reproduce preformulated ideologies”. Even the distinguished media scholar Schudson (2003) described some of today’s journalistic practices as “advocacy under the guise of objectivity”. If we reexamine the issue of news bias from the perspective of news audiences though, it suggests there are some more serious concerns:

“But isn’t opinion dangerous, especially when so many people are easily confused about what separates opinion from fact? Even if we agree that individuals are entitled to their own opinions, isn’t it crucial to assert that they are not entitled to their own facts? While I can agree with this, I also wonder what we can do about it except to hope that sunlight is indeed a good disinfectant.” (Schudson, 2003:168).

News Discourse Analysis

Prior to van Dijk’s (1988) seminal work on news discourse analysis, many news studies in mass communication literature utilized quantitative content analysis. In the beginning of his book on news discourse analysis, van Dijk acknowledges the previous studies in Europe, which contributed to the development of qualitative news discourse analysis. Chief among them are the Hall, Critcher, Jefferson, Clarke, & Roberts (1978) study of syntax in street violence news reports, Kniffka’s (1980) study on sociolinguistics in headlines during the 1972 Angela Davis trial, Hartley’s (1981) semiotic news analysis and Veron’s (1981) structural analysis study of news coverage of the Three Mile Island accident in the French media.

More importantly, van Dijk’s definition of news discourse as a “complex linguistic and ideological structure”, helped to steer news analysis in a new direction, enabling researchers to study news using a unique interdisciplinary approach drawing from the fields of critical discourse analysis, stylistics, sociology, semiotics, French structuralism, semantics and psychology. Van Dijk primarily focuses on a macro approach, which “requires both a description of textual structures of news and a description of the production and reception processes of news discourse in communicative situations and sociocultural contexts”. The macro approach in news discourse is similar to observing a sculpture and examining the curves, how the arm is molded into the shoulder and the overall form, but at the same time considering causality or the sociopolitical and psychological context of the work and the artist.

Although we have chosen to examine news discourse in this study on a micro-level, van Dijk’s work also offers some theoretical guidelines in this area. The major focus on the micro level is “lexical choices”. The news editor’s word choice can be related to the news organization’s style, but not always. As an example, he explains that “whether the newspaper selects terrorist or freedom fighter to denote the same person is not so much a question of semantics as an indirect expression of implied but associated values incorporated in shared-word meanings.” Hence news editors and reporters are constantly faced with the possibility of “ideologically-based or opinion-controlled” lexical choices.

One recent study that has adopted van Dijk’s news discourse approach is Chan’s (2012) comparative study “exploring how ideologies and national identities are discursively constructed” in China Daily and Daily Yomiuri newspaper editorials. His primary focus was the news coverage of the 2010 Chinese fishing vessel collision with a Japanese coastguard ship in the Senkaku/Diayou disputed territory, which led
him to conclude that “discourses are structured according to the respective ideologies and national identities of the ‘home nations.’” Other recent examples of comparative studies using news discourse analysis include Lee and Lin’s (2006) examination of self-censorship in two contrasting Hong Kong newspapers, Parsons and Xu’s (2001) study of the Chinese and American news coverage of the 1999 Chinese Embassy bombing in Yugoslavia and Hongyan He’s (2009) comparative micro analysis of China’s English news reports and Britain’s English news reports.

Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) highlights the study of language as it occurs in social settings. Fairclough (2001) distinguishes between macro, meso and micro levels of interpretation of text. At the macro level the focus is on the relation between the text and culture which produces it, the meso level involves power relations between the producer of a text and its target audience, and the micro level includes words, grammar, metaphor and rhetoric. For many sociolinguists such as van Dijk, the focus of inquiry is at the macro and meso level, but for linguists whose primary interest lies in the words, grammar, imagery and symbolism of the text under study the focus is at the micro level. Such focus becomes an inquiry into the style of expression. One of the pioneers of stylistics was Geoffrey Leech whose earlier work on the style of writing for advertising (Leech and Short, 1985) show how this is related to the persuasive nuances of the text.

Key to Leech’s approach is his notion of foregrounding or making something stand out from the surrounding words or images against expected conventions in ordinary language. Associated with this is Leech’s concept of deviance which refers to the comparison of a specific textual example to a general corpus, e.g. comparing one journalism article to a corpus of multiple journalism articles. Leech later extended his work into other genres harnessing the power of computational linguistics tools such as datasets and concordancers to introduce an element of objectivity to stylistics. Leech’s work on corpus linguistics has become almost mainstream in linguistic analysis nowadays, certainly in British linguistics, and is used not only where language use is somewhat formulaic, such as official documents or technical manuals, but even in literary criticism.

Leech’s computational linguistics influence has extended to many sub-disciplines of linguistics. In forensic linguistics the studies of researchers such as Coulthard and Johnson (2010) analyze language samples to identify speech and writing of individuals, often in legal contexts. Similarly, scholars such as Mahlberg (2012) use the tools of computational stylistics to describe patterns in literature. While computational linguistics may seem to be objective with its focus on numerical data, Carter (2011) cautions that while stylistic analysis can be an objective quantitative approach to analyzing text, actually judging the stylistic use of words can be subjective and qualitative. This would particularly apply to literary or journalistic texts. So stylistic analysis is about writers having to make choices in the words they use. Broersma (2010) notes that when journalists make choices about lexical choices it results in a style. In writing a story a journalist might choose to write with neutral words, or biased expressions, or may even wish to express a hostile attitude through choice of words. Style in journalism can thus be defined as the decisions reporters
make when making lexical choices in order to persuade the reader to accept the journalist’s viewpoint.

Tănase (2011) proposed a set of markers for identifying style in texts which can be applied to journalistic writing. Among her markers are opinion verbs, evaluative adjectives, adverbial amplifiers, metaphors and repetition which serve to emphasize the message but carry a subjective load. Tănase, picking up on van Dijk’s observations, pointed out that such markers can subliminally persuade readers and trigger emotions which in turn help readers remember reported events. Markers, which are used to imbue the text with a sense of objectivity include passive verb usage, hedges, citations of sources and concessive clauses.

5. Methodology

Our fundamental research question, after reading a number of articles written by Japanese journalists and Chinese journalists on this issue was: “Do Japanese news stories about the Senkaku/Diaoyu Islands tend to be written in a more restrained style than Chinese articles?”

Following the general methodological approaches to qualitative analysis of Bednarek and Caple (2014), the present study carried out a stylistic analysis of print media articles relating to the Senkaku/Diaoyu Islands using online databases accessed using LexisNexis. The aim was to find articles written for international readers in English about the respective Japanese and Chinese positions regarding the Senkaku or Diaoyu Islands. The search terms were: Senkaku Islands, Diaoyu Islands, Kyodo Wire Service, and Xinhua Wire Service. Focusing on the recent precipitating and controversial event of Ishihara’s declaration of intent to buy the Senkaku Islands, search parameters were set to find articles from April 2012 to August 2014. A total of 567 articles were retrieved and assembled into a dataset.

Generally, the Kyodo Wire Service (Japan) calls the islands Senkaku, (occasionally referring to them as “Senkaku, which the Chinese call Diaoyu”). The Xinhua Wire Service (Chinese) on the other hand predominately refers to the islands as Diaoyu and almost never acknowledges them as Senkaku. For the purposes of this study, therefore, we adopted the convention of Senkaku/Diaoyu Islands. The Kyodo and Xinhua newswire agencies were chosen as they are both dominant sources for feeding news to the media in Japan and China respectively. An important difference between them is that Kyodo is an independent agency while Xinhua is controlled by the Chinese central government which has obvious implications for the way news stories are chosen and the way that they are written.

Using markers suggested by Tănase (2011) the stylistic analysis was divided into three components. The primary focus was on verbs, adjectives and adverbs which may range from being neutral through expressing a biased view, to being outright hostile. While we found it relatively straightforward to identify neutral or non-biased words, distinguishing between biased and hostile was more difficult. These latter two categories were therefore bracketed together as “biased”. The secondary stylistic marker focus was on hedges, repetitions and metaphors.
The headlines were tagged for lexical markers and frequencies of neutral and biased headlines for Kyodo and Xinhua were tabled. With so large a dataset, a representative sample of articles was collected for the in-depth article analysis. Eight pairs of articles (each of the pair written by Kyodo and Xinhua respectively) were selected from the corpus according to the criteria of same story, same reporting date, datelined Tokyo for Kyodo and datelined Beijing for Xinhua. This approach paralleled that of Michael Chan’s 2010 study. These sixteen articles were then subjected to a close stylistic analysis by tagging instances of neutral vs biased verbs, and the presence of hedges, repetitions and metaphors. Comparative results were then tabled.

It was recognized that an element of subjectivity is involved in stylistic analysis judgments, so an inter-rater reliability study between two independent raters was conducted. After discussion on criteria for recognizing neutral and hostile lexical items and what constituted evidence of hedging, repetition and metaphorical use, independent analyses resulted in a correlation of \( r > 0.95 \).

6. Dataset

The LexisNexis search yielded 567 articles (259 from Kyodo News Wire Service and 308 from Xinhua News Wire Service). Table 1 lists the newswire agencies and numbers of newswire articles captured in the search. This approach of using only English sources was adopted because both Japanese and Chinese articles on this issue were targeted mainly at the wider international audience. The procedure was adopted also to establish an even playing field for analysis, and to avoid problems relating to translation between languages, so only articles published in English were used.
Table 1: Summary of Senkaku Diaoyu Newswire Corpus: Number of articles each month by news wire agency

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The frequency profile in Table 2 graphs the number of stories appearing in each of the 29 consecutive months of the study from April, 2012 to August, 2014. News stories were at their peak between July 2012 and January 2013 which coincided with events such as maritime activity and anti-Japanese protests in China. The number of Senkaku/Diaoyu news stories diminished thereafter, possibly due to the decline in dramatic events, natural news story attrition and perhaps because visits between Japan and China sought to realize a more diplomatic solution rather than confrontation.

Table 2: Frequency profile of news stories on Senkaku/Diaoyu issue appearing between April 2012 and August 2014
7. Stylistic analysis of headlines:

The headline analysis borders on the category of a macro approach because the headline dataset consisted of 567 articles, but a micro lexical stylistic approach was incorporated in our analysis of each headline, by tagging opinion verbs, evaluative adjectives and amplifying adverbs. These lexical markers helped to identify the frequency of bias in headlines. This approach is also in line with van Dijk’s (1988) views on headlines in news discourse. Although they are “merely an empty form” at the outset, “we may insert different meanings (as long as this meaning is a topic or summary of the meaning of the whole text)”.

Following are examples of biased headlines from each news agency that include some of the study’s lexical markers (opinion verbs and evaluative adjectives):

XINHUA - Japan’s “theft” of Diaoyu Islands tramples on anti-fascist victory (22 September 2012)
KYODO - China fearless of causing friction with neighbors (28 March 2013)

In contrast, these are examples of neutral headlines from each news agency which do not contain any of the study’s lexical markers:

KYODO - Plane thought to be drone flies near Senkaku Islands (9 September 2013)
XINHUA - Chinese coast guard continues patrol around Diaoyu Islands (27 September 2013)

In Table 3, a stylistic analysis of Kyodo and Xinhua article headlines is compared. The Kyodo headlines contain a significantly lower number of opinion verbs, evaluative adjectives, or amplifying adverbs than the corresponding Xinhua headlines (29.7% vs. 52.8%). The most striking difference occurs in the category of amplifying adverbs. The results show that most of the Xinhua headlines included this form of stylistic marker, while a much smaller number appeared in the Kyodo headlines (93.1% vs. 28%). These results also illustrate the marked differences in headline styles between Xinhua and Kyodo, and serve to further validate our assumption that Japanese reporters write in a more restrained style, certainly with respect to headlines.

Table 3
Stylistic Analysis of Kyodo and Xinhua article headlines
April 1, 2012 to August 31, 2014

<table>
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<th>Kyodo</th>
<th>Xinhua</th>
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<tr>
<td>Opinion Verbs</td>
<td>24.2% (64/264)</td>
<td>51.2% (153/299)</td>
</tr>
<tr>
<td>Evaluative Adjectives</td>
<td>45.3% (43/95)</td>
<td>48.6% (69/142)</td>
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<tr>
<td>Amplifying Adverbs</td>
<td>28.0% (7/25)</td>
<td>93.1% (27/29)</td>
</tr>
<tr>
<td>Total</td>
<td>29.7% (114/384)</td>
<td>52.8% (209/470)</td>
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Total N of articles: 567 (Kyodo: 259, Xinhua: 308)
Sources retrieved by LexisNexis
8. Stylistic analysis of articles

While the headlines were single sentence or phrasal summaries of news items, and thus yielded relatively few numerical instances of neutral and bias expression, the articles themselves provided a much more extensive sampling of neutral and biased expressions. The investigation of stylistic differences in the sixteen selected articles revealed consistent trends. To clarify the discussion of main findings, and to avoid repetition, focus will be centered on six pairs of matched articles (total = 12). Frequencies of stylistic marker occurrence in these articles is summarized in Tables 4 to 10.

In Tables 4 and 5, analysis of Kyodo and Xinhua articles on nationalization of Senkaku Islands (September 11, 2012) and sovereignty and maps (October 10, 2012) is compared. The Kyodo reporting shows a considerably lesser incidence of opinion verbs, evaluative adjectives, or amplifying adverbs than the corresponding Xinhua article (18.9% and 25.7% vs 47.8% and 42.3% overall respectively), a pattern which occurred consistently across almost all articles analyzed. Examples of biased expressions particularly used by Xinhua writers included examples such as “urged”, “so-called”, “angered”, “unwavering”, “urged”, “provoking”, “wrong”, “sparked”, “demanded”, and “undermine”.

<table>
<thead>
<tr>
<th>Source retrieved by LexisNexis:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyodo: Japanese gov’t nationalizes Senkakus (648 words)</td>
</tr>
<tr>
<td>Xinhua: Chinese people, gov’t together on Diaoyu Islands (315 words)</td>
</tr>
</tbody>
</table>

Table 4
Stylistic Analysis of Kyodo and Xinhua articles on nationalization of Senkaku Islands
September 11, 2012

<table>
<thead>
<tr>
<th></th>
<th>Kyodo</th>
<th>Xinhua</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opinion Verbs</td>
<td>14.5%  (8/55)</td>
<td>38.7%  (12/31)</td>
</tr>
<tr>
<td>Evaluative Adjectives</td>
<td>21.8%  (7/32)</td>
<td>50.0%  (3/6)</td>
</tr>
<tr>
<td>Amplifying Adverbs</td>
<td>37.5%  (3/8)</td>
<td>77.7%  (7/9)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>18.9%  (18/95)</td>
<td>47.8%  (22/46)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Source retrieved by LexisNexis:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyodo: 1960 Chinese map depicted Senkakus as Japanese territory (279 words)</td>
</tr>
<tr>
<td>Xinhua: China denies Japanese goods’ customs delays (609 words)</td>
</tr>
</tbody>
</table>

Table 5
Stylistic Analysis of Kyodo and Xinhua articles on sovereignty and maps of islands
October 10, 2012

<table>
<thead>
<tr>
<th></th>
<th>Kyodo</th>
<th>Xinhua</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opinion Verbs</td>
<td>25.0%  (7/28)</td>
<td>36.9%  (24/65)</td>
</tr>
<tr>
<td>Evaluative Adjectives</td>
<td>28.7%  (2/7)</td>
<td>48.8%  (20/41)</td>
</tr>
<tr>
<td>Amplifying Adverbs</td>
<td>0.0%   (0/0)</td>
<td>60.0%  (3/5)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>25.7%  (14/47)</td>
<td>42.3%  (47/111)</td>
</tr>
</tbody>
</table>

Results presented in Table 6 for the stylistics analysis of this article on sovereignty again show a typical pattern of difference between Kyodo and Xinhua: 25.6% and 54.5% of biased verbs, adjectives and adverbs respectively. But in this case, heavy
use of evaluative adjectives and amplifying adverbs used by Xinhua compared with Kyodo was observed.

Table 6
Stylistic Analysis of Kyodo and Xinhua articles on sovereignty
October 26, 2012

<table>
<thead>
<tr>
<th></th>
<th>Kyodo</th>
<th>Xinhua</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opinion Verbs</strong></td>
<td>14.8% (7/47)</td>
<td>38.4% (28/73)</td>
</tr>
<tr>
<td><strong>Evaluative Adjectives</strong></td>
<td>33.3% (9/27)</td>
<td>76.3% (26/35)</td>
</tr>
<tr>
<td><strong>Amplifying Adverbs</strong></td>
<td>62.5% (5/8)</td>
<td>92.3% (12/13)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>25.6% (21/82)</td>
<td>54.5% (66/121)</td>
</tr>
</tbody>
</table>

Sources retrieved by LexisNexis:
Kyodo: Remote islands are key to protecting Senkakus (523 words)
Xinhua: China says no concession on territorial sovereignty (679 words)

The results were not in all cases consistent, however. The analysis in Table 7 showed a very rare reversal of results: 29.9% for Kyodo and only 15.5% for Xinhua. The likely reason is that in this story the Chinese ships chased Japanese trawlers away thus scoring a “victory” suggesting that if one side gains face, objectivity may rise and angry levels of rhetoric may fall.

Table 7
Stylistic Analysis of Kyodo and Xinhua articles on shipping confrontations around islands
April 23, 2013

<table>
<thead>
<tr>
<th></th>
<th>Kyodo</th>
<th>Xinhua</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opinion Verbs</strong></td>
<td>20.9% (9/43)</td>
<td>30.0% (6/20)</td>
</tr>
<tr>
<td><strong>Evaluative Adjectives</strong></td>
<td>42.1% (8/19)</td>
<td>28.6% (2/7)</td>
</tr>
<tr>
<td><strong>Amplifying Adverbs</strong></td>
<td>66.6% (2/3)</td>
<td>100.0% (1/1)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>29.2% (19/65)</td>
<td>15.5% (9/28)</td>
</tr>
</tbody>
</table>

Sources retrieved by LexisNexis:
Kyodo: 8 Chinese surveillance boats in Senkaku waters (410 words)
Xinhua: Chinese fleet drives Japanese boats away from Diaoyu Islands (227 words)

In a small number of articles, the level of heated rhetoric rose in both Kyodo and Xinhua reporting. Table 8 presents results from a pair of articles on the air defense zone surrounding the Senkaku/Diaoyu Islands. Both Kyodo and Xinhua writers used a higher number of biased words such as “opposes”, and “utterly wrong”. Thus on both sides elevated levels of biased words were present, 44.4% for Kyodo and 66.6% for Xinhua. The notable feature in the Xinhua articles was the particularly heavy use of biased adjectives and adverbs.
Towards the end of the period under study, the concern shifted from air and maritime engagements to the naming of the islands and school textbook publications. As in earlier articles, the regular pattern of biased word usage continued with Xinhua showing higher rates and using biased adjectives and adverbs more than Kyodo, certainly in the evaluative marking of adjectives and amplification of adverbs.

The secondary focus of the stylistic analysis was on the use of repetition, metaphor and hedging. The first two of these rhetorical devices, repetition and metaphor, might signal a more persuasive intent on the part of the writer. Repetition has the effect of reinforcing or emphasizing a point whereas the adroit use of metaphor can result in an idea being foregrounded and making an impact on the reader in the hope that the message may be remembered. The third strategy, hedging, suggests at a more circumspect or cautious approach and a writer might hope that he or she comes across as more objective or balanced in using it.

Repetition and metaphor was observed predominately in Xinhua articles while hedging was a feature occurring only in Kyodo (Table 10). This finding supports the research hypothesis but from a different perspective to the verb, adjective and adverb analyses summarized above.

Examples of repetition (all taken from Xinhua data) were the following expressions:
Diaoyu correct
forceful
groundless
illegal
invalid
opposes
utterly
wrong

Examples of metaphor (again all taken from Xinhua data) were the following:
cast a shadow
down a dangerous path
drive into a corner
not allow one inch
spin out of control
turn a deaf ear

Examples of Hedges (all taken from Kyodo data) were the following:
according to
allegedly
claim to
it was reported
potentially
reportedly
supposedly
there may be

Table 10
Numbers of repetitions, hedges and metaphors in stylistic analysis of 16 article analysis

<table>
<thead>
<tr>
<th>Marker</th>
<th>Kyodo</th>
<th>Xinhua</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hedges</td>
<td>9</td>
<td>-</td>
<td>9</td>
</tr>
<tr>
<td>Repetitions</td>
<td>4</td>
<td>23</td>
<td>27</td>
</tr>
<tr>
<td>Metaphors</td>
<td>7</td>
<td>16</td>
<td>23</td>
</tr>
<tr>
<td>Total</td>
<td>16</td>
<td>39</td>
<td>55</td>
</tr>
</tbody>
</table>

Sources retrieved by LexisNexis

9. Summary

Similar statistics were found in headline analysis and article analysis for both Kyodo and Xinhua articles. In rough terms about a quarter of Kyodo’s expression could be described as biased, but about half of Xinhua’s expressions were.

The study focused on the presence of five markers of bias tendency (opinion verbs, evaluative adjectives, amplifying adverbs, repetition and metaphor) and only one marker of neutrality (hedging). It was perhaps significant that the cautious strategy of hedging was employed almost exclusively by Kyodo but almost never by Xinhua. This again emphasized the differences in reporting style between the two news agencies.
The overall comparison of the verbs, adjectives and adverbs resulted in these being used in 26.9% of instances by Kyodo and 44.7% of instances by Xinhua.

Kyodo descriptions were more neutrally presented, with restrained and hedged lexical choices, few metaphorical allusions, resulting in a rational, somewhat abstract, less impassioned, arguably weaker case. Xinhua descriptions tended to be more hawkish in choice of aggressive lexis and employed forceful metaphors resulting in a more emotive reporting of the issue.

Tànase (2011) notes that “If too strong emotions are involved, this leads to readers mistrusting the text, therefore a moderated emotional appeal, achieved in a subtle manner, preserving the feeling of fair, ethical judgment, is preferred.”

Language and culture are two obvious contenders as reasons for Kyodo and Xinhua being written differently. Japanese language and culture can be described as rather subdued, even subtle, whereas Chinese language and culture can be more openly expressive, sometimes even strident. Just listen to two Cantonese having a normal conversation and even Chinese from Beijing will think they are having an altercation. Historically, the Chinese are sensitive about being invaded or colonized. From a political and economic standpoint, Japan tends towards a free market model whereas China, despite its shift from socialism, is still centrally planned. And on top of that, Kyodo is an independent non-profit organization, whereas Xinhua is a state-run agency.

10. Conclusion

From a journalist’s viewpoint on this issue, the question is which journalism style is appropriate in covering this story: the restrained Japanese style or the more emotive, provocative Chinese style? Contemporary journalism holds objective reporting as the ideal to be aimed for but is it really an attainable goal? In the end, some journalists may not be able to control their natural tendency to favor one side over another and reflect this in their writing style. After all, journalists are members of and identify with a culture and even an ideology. They can be patriotic. Furthermore, they might be expected to reflect the philosophy of the news organization they work for. The question of objectivity is certainly a dilemma. And the competitive nature of the news business dictates that journalists need to file compelling stories. Considering this competitive side of the media industry, it might be more prudent for Japan to modify its international news approach as the Diet member implied when she questioned Prime Minister Abe in 2014 about Japan’s weak and unpersuasive international news style. A Japanese journalist also expressed this view, in a recent story in The Japan News (2014), comparing Japanese and Chinese approaches to presenting territorial arguments:

“China and South Korea have both been loudly trumpeting arguing their own cases in many parts of the world. In stark contrast, Japan has shown a clear lack of serious effort to refute these assertions over many years. Admittedly, Japan's stance on the Senkaku issue reflects a desire to avoid entering the ring with China.”

From a linguistic point of view, the initial research proposal “Japanese news stories about the Senkakus tend to be written in a more restrained style than Chinese articles”
was certainly supported. Thus, the case for using corpus stylistics to parse journalistic texts is advanced for understanding how language can be persuasive at a micro or lexical level.

Japanese concerns about Chinese representations of the Senkaku/Diaoyu issue being more vivid are demonstrably vindicated by the results of this study but a less inflammatory, more reasoned approach, as followed by the Japanese news agencies, also has its merits. As Michael Chan puts the question: “Does the Chinese government really believe that these lexical choices will resonate with foreign readers?”

Concluding with a little lexical stylistic analysis, paraphrasing Shakespeare’s semantic aside, and drawing on “actress and bishop” dialogues, as the linguist said to the journalist, “Calling Senkakus Diaoyus might not satisfy (neutral) 100 million Japanese” and “calling the Diaoyus Senkakus will upset (biased) 1 billion Chinese.”
References


Suratthani Rajabhat University Branding

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Abstract
The objective of the research is to study the image of Suratthani Rajabhat University (SRU) and to develop a strategic plan to manage the image of the university through collecting data from stakeholders and people who have relations with SRU. The research tools are questionnaires, in-depth interviews and documentary research. The reliability of questionnaires is equal to 95 percent. The results showed that when considering the characteristics of SRU it was found that the university has the highest rating for provision of educational support. The characteristics of SRU have the highest rating compared to other universities for the atmosphere and environment. The characteristics of the students of SRU are that they have the highest analytical thinking skills compared to other universities. Students are the most happy and study in the highest rated environment. Therefore, its characteristics could be use as primary data to create the Strategic Brand Management of the University such as creating a unique identity depicting its vision, goals and strengths and trying to define its position in the public eye as a university with a green and clean campus. Also, specifying the characteristics of the students of SRU such as hardworking, up-to-date, language and IT capacity, diligent, economic, persistent and public spirited. Moreover, it should adjust and aim for enriching the image of each dimension by rebranding and launching the corporate culture “SRU Spirit” though a SRU Rebranding Process that contains “SRU Brand Positioning”, “SRU Brand Character” and “SRU Brand Identity”.

Keywords: image, brand, strategic management plan, Suratthani Rajabhat University
Introduction

The liberalization of education, rapid expansion of academies, and changes in the number of students due to the changing structure of the population affects institutions. The institutions must adjust their strategy development in various fields, whether curriculum, teaching, teacher’s quality, using technology in management services or educational services, increasing the amount of research that affects society and is recognized, and it must remain in their own unique way to build a reputation and the quality of institutions. Most universities require entering the competition which have the curriculums as a "product" that is diverse. It is a competition to create new courses to meet the needs of the market that has also increased considerably. Universities strive to create uniqueness and distinctiveness for their universities to differentiate. They attempt to build the expertise and reputation of the university to meet the needs of customers. In order to have more students to study in their institutions, they need to "create an image or brand" into the heart of the University as inevitable. The institutions have to have a strategy to build brand image, brand development, and to enhance the quality of the brand, and the development continues by using a variety of tools to add power and create a clear identity. To create an identity for the brand quality, as a result, the brand is fresh, and has brand revitalization, and contributes to raise the quality so that it can be made into a stable positioning for higher competition in the future.

Suratthani Rajabhat University is a higher education institution that has created the value of education for the local upper south of Thailand and Suratthani province for a long time. Suratthani Rajabhat University was the Suratthani Teacher College in 1973 and was upgraded to Suratthani Institute in 1992 and developed into Suratthani Rajabhat University in 2004 until the present. However, from the past to present Suratthani Rajabhat University has been trying to make a difference in teaching by focusing on the development of graduate practitioners with expertise in various fields. It has made an effort to integrate local knowledge and high levels of innovation in order to meet a demand both nationally and internationally, and increase the competitiveness of research, establish a center of art and culture, including empowerment to manage the cooperate network to develop academic research, as well as educational services and cultural activities of the university in society to be recognized in the ASEAN region.

For this reason, the researcher is interested in studying the current image of Suratthani Rajabhat University from the perspective of the target audience as stakeholders or those affiliated with the university in order to understand the situation and ways to maintain a good image, including planning for developing the Suratthani Rajabhat University branding, to prepare the university to be ready to face the new challenges of Higher Education Thailand in the ASEAN community. This is by analyzing information about Suratthani Rajabhat University; history, organization structure, philosophy, vision, mission, the core values of the organization, 4 year plan (2012-2015), policy, strategic plan following the 5 years (2012-2015) strategic development plan of Suratthani Rajabhat University including the concept of brand analysis and related research.
Research Objective

The objectives of the research on branding of Suratthani Rajabhat University are as follows:

1. To study the current image of Suratthani Rajabhat University with regard to the characters in the view of individuals within and outside the organization.

2. To develop a strategic plan to manage brand of Suratthani Rajabhat University through the study of the strategic brand management by type of institutions.

Research Methodology

The population and sample used in this study is the population who live in Suratthani province, about 465,529 people (Suratthani Community Development Provincial Office, 2013) by calculating the appropriate sample size using the formula of Yamane (Yamane, 1973), and set the level of confidence at 95% of the samples used in the study, which was approximately 400 people. The researcher used random sampling by selecting a Purposive Sampling and Simple Random Sampling until completion of the sampling units. The instrument used in this study was a questionnaire which consists of two parts: the basic information of the respondents and the information about the characters of the University and students at Suratthani Rajabhat University. The data was collected by questionnaires, using 5 point rating scales (Ketsingh, 2000). In addition, to collect data about the current brand of Suratthani Rajabhat University, the researchers used a semi-structured interview by conducting in-depth interviews with a sample of stakeholders who are associated with Suratthani Rajabhat University, and included a documentary research analysis from various sources. The statistics used through SPSS are frequency, percentage, mean, and standard deviation.

Results

The results of this study found that

1. The current image of Suratthani Rajabhat University

1.1 Background information of the respondents indicated that the majority of respondents were female, with ages between 20-30 years old, having an undergrad degree, income between 20,001 - 30,000 baht, and being a government officer / state enterprise officer. The respondents are mainly associated with the university through a personnel officer.

1.2 Information about the characters of the university and students at Suratthani Rajabhat University found that the eight characteristics of this university were rated at a high level. The distinctive characters of the University in the opinion of the majority is being the institution which has the support of educational facilities, while the less distinctive characters of the University is that the course is always up to date. When compared with other universities, the eight characters of Suratthani Rajabhat University were moderate. The distinctive character of the University in the opinion of the majority of students is a good environment, while a minimal distinctive character is a collaborative network for education.
However, the information about the characteristics of students at Suratthani Rajabhat University found that the students have ten different characters at a high level. The distinctive character of the students at Suratthani Rajabhat University in the opinion of the respondents are mainly two issues which are those that are happy and in a good environment, and students with the skills of statistical analysis, communications and Information Technology, while a minimal distinctive character: the students who support community and cultural. When compared with other universities, the students at Suratthani Rajabhat University have ten characters at moderate level. The distinctive character of Suratthani Rajabhat University in the majority of respondents’ opinions is the students who are happy and in a good environment. While a minimal distinctive character is the students have been recognized nationally and internationally.

1.3 Information about the current image of Suratthani Rajabhat University found that the SRU Brand Character in the view of the international community have a characteristic of an old woman, unfashionable, with a stick for beating with, using brand name products, living in a big house with a high fence, a dog in the house barking fiercely, never trying hard to finish things’. It can be interpreted in terms of marketing that the Suratthani community thinks that Suratthani Rajabhat University has the characteristics of an old, outdated university, with a high performance in teaching, wealthy, easy going in spending money, can be difficult to reach, including students who have an impatient personality, and do not know how to do the work, or lack discipline in working.

2. Development of a strategic plan to manage image of Suratthani Rajabhat University

2.1 The main idea in creating the identity and the unity of public and private higher education institutions. In summary, the main idea is that public universities have focused on being creators of wisdom, to produce graduates with morals, to be creative, and support the community. However private education institutions have the distinguished key idea in being a leader in the field of science.

2.2 Strategy Plan for Management Reputation of Suratthani Rajabhat University

The Strategic SRU Brand Management Plan of Suratthani Rajabhat University must be consistent with the Strategic Plan, "5 Builds, 3 Developments" which consist of building people, building graduates, building excellence, building a good management system, building the capacity for ASEAN, and developing a better environment, developing local and universal wisdom, and developing the university internationally. The detail of each plan is as follows:

2.2.1 The strategic management plan of “image of staff” which is consistent with the strategic plan of “building people” is to strengthen support for all staff at the university to become a great power that will propel the organization creatively and sustainably.

2.2.2 The strategic management plan of “image of graduates” which is consistent with the strategic plan of “building graduates” is to measure the actual quality of the university. It focuses on the attributes of graduates, to produce graduates that are appropriate for a multicultural society, have a broad knowledge of various science disciplines in order to analyze and solve problems at a good level, have appropriate
work skills, have a good attitude, and have characteristics of lifelong learning, especially for independent-learning.

2.2.3 The strategic management plan of “image of excellence” is consistent with the strategic plan of “building excellence”. It focuses on the core missions of the University, to enhance the quality of research in curriculum development, academic services, and preservation of art and culture.

2.2.4 The strategic management plan of “image of a good governance” is consistent with the strategic plan of “building a good management system”. It focuses on having a flexible management system, fast, financial stability, good governance, open to being examined, and a warm home to live in for great and talented people.

2.2.5 The strategic management plan of “image of looking towards ASEAN” is consistent with the strategic plan of “building the capacity for ASEAN”. It focuses on building the capacity to prepare in the competition in the ASEAN community, and increase their ability to adapt for future changes in order to raise the quality of work to international standards.

2.2.6 The strategic management plan of “image of environment” is consistent with the strategic plan of “developing a better environment”. It focuses on developing a good atmosphere, a good learning environment, especially for staff, students and guests to feel happy and inspired to learn by themselves.

2.2.7 The strategic management plan of “image of developing local” is consistent with the strategic plan of “developing local and universal wisdom”. It focuses on the development of the University which will be significant for locals in terms of doing research to solve common problems, creation of new knowledge for local integration and universal wisdom, and a support of the teaching curriculum of the university in order to produce graduates who love local sustainable social development.

2.2.8 The strategic management plan of “image of the university internationally” is consistent with the strategic plan of “developing the university internationally”. It focuses on the development of the environment, the standard global infrastructure which the University emphasizes in the definition of the region (Asian) in order to prepare the University to move to a universally agreed, improvement in the quality of universities nationally and to be accepted internationally.

Discussion

The findings can be discussed in the following issues:

1. Studying the current image of Suratthani Rajabhat University
The results showed that the characteristics of the university and students of Suratthani Rajabhat University are important elements that represent the overall image of SRU brand. When considering the characteristics of the University and students of Suratthani Rajabhat University, it can be seen that the image is not only a matter of fact but it is also about recognizing that humans have feelings with facts mixed in with it. In addition, the perception of the image of the University when comparing the University to such a person, showed an awareness of the community in Suratthani
province about the image of Suratthani Rajabhat University, which is related to perceptual fixation, expectations and past experience.

2. Developing a strategic plan to manage the brand of Suratthani Rajabhat University
The studying of the main concepts of creating identity and unity of public and private higher education institutions can conclude that private universities have a strong focus on the core concepts as a source of intelligence, learning resources, and to produce graduates with morals in order to be creative and support the community. However private universities have key concepts in being leaders in the field of science based on their being distinguished. It shows that to define the core concept of universities has different goals or purposes, and focuses on the excellence of identity of the organization. Therefore, The Strategic SRU Brand Management Plan of Suratthani Rajabhat University must be consistent with the Strategic Plan, "5 Builds, 3 Developments" which consists of building people, building graduates, building excellence, building a good management system, building the capacity for ASEAN, and developing a better environment, developing local and universal wisdom, and developing the university internationally by adjusting the 8 strategic plans to focus on the Reputation Management of image of graduates, image of excellence, image of a good governance, image of looking towards ASEAN, image of environment, image of developing locally, and image of the university internationally.

Conclusion

The Strategic SRU Brand Management Plan of Suratthani Rajabhat University must be consistent with the Strategic Plan, "5 Builds, 3 Developments" of the University through the process of creating a new image of Suratthani Rajabhat University which consists of determining the image of the position or SRU Brand Positioning, SRU Brand Character, and SRU Brand Identity.

Research utilization

These findings can be utilized as a concrete policy of Suratthani Rajabhat University by applying the approach in developing the strategic management plan to manage the SRU brand.
References


Microblogging and Life Changes: 
An Ethnographic and Statistical Analysis of Young Adults

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Marsha Berry, Royal Melbourne Institute of Technology, Australia
Vance L. Martin, University of Melbourne, Australia

Abstract
Microblogging has revolutionized people's interaction on the web. This paper investigates the changes in the microblogging practices of young adults after they have experienced life changing events associated with studying and working overseas. To test for the presence of significant changes in microblogging behaviour the empirical analysis focusses on young Chinese adults who have moved to Australia to study and/or work. The data consists of a three-tier approach, with the first tier being based on questionnaires; the second tier consists of formal in-depth interviews; while the third tier involves an ethnographic analysis of online and offline participant behaviour as well as information collected from two focus groups.

The behavioural changes of the participants are analysed using a range of statistical models which take into account microblogging practices relating to social media platform choices, behavioural strategies and frequency. Formally this involves using panel ordered probit models to identify potential significant changes in social media practices. In specifying the empirical models, key demographic attributes characterizing the participants are also incorporated into the analysis, including gender, age, location, duration, education, enrolment status and work status. The empirical results reveal evidence of significant changes in key social media practices of Chinese young adults in moving from China to Australia.

Keywords: social media, study overseas, work overseas, three-tier approach.
Introduction

With the rapid development of information technology, people have become closely connected to the Internet, with many people linking their real lives and online lives together. Young adults often update their daily lives including physical activities and mental activities such as their thoughts, their feelings and their comments on social events and social phenomena on their social media websites, suggesting that the two basic motivations of using social media are belonging and self-presentation.

Young adults studying or working in foreign countries strongly desire to become connected with their old and new communities and to present themselves by sharing information with their followers who may or may not be their real friends, but nonetheless share common interests or common friends (Seidman 2013). To a certain extent, social media represents a modern digital collection of the opinions of young adults, as it reflects and exhibits the young generation's views of life and the world in general, which are shaped by their own life experiences while at the same time simultaneously shaping their own lives.

When people reach a certain life stage, some expected and unexpected life changes do impact people's internet habits (Anderson & Tracey 2001). Whilst many researchers in various disciplines analyse how social media reflects and affects young adults' lives and opinions, very few researchers investigate the impact of life changes on the social media practices of young adults (Kwak et al. 2010; Williams, Terras & Warwick 2013). Indeed it is this area that the present paper plan to investigate by identifying the role that social media plays when young adults are confronted by life changing events or circumstances. The aim of this paper is to study the impact of life changes on young adults' microblogging practices, where the focus of the research participants is on Chinese young adults who are currently pursuing further study of a Master or a PhD, or who are currently working in Melbourne.

The Mobility of the Young Adults

In January 2014, the China Internet Network Information Centre issued the 33rd Report on Statistics of Chinese Internet Development (CNNIC 2014) which showed that by the end of December 2013 there were 618 million internet users in China, of which 45.5% were microblog users. Young people with ages between 20 and 29 years were the main group of Chinese netizens, corresponding to 31.2%. In the light of the 2012 Sina Weibo's User Development Report, up to 92% of Sina Weibo users were born after the 1980s (Baiduwenku 2012), which is commonly referred to as Generation Y, or as 八零后 (ba ling hou) in China.

With the globalization and social changes happening in China, more and more 八零后 (ba ling hou) are inspired to travel abroad to pursue further education or obtain foreign work experiences (Xiang & Shen 2009; Zweig, Changgui & Rosen 2004). In 2014, approximately 694,400 mainland Chinese students were studying abroad and the top three destination countries were the United States, Japan and Australia (UNESCO Institute for Statistics 2014). The vast majority of international students remained interconnected globally through the use of email, VOIP (i.e. Skype) and social networking sites such as Facebook and Weibo (Herold & Marolt 2011).
International students from China are of critical importance to the Australian higher education sector, with nearly 87,497 students currently studying in Australian universities, TAFEs, and language schools (UNESCO Institute for Statistics 2014). Indeed, China is currently the largest exporter of international students. There is a number of push and pull factors explaining the large number of mainland Chinese pursuing their studies overseas (Solimano 2008). From the push perspective, increases in household incomes of Chinese enable more families' children to experience overseas education. In fact, international education is now a dominant trend in Chinese society. Many Chinese parents view overseas education as advantageous for exposure to foreign languages and cultures as well as access to their perceived higher education infrastructure and experience. Chinese parents feel that these possibilities also offer their children advantages in future competition for employment (Yang 2007). Moreover, changes in government policies have resulted in more positive attitudes towards supporting international education. In the case of the pull factors, information on host countries' tuition fees, living expenses and living environment (i.e., whether the host country has a natural disaster or not; or whether the safety issue is serious in the host country) and the state of international relations between the host country and the Chinese government, have a significant influence on the decisions of parents concerning the education choices for their children. In making these choices, parents also take into consideration of places where their friends and relatives recommend studying overseas. In some cases even the social links of parents to a foreign country is a key factor.

The mobility of young Chinese adults has led to their parents using social media as well. With many Chinese parents creating their own microblogging and Wechat accounts after their children have travelled overseas for the simple reason that they want to know their own child's updates. Given the increased numbers of Chinese young adults travelling overseas, this demonstrates that just like "earth on the move" (Cresswell 2011), the worldwide trend of studying and working abroad is affecting not only the lives of young adults and their microblogging practices, but is also affecting their friends and relatives' social media practices.

**Literature Review**

In the literatures on microblogging and life changes many researchers tend to focus on the role of the Internet on first year college students' social and academic transition to their college lives. However, less research is undertaken to shed light on the role of social media in the transitional life of graduate students towards further education and employment overseas and how life changes may influence their microblogging practices.

Recently, Leung (2006) has found that, "stressful life events are significantly associated with the consumption of the Internet for mood management (such as entertainment and information seeking) and social compensation (such as recognition gaining and relationship maintenance) motives"(p.1). More recently, Li et al. (2010) have analysed the relation between stressful life events and problematic Internet use amongst adolescent and college students. As microblogging is a web-based service, regardless of whether life events are stressful or positive, there are potential connections between life events and microblogging practices. Identifying the strength
of these connections and the nature of these connections represents an important part of this paper.

De Choudhury, Counts and Horvitz (2013) have explored the impact of a major life event caused by childbirth on new mothers' moods and behaviour. This work is of particular use to the present study as these authors examined the impact of childbirth and postnatal course on the twitter posts of new mothers. Their results show that, "approximately 15% of the new mothers show significant change compared to other mothers and to a random set of Twitter users" (p.1), demonstrating that after people experience a life event, their microblogging practices change as well to a certain extent along with people's life courses. Contrary to the quantitative research methods of these authors, an ethnographic design combined with statistical methods are applied to analysing young Chinese adults, with the focus on the changes of people's microblogging practices after experiencing life changes.

Methodology

Currently the mobility of Internet and multi accesses to the Internet via different vices enable young people within one ethnographic group to move across multiple locations. (Coleman 2010; Garcia et al. 2009; Horst, H, Hjorth & Tacchi 2012; Marcus 1995). Postill and Pink have suggested how ethnographers should be able to understand social media ethnography by understanding the concept of daily routine, movement, and sociality in relation to the nature of the internet as an ethnographic site (Postill et al. 2009; Postill & Pink 2012). But, as already observed, in social media ethnography participants no longer need to be physically located in one single research site (Madianou & Miller 2012). In this study the research participants are young Chinese adults who use social media, and who share at least one common life change which is the experience of moving from China to Australia. They do not have to be physically located in one field site, but can be located over multiple sites.

To identify the impact of life changes on social media practices a three-tier approach is applied in the present paper. The first tier consists of using questionnaires to identify important demographic characteristics underlying the social media behaviour of young adults who have moved from China to Australia for either study or for work. Seven main characteristics are identified consisting of:

1. Gender
2. Age
3. Location
4. Duration
5. Education
6. Enrolment status
7. Work status

This strategy has the advantage that it would be possible to "customize" the questions at the format interviews conducted in the second tier of the analysis described immediately below, thereby revealing a deeper insight into the life changes of young adults. This also has the advantage of saving time for the in-depth questions conducted in the next stage of the analysis. The number of effective questionnaires collected is 186.
The second tier involves conducting semi-structured in-depth interviews of the participants to identify how their social media behaviour has changed. Four sets of questions are adopted consisting of Ice-breaking questions, Social Media Experience questions, Life Changes after Coming to Australia, and questions relating to Reflections on the Life Changes and Personal Social Media Practices. There are 20 interview questions in total, however depending on the responses of the participants' questionnaires in the first tier of the research, not all questions are posed. Moreover, to extract vital information from the participants a number of ancillary questions are also used in some cases depending on the responses of the interviewees. The total number of ethnographic interviews conducted is 44, consisting of 35 semi-structured formal interviews and 9 informal interviews.

The third tier is based on tracking the social media behaviour of the participants both online and offline. Undertaking online observations needs much more patience to observe and to understand the participants who are remotely co-presented somewhere logged on his/her social media account. It is difficult to identify all of the participants' updates as a few of them would delete their posts soon after they had posted them. According to the Chinese young adults’ social media experiences, three popular social media platforms are identified as the online observation field. These are Sina Weibo, Wechat and Facebook (Herold & Marolt 2011; CNNIC, 2014). This part of the research also involves interacting with the participants online. The total period that participants are observed online and offline is 9 months, occurring from March to November in 2014. In the case of the platform Sina Weibo, in order to observe 21 participants' updates, a "special focus" group was created. For Wechat, 31 participants' accounts were observed, while on Facebook the number was 17. Finally, two focus groups study were also completed.

An important advantage of the proposed three tier approach adopted in the present paper is that it provides a way to triangulate the data. This provides a broad snapshot as well as a nuanced and chronological approach enabling the identification of the impact of life changes on social media before and after coming to Australia.

**Characteristics of Participants**

Of the 186 participants who completed the questionnaire in the first tier of the analysis, 94 are male and 92 are female participants. Table 1 provides a breakdown of their ages in terms of gender. The ages range between 20 and 41 years, which is a reflection that the study focuses on young adults. The age distribution is positively skewed with a modal age of 24 years.
Table 1: Range of ages of participants, classified in terms of gender.

<table>
<thead>
<tr>
<th>Age</th>
<th>Male</th>
<th>Female</th>
<th>Combined</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>1</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>21</td>
<td>7</td>
<td>10</td>
<td>17</td>
</tr>
<tr>
<td>22</td>
<td>10</td>
<td>9</td>
<td>19</td>
</tr>
<tr>
<td>23</td>
<td>9</td>
<td>14</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>28</td>
<td>28</td>
<td>56</td>
</tr>
<tr>
<td>25</td>
<td>17</td>
<td>16</td>
<td>33</td>
</tr>
<tr>
<td>26</td>
<td>5</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>27</td>
<td>6</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>28</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>29</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>30</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>31</td>
<td>2</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>34</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>37</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>40</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>41</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

The majority of the participants are located in Melbourne. There are only 12 participants living in other cities in Australia, with one in Sydney, two in Canberra, three in Wollongong and four in Adelaide. As some of the participants studied in other cities in Australia before moving to the city where they are living at the time the questionnaire and interviews are conducted, it was decided to ask the participants how long they lived in Australia rather than conditioning on a specific city. Table 2 shows that the majority of participants have lived in Australia for between 2 and 5 years since moving from China, with just over 70% of the participants having lived in Australia for more than 2 years.

Table 2: Duration (in years) of participants living in Australia since moving from China.

<table>
<thead>
<tr>
<th>Years</th>
<th>Number</th>
<th>Cumulative</th>
<th>Cumulative Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 1 year</td>
<td>17</td>
<td>17</td>
<td>9.14</td>
</tr>
<tr>
<td>Between 1 and 2 years</td>
<td>36</td>
<td>53</td>
<td>28.49</td>
</tr>
<tr>
<td>Between 2 and 5 years</td>
<td>80</td>
<td>133</td>
<td>71.51</td>
</tr>
<tr>
<td>Between 5 and 10 years</td>
<td>44</td>
<td>177</td>
<td>95.16</td>
</tr>
<tr>
<td>More than 10 years</td>
<td>9</td>
<td>186</td>
<td>100</td>
</tr>
</tbody>
</table>

The majority of the participants are studying either at the graduate level with 65.59% at the Masters level and 6.99% at the PhD level. The proportion of participants studying for a Bachelor’s degree is just under 20%. This finding is also consistent
with the age distribution of the 186 participants in the sample given in Table 1 where the modal age is 24 years, thereby corresponding to an age when students will most likely have already completed an undergraduate degree and are furthering their studies at a postgraduate level. Most of the participants studying are enrolled full-time. Only 10 out of the 186 participants are not studying at all. The majority of students are not working, with some working part-time and just a few full-time. Of the 10 participants not studying, 9 are working full-time and 1 is working part-time.

**Determinations of Social Media Behaviour**

This section uses statistical models to identify which of the seven demographic factors identified above in the Methodology section, are the main drivers of social media behaviour. In identifying these determinants, social media behaviour is defined in one of two ways: (1) The duration of time spent on social media; (2) The number of times social media is used.

Young Chinese adults use a range of social media platforms including Facebook, Twitter, Renren, Sina Weibo, and Wechat. Table 3 provides a breakdown of the duration (in years) that participants have been using social media when living in China and Australia. The majority of the participants have been using social media for at least 4 years. About a quarter of them have been using social media for between 2 and 4 years, while a small proportion (under 10 percent) are only relatively new (less than 2 years) to social media.

<table>
<thead>
<tr>
<th>Years</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>0&lt;1</td>
<td>4</td>
<td>2.15</td>
</tr>
<tr>
<td>1&lt;2</td>
<td>11</td>
<td>5.91</td>
</tr>
<tr>
<td>2&lt;3</td>
<td>22</td>
<td>11.83</td>
</tr>
<tr>
<td>3&lt;4</td>
<td>25</td>
<td>13.44</td>
</tr>
<tr>
<td>4 or more</td>
<td>124</td>
<td>66.67</td>
</tr>
</tbody>
</table>

Table 3: Duration of time (in years) spent on social media in China and Australia.

In order to understand the factors determining the duration of time spent by the participants on social media, an ordered probit model is specified and estimated using maximum likelihood methods based on the 5 categories listed in Table 3. The choice of an ordered probit model follows from the characteristics of the data which by construction are ordered discrete random variables and thus has the advantage of formally embedding the qualitative features of the data into the structure of the statistical model. To allow for heterogeneity amongst the participants in the time spent on social media the probabilities are expressed as a function of the 7 characteristic variables. The key driver is found to be Gender which is statistically significant at the 5% level. This factor is also shown to have a positive relationship with the duration of time spent on social media suggesting that female respondents appear on average to spend longer than males on social media. It is important however, to point out that from the formal interviews conducted in the second tier of the analysis, many respondents do not realise how much time they spend on social media. Some participants claim that they log on to social media several times a day, but may only
have a quick check of their friends' updates. If there are no more updates, they would immediately sign off.

The relative importance of Gender as one of the key statistical factors that affect social media practices is also consistent with many of the qualitative outcomes of the formal interviews. During the interviews many female participants are more excited than male participants talking about their social media behaviour and they are better at giving specific examples to explain what kind of posts they often post or they like to repost. Male participants, on the other hand, are easy to "forget" what they have posted. They seldom rely on the "expert" on social media especially concerns of dealing with a relationship. Many female participants study posts of "relationship experts" or "star signs" very carefully and then learn to put this knowledge into their own relationship practices. Another finding is that it is harder to identify one's gender just by looking at his/her reposts as original posts are more likely to be identified as the way one is talking or interacting with others.

To test for changes in the number of times participants use social media per day on average via three types of devices, namely computers, tablets and smart phones, before and after moving to Australia, a panel ordered probit model with fixed effects is specified and estimated. The advantage of this modelling strategy in the present application is that it provides a way of combining information of data from alternative groups in terms of platforms (computer, smart or tablet), to extract more precise information on the relative importance of the factors that determine social media behaviour. The statistical results show that Age is an important factor in determining social media behaviour which is significant at the 10% level and nearly significant at the 5% level. The statistical results also show that there is an inverse relationship between times spent on social media and age, suggesting that social media is a relatively young person's activity with the number of times social media is used a day by a person which progressively decreases on average for older participants.

The statistical results concerning the determinants of the number of times that participants use social media also show that Location as regards cities that participants live in Australia, is also an important driver of social media activities. However, as noted already, as the majority of participants in the sample are from Melbourne it is difficult to assign too much weight to this result.

### Changes in Social Media Practices

Table 4 demonstrates the changes in the percentage of five social media activities allocated on average per week, before and after coming to Australia. Five activities are considered: Original Post, Repost, Like, Comments and Mention (@). The major change in activity since coming to Australia is the reduction in the percentage of time allocated to Original Post, where the sample mean has fallen from 20.53 to 15.96. Upon further inspection of the statistics in Table 4 shows that there has been a switch from Original Post to Repost and Like since coming to Australia. However, performing a difference of means test on these two activities does not reveal any significant statistical changes. This result can be interpreted that the switch from Original Post to other types of social media practices is evenly spread thereby not showing up as a significant change in any one activity. Besides, many of the participants claimed that it is harder to post something original than repost their
followed accounts' posts. If they want to post some personal thoughts on Sina Weibo, they have to think about the potential readers and they have to make their language more condensed because of the 140 word limitation of microblog.

<table>
<thead>
<tr>
<th>Activities</th>
<th>Before</th>
<th>After</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>Mean</td>
</tr>
<tr>
<td>Original Post</td>
<td>20.53</td>
<td>15.96</td>
</tr>
<tr>
<td>Repost</td>
<td>20.94</td>
<td>21.98</td>
</tr>
<tr>
<td>Like</td>
<td>29.82</td>
<td>34.32</td>
</tr>
<tr>
<td>Comment</td>
<td>20.93</td>
<td>20.18</td>
</tr>
<tr>
<td>Mention (@)</td>
<td>7.78</td>
<td>7.71</td>
</tr>
</tbody>
</table>

Table 4: Statistics on the percentage of social media practices on average per week allocated to alternative activities before and after coming to Australia. (As 9 of the 186 participants did not use social media in China before coming to Australia, the sample size is reduced to N=177.)

Many participants claim they constantly change the platforms they are using. Before coming to Australia, many would spend time on Sina Weibo, but after coming to Australia they started using Wechat, and gradually “forget” Weibo. One of the two main reasons for this change in behaviour is that their friends may move from one platform to another platform, so they would follow their friends and move the whole group of friends to a new platform and continue their social media communication with a new experience. The other reason is that as they moved from China to Australia, they would try to integrate into the new community. They would adopt the platforms that are more often used by the people living in the local area, such as Wechat, which are widely used by the Chinese community in Australia. Some participants claimed that they created their Facebook accounts after they came to Australia, but then they found that they were not quite used to the features of Facebook. Somewhat more importantly, if most of their friends were at Wechat or Sina Weibo, they would eventually leave Facebook and return to the platforms where they were more comfortable with.

Another reason for changing platforms comes from a relationship point of view (Gershon 2011). Here is a story shared by a participant in an interview: “We started dating in spring time on Facebook, but we broke up in winter on Twitter…then I deleted my Twitter account.”

This participant chose to use Facebook to get to know more friends since coming to Australia. Later on he got to meet a girl on Facebook and started dating, but when he decided that he wanted to end this relationship, he chose another platform, which in this case was, Twitter, for breaking up. As he said: “When you break up on Twitter, it becomes so simple, just drop her a line, ‘Let’s break up’ and then it is done.”

Young adults use different platforms for their own different purposes. They choose platforms according to the platforms special features as well as according to their
feelings and observations on these platforms, as another interviewee mentioned in the interview:

“Facebook feels friendlier to me compared with Twitter. On FB, I can see people’s profile and albums, while on Twitter, is a little bit cold, people just post 140 characters, with more abbreviations and less concerns.”

As the old saying goes, “Birds of a feather flock together”, which implies that the people who they follow on social media partly explains who they are to a certain extent. With the life changes from moving overseas, young adults start to live under new circumstances and meet new people. Also over time young adults gradually build up their value system which, in turn, has an impact on the way they interact with social media. Here is one of the interviewee’s narratives:

“Before, I only follow hot girls and my friends on the social media, now, I prefer to follow professionals…it is time for me to think about my career and my future.”

Many participants experienced a similar situation, as they progressed in their studies or their work they started to follow professionals or some official accounts to extend their social network as well as to obtain more information from these accounts.

“Before I came to Melbourne I was majoring in linguistics, now I have started studying accounting. I need to learn more about accounting even outside the classes since I don’t have much background in accounting...Follow these people who are specialized in accounting also gives me a view of what kind of work can people do after graduating from accounting.”

Among the 21 participants, the most number of accounts followed is 1075, while the least is 77. The participant with the greatest number of followers has 799 followers, while with the one who has the least followers has 67 followers. Some participants have more followers than the accounts he/she follows. The one who follows less doesn't mean he/she has less followers. Some of the participants when they started using a platform tried to follow as many people as they could with the hope that people whom they followed would follow them back, with the sole aim of making their accounts look even more popular. As participants moved to Australia, even before their arrival they started to follow more accounts about local Australian information, such as public transportation, shopping, Australian culture, local cuisine etc. As they eventually settled down, people would select and keep a few accounts which they viewed as being more trustful and helpful.

Conclusion

The microblogging practices of young adults could change after experiencing life changing events from moving overseas to study or to work. This paper has provided an investigation into changes in the microblogging practices of young Chinese adults moving to Australia. A three tier approach was used consisting of the development of statistical models, undertaking in-depth ethnographic interviews and observing people’s social media behaviour both online and offline. The statistical analysis identified important demographic factors underling social media behaviour as well as changes in young adults’ social media practices after coming to Australia. The ethnographic analysis from the interviews and participant online and offline observations explained how these changes to social media behaviour occurred, with
respect to who to follow, which social media platforms to use in different situations, as well as a selection of content when making original posts and reposts.

It is vital for Chinese and Australian governments, educational institutions and businesses in general, to understand the experiences of Chinese young adults in Australia. It is also vital to understand the role that social media plays when these young adults are working and studying overseas, especially when they are experiencing a range of life changes due to different living circumstances, different cultural backgrounds and different social contexts. The findings of this study are of great value in helping educational institutions as well as governments understand both the online and offline behaviour of young adults who are living overseas, and how to improve their wellbeing. A further innovation of this research is that it provides a new methodological framework that combines ethnographic and statistical analysis of qualitative data obtained from questionnaire results.
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Communication for Maintaining Ethnic Identity of the Siamese-Malaysian Community in Malaysia

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Abstract
This article explains that in the changing context of society the Siamese-Malaysian community can maintain their efficient community among the multi-cultural races. They have cultivated and built the awareness of historical context in order to construct the collective meaning of their ethnicity. They conserve cultural context that is the meaning and value of their national origin. The Siamese-Malaysian community employs a relational context, which is the strong involvement, of social relations with relatives and there is a communication context that promotes the community development with efficiency. According to the basic concept identity has several dimensions and they are dynamically changing with the situation and environmental context. The Siamese-Malaysian community reflects their identity based on race, nationalism and nation state in multiple-facets. This process depends on cultivating traditional media and the facilitation of the characteristics to relate and integrate new media that have the role of continuing to maintain the Thai identity in the Malayu land reflecting the civilization under globalization currents. Also, when using communication as an indicator, it reflects that Siamese-Malaysian identity is as citizens of Malaysia in economic and political dimensions, while their race identity is in religious and cultural dimensions. Therefore, it is because a multicultural society is not only accepting of the cultural differences but also it depends on adding a social space for ethic groups. It can display a variety of their identities more smoothly and intricate separately. Siamese-Malaysian communities can coexist with the various ethnic groups in Malaysia with reconciliation.

Keywords: Communication, Identity, Ethnic, Culture, the Siamese-Malaysian, Malaysia
Introduction

Thailand lost territory of the four states Kedah, Kelantan, Terengganu and Perlis to the British, in the reign of King Rama V. After this date the British granted independence to the Federation of Malaya which was officially backed in the year 1957. Therefore, it seems that Thailand did not only lose the land, but also lost the people who continue to live in such a state, which was transferred to the land as well. These people are called “People on land”, and who are under the administration of Malaya or Federation of Malaysia today.

Even today, Thai people in Malaysia, are defined in law as Malaysians and are called Siamese-Malaysian (Seam or Siam) but the existence of Siamese in Malaysia is considered a minority in Malaysia. In such cases, generally the culture of minorities may be absorbed into the other cultures with a loss of self-identity. On the other hand, Siamese-Malaysian in Malaysia manages to continue to maintain the identity of Thai culture existing prominently within the surroundings and context of another culture. Siamese-Malaysian in Malaysia have proved that although time has passed over the last 100 years Thai culture still remains among the differences in cultural diversity. It can inherit the values of humanity and dignity of the community, and can be very proud of them. It is interesting to study the reasons that Siamese-Malaysian in Malaysia who are regarded as only a minority community are able to show and retain their ethnic and cultural identities in another country.

Research Objectives

1. To study the pattern of communication in order to preserve the cultural identity of Siamese-Malaysian communities in Kedah state, Malaysia

2. To study the potential and role of personal media in the community in preserving the cultural identity of Siamese-Malaysian communities in the state of Kedah in Malaysia

3. To analyze the status and role of the ritual media in creating the pride of Siamese-Malaysian communities in the state of Kedah, Malaysia, as well as factors that affect the existence and changes of the status for the ritual media

Scope of Research

The scope of geographic area is a Siamese-Malaysian community who live in Plairamai (Titiakia) and Mai Son (Paya Mak Insun) villages, Pendang district, in the state of Kedah (Saiburi), Malaysia.

The scope of demographics is formal and informal leaders of the Siamese-Malaysian community in Plairamai and Mai Son villages. They work on the cultural activities which have been recognized and respected by the community of 14 people. There are 30 Siamese-Malaysians who participate in the cultural activities.

Research Methodology

This research is qualitative research using an in-depth interview technique. It can be
separated into two groups of interview respondents which are the 14 formal and informal leaders of Siamese-Malaysian community in cultural activities, and 30 Siamese-Malaysians. The observation technique was also used in participant observation, and analysis of relevant documents (Documentary Research).

Results

In the context of social transformation, Siamese-Malaysian communities can exist as potential among another culture through four contexts which are: (1) to cultivate and generate awareness about the historical context; the members of the community thinking with regards to race and awareness in the community, (2) to jointly develop and maintain cultural context as costs that are meaningful and valuable as the progenitor of the race, (3) based on the relationship context to interact face to face, and with the social relations of kindred as a strong network, (4) and the context of communication which is a powerful tool to develop efficiency through a form of communication to preserve the cultural identity of the Siamese-Malaysian communities. The three communication patterns are (1) a communication for learning and cultural transmission which communicates through a personal media, folk media, mass media and communication networks, (2) a communication which creates the participation of the community though the public areas and specific medias, (3) and a communication to enhance the prestige of the community identity through ethnical culture, and communication media. The roles of these two media are: (1) the role of the personal media in the community that has potential as a tool for community empowerment, (2) the role of ritual media that reflects the independence of culture in the community in creating “Spirit Strengthening.” which assists the community to survive with dignity, and identity as the following explains:

1. The pattern of communication for maintaining cultural identity of the community comprises of the communication for studying and transferring culture; it is face to face communication that is transferred by personal media, traditional media, mass media and communication networks. Next, the communication for promoting the participation of community; it is the style of knocking on the door and meeting and consulting together for ensuring the community’s participation. That is the way of two-way flow and horizontal communication patterns. They communicate by passing public areas and specialized media and the last is the communication for enhancing identity and prestige of the community: it is the verbal and non-verbal communication which is communicated by passing on the culture of an ethnic group and many kinds of media.

2. “Communication Competence” and the role of community leader used “Strategic Communication”, i.e. (1) communication strategy for informing information, (2) communication strategy for management, (3) communication strategy for brainstorming, (4) communication strategy for promoting participation, (5) communication strategy for faith establishment, (6) communication strategy for negotiation. The research found 3 emphatic “Tactic Communication Skills” of a community leader, i.e. (1) consulting skill, (2) convincing skill and (3) management skill. Moreover there are several roles of community leader, i.e. (1) educator, (2) counselor, (3) management planner, (4) conflict manager, (5) coordinator and (6) grooming new-generation leaders.
3. The community still keeps ordination ceremonies and paying respect to deceased ancestors’ ceremony or Bun Duan Sib festival, which has serious rituals. In addition, the research found that traditional media like the ordination ceremony has influence: first, at the individual level, the ritual helped activate values and educational transferring. Secondly, at the relative level, the ritual added spiritual value, keeping and reinforcing the monkhood institution. Lastly, in the community level the ritual creates the relations and cultural experience of the ethnic group and creates the harmony of the community. Regarding the functions of the ritual, Bun Duan Sib festival, at the individual level, the ritual kept the beginning, inherited the spiritual belief and reflected the imagination. Second, at the relative level, the ritual helped relate between groups and is an enjoyable area among relatives. Lastly, at community level, the ritual had an effect on transferring the community wisdom, community empowerment, making the memories together and consolidating the collective memory and enhancing a community’s identity. A study regarding factors, which influenced the survival of the ritual, identified beliefs, community leaders, lineage systems, the government’s policy and the influence of mass media while factors that influenced the changing of the ritual are communication development and formal education.

Conclusion

The research of Communication for Maintaining Ethnic Identity of the Siamese-Malaysian Community in Malaysia is a qualitative research study, which focuses on communication patterns in order to preserve the cultural identity of Siamese-Malaysian communities in Kedah state, Malaysia, potential and the role of the personal media in the community, including the status and role of rituals media to strengthen community identity, the dignity of Siamese-Malaysian community in the state of Kedah in Malaysia, as well as factors that affect the existence and the status of the communication strategy.

In the study the researcher has found that the interesting issue is that "The potential for the existence of Siamese-Malaysian communities in Malaysia" requires the four contexts: historical context, cultural context, relationship context, and communication context, including the findings of the "Patterns of communication to maintain the cultural identity of Siamese-Malaysian communities in Malaysia". It also includes the findings on "Personal media’s potential and role to preserve cultural identity and strengthen identity, and dignity of the community", and "rituals media’s status and role to strengthen identity, and dignity of the community"

The future study will focus on the identity process / production of how Siamese-Malaysian communities were shaped. As a researcher, I believe in the power and role of communication. Therefore, I am interested in the building of identity process and “How did communication take part in the creation of identity?, What are interactions of Siamese-Malaysian communities in each area in terms of a pattern of communication among and between ethnic groups in the different contexts or situations?, How Siamese-Malaysian communities express their varieties of ethnic identities?”. The results from the interaction of communication and culture in groups and with other ethnic groups leading to the Siamese-Malaysian community knowing about the meaning and value of identities in different characteristics can be used to analyses the dynamics construction of ethnic identity of Siamese-Malaysian in the
context of Malaysia.
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Village Voiced, Village Empowered
(A Case Study of the Citizen Journalism Practice Using New Media as a Medium of Empowering the Villagers at Banyumas Regency in 2012-2013)

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Abstract
Village is basis of the poor in Indonesia. This condition has placed Village as the main target of the poverty-eradicating program. Unfortunately, the development program that has been implemented in Village is ineffective. So far, Village is viewed more as passive object with limited authority to manage itself independently. The condition above encourages a group of community at Banyumas Regency to initiate a movement called Gerakan Desa Membangun (Village-to-Develop Movement). By the utilization of Information and Communication Technology, the Movement encourages Village to develop various kinds of the internet-based media. One of the new media developed is Village Portal (Village Website). This portal gives room to inform any potentials and activities of the Village through cyber world. It is here that the Village practices Citizen Journalism. This study was a case study to reveal how new media, as new medium in the Citizen Journalism practice, become powerful weapon to reinforce the Village’s representation in the discourse competition at the public sphere. The ultimate result is the increasing bargain position of the Village before various stakeholders. The finding showed that the democratization of information and communication media becomes the key factor in establishing an empowered community. By taking hold of such media, they are able to control the information. With this power, they become a community with high bargain power before the stakeholders.

Key words: citizen journalism, empowerment, new media, rural development
Introduction

The majority of Indonesian territory is occupied by Villages. By the end of 2012, there are at least 76,800 Villages\(^2\) in the country and also majority of poor people in Indonesia live in the villages. From the data of the Statistical Center Bureau/BPS released from 2 January 2013\(^3\) up to September 2013, total of poor population living in the villages reaches 18.08 million people. This is the condition that makes the villages become the main target of development programs, especially those programs of eradicating poverty. Developing the villages is identical with the effort of dealing with a half of problems of poverty in Indonesia\(^4\). However, the development programs as implemented in the villages have so far been considered ineffective in coping with the poverty. Villages are positioned more as passive objects without sufficient competency to manage themselves.

This condition promotes a group of people at Banyumas Regency to initiate a movement called “Village-to-Develop”/Gerakan Desa Membangun program. This movement has been commenced at the end of 2011. It starts at Desa Melung, Kecamatan Kedung Banteng, Banyumas Regency of Central Java Province, and then it spread to the whole region of Banyumas and even to other regions. This movement emerges because the villagers are aware of their potentials to become an independent entity. So far, the village is always considered as inferior by many stakeholders, especially by the supra-village government. The village only plays a role as the receiver of development programs without any authority to fully participate in the policy making. The term “Village-to-Develop” is used to be an anti-thesis against the term ‘Developing the Village’ which has been usually used. In this term “Village-to-Develop”, the village is positioned as the subject of development, not only as a passive object that must be helped or developed.

As a form of a ‘counter-attack’ against the mainstream of village development, this movement has a purpose of proving that village can hold the authority. The village networks in this movement commonly promote an awareness that they have to learn to be independent entities. Using the Information and Communication Technologies, the village networks as well as the advocating community\(^5\) develop any kinds of internet-based media. One of new media that is developed is Village Portal/website. Village Portal is a website indented for the villages in the GDM network. This portal gives medium for the village to inform any potentials and activities through cyber world. Additionally, the presence of the portal also encourages the Village to manage information. It is here that the village practices Citizen Journalism.

Citizen Journalism is a form of people activity to report any events around to the public. This people activity is identical with the work of a journalist. The great idea that creates this concept is the people’s dissatisfaction as a public against the work system of the mainstream media. The presence of the Citizen is a counter against the discourse developed by the mainstream media.

\(^2\)This number was taken from http://kodepos.nomor.net/kodepos.php?i=Desa-kodepos. The author was difficult to find the data about the exact number of villages from the Government’s official sites.

\(^3\)http://www.bps.go.id/bps_file/kemiskinan_02jan13.pdf

\(^4\)http://gerbangtani.files.wordpress.com/2010/10/urgensi-uu-perDesaan.pdf

\(^5\)In the Village-to-Develop Movement, in addition to Village, there are so many actors involved. The actors come from any levels of communities, ranging from the NGOs, academicians to the communities caring of the rural-based ICT development activities.
Such concern is also perceived by the village community. From the interviews with some Citizen Journalists, it was revealed that one of the motives that encourage them to actively learn journalist is to “fight against” the discourse developed by the mainstream media. According to the Citizen Journalists, the media tends to marginalize the Village. First, the media’s reports are always “Jakarta-centered.” This term refers to the opinion that the mass media just focus on the issues in Jakarta (The Capital City) and always related to the political aspects. Local issues have not been covered properly. Second, the reports of the mainstream media marginalize the presence of Village. The news coverage about Village only relates to the negative issues. Village will only be covered in the news when the media find such problems as poverty, crimes or disasters. Village is pictured as powerless community.

Both conditions encourage Village to learn journalism. In this process, the Village community learns how to voice. Doing so, they are under process to become powerful entity. This study explored how new media, as a new medium for the practice of Citizen Journalism, can become powerful weapon in reinforcing the Village representation in the discourse competition at the public area. The ending point is the improving bargain of Village before any stakeholders.

Framework of Study

This study was a case study of the practice of Citizen Journalism. The big question is how the Citizen Journalism practice can become a medium of empowering the people. To answer the question, it is necessary to firstly consider some concepts that constitute the prepositions in this study. First, empowerment as a paradigm in the Village development recently. The key point is on the establishment of social capital as a power in fulfilling the independence of Village. Second, the quick development of Citizen Journalism due to the presence of new media. These two concepts become the basis of elaboration to understand the role of the Citizen Journalism practice in empowering the community.

Empowerment as a New Spirit in Village Development

In the new paradigm, development is no longer determined by the ruling power (state). Empowerment becomes a major objective. Empowerment comes from the word power, which refers to at least two meanings, namely to give or authority to and to give ability to or enable. Empowerment can also be defined as a power redistribution to enable each party to be powerful or to have equal bargaining position.

Although the paradigm of empowerment is considered as an enlightenment in the development process, it is not free from criticisms. In the Indonesian context, Susetyawan (Suparjan and Suyatno, 2003: 103) argues that empowerment has become a marketable good. In dealing with any weaknesses of the empowerment concept, a new concept emerges that is called Independence/self-reliance. This formula is not an anti-thesis of empowerment, but it is a reconfirmation of people repositioning at the community level as the main actor. It is based upon an assumption that development is a process of personal development in accordance with each characteristic of the people life entity (Soetomo, 2012: 8). The self-reliance concept can be paralleled with the paradigm of people centered development. According to Korten (Eko, 2006: 63), this paradigm creates certain role in an individual not as an object, but as an actor who
determines the objectives/targets, control the resources and direct the process that influences his/her life.

**Role of Social Capital in the Empowerment of Villagers**

In the context of village development, development is more than just dealing with poverty. One of the strategic agendas that can be implemented in the sustainable development is building social capital (Eko, 2006: 79). Field (2006) argues about the importance of manifesting social capital in the development policies. Putnam (Field, 2006: 6) describes social capital as part of social organization, like belief, norms, and network, all of which can improve the people efficiency by facilitating certain coordinated actions. Field (2011) argues that the important point of social capital is how we establish relationship with others. Field highlights at least two factors, namely (1) network, and (2) trust. It is the establishment of this social capital that becomes the key point in this study, where the practice of Citizen Journalism is a process to strengthen the capital.

**New Media and Citizen Journalism**

The presence of New Media obscures the dichotomy between media and audience. The existence of website challenges the paradigm of traditional media by positioning the reader to be the writer at the same time (Bentley, 2008). New Media also brings new ways in collecting and reporting any information into the newsroom. The reader plays significant role in making exchange with the journalist.

Demystification of this journalism overthrows the screen between an audience and a producer and then changes the values and norms sewed to the ‘news’. This requires the need for new perception of the journalism itself (Fenton, 2010). One of the vivid implications of the paradigm change is the emerging citizen journalism. The great idea behind the presence of Citizen Journalism is that someone without formal education about journalism can use modern technology especially the internet to produce messages and fact check independently or in a sharing basis with others.

Bowman & Willis (2003 quoted by Jack) define Citizen Journalism as a condition where the people have active role in collecting, reporting, analyzing and distributing news and information. Jay Rosen (2006, in Bruns) formulates that Citizen Journalism is directed by those persons who are known as audiences, who now play important role in the journalism process. They have their access in creating and spreading any messages and do not depend on the technology that has been ‘controlled’ by the mainstream media.

**Citizen Journalism Practice as Media of Empowerment**

Up to the present, the definition of Citizen Journalism has not been definitively determined. Some experts argue that the term ‘journalism’ refers only to professional activity. This argument is surfaced because the journalism activity has values and ethics that are only understood by professional journalists. However, another argument exists as well. The main purpose of journalism is supplying information.

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6 In fact, Citizen Journalism has developed before new media emerge. But the development is limited and much depends on the mainstream media. Before new media emerge, the Citizen Journalism took a form of the participation of audiences in delivering information by means of the mainstream media. And in the era of new media, the audiences are highly flexible in choosing their own media channel. In this context, the audience concept also becomes relevant. The existence of new media reinforces the position previously called audience becoming then information producers.
needed by the people so that they can be independent and self-reliance (Bowman and Willis, 2003). While, the idea upon which the Citizen Journalism is produced is to diminish the monopoly of information and knowledge that has long been in the hand of the professionals. The main concept behind the Citizen Journalism is that the old media is not the center of knowledge, it is the audiences who collectively have more knowledge compared to a reporter (Glaser in Allan, 2010: 578).

In connection to the ability to “fight” against the monopoly of the mainstream media, the author relates the study of Citizen Journalism to that of Alternative Media. The study of alternative media emerges as a response to the concern about the study of mainstream media that is more elitist. One of the studies caring of the presence of alternative media is what Hamilton (2008) calls as critical media study. The key point of this study is questioning the ideological basis of mass media. As a consequence of this model is that mass media should be able to produce information varieties and interpretational framework being able to understand the people condition.

Unfortunately, the presence of mass media can no longer be expected to reinforce democracy. Many interests that make the mass media cannot give ideal service to the people. As proposed by Herman and Chomsky (1988, in Atton and Hamilton, 2008: 118), both view it from the political economic point of view, that the power of mass media have marginalized ordinary people, that it does not only prevent the people from accessing the production, but also marginalize ordinary people in their reports. This condition triggers the growth of alternative media that try to give room to the ordinary people to be able to become information producers. Additionally, alternative media can also improve the ability of ordinary people to have more accesses to any information relevant to their needs. According to Atton & Hamilton (2008: 77), the point of empowerment is the opportunity for the ‘ordinary people’ to tell their own stories without formal education or professional competency and also the status as the mainstream journalists. Furthermore, Clemencia Rodriguez (2001 in Atton & Hamilton, 2008: 122) argues that when people produce their own media, they can represent themselves and their communities more properly.

A study was carried out by Paschal Preston (2001 in Atton & Hamilton, 2008: 119-120) in connection to the concept of Information Community. The presence of communication technology is considered to give opportunity to any social movements to create more egalitarian community. In this context, media are not the main focus, it is democratization of media access to communicate that is more urgent, where access and participation are the key factors.

**Methods**

The object of this study was the Citizen Journalism activities among the villagers of Banyumas Regency of Central Java Province. The method chosen in this study was a ‘single case study’. The unique and contemporary phenomenon character enabled the case study to become a powerful method in answering the problem formulation.

The case study method gave opportunity to the author to collect data from any sources of evidence. And the used sources of evidence came from various techniques of data collection. First, the FGD (*Focus Group Discussion*) with the Citizen Journalists and the advocates. Second, observation of the information production process of the
Citizen Journalists. Third, interviews with the Citizen Journalists and advocating community. Fourth, a text study of the message contents uploaded in the Village website.

Data already obtained were analyzed using the explanation building technique by considering the context of the issues surfaced. This technique was able to give clear correlation between the evidence and proposition as presented at the onset of the study (Yin, 1989). Conclusion was made carefully to avoid fallacy.

Discussion

In the practice of Citizen Journalism, Village will pass through three steps, namely pre-production, production and post-production (See Figure 1). These steps are illustrated to run linear, but it is most possibly that they go through a circular way. First, pre-production step. This first step refers to the preparation process before someone becoming a journalist. However, it does not mean that this process will be running in a linear way, but it is circular and at the next step, the pre-production step will be more powerful in the establishment of the journalist characters and reinforcement of the issues made surface.

Second, Production Step. This stage refers to a process of preparing news. There are at least five steps performed by a journalist in this step. This step is not always running in a linear way. (1) Determining the news theme; (2) Determining the source person and data source that support the theme; (3) Determining the angle of news; (4) Organizing information into ordered news or writing; and (5) news publication. Third, Post-Production Step. The activities of Citizen Journalists do not stop at the process of uploading news into the Village Website. Another important thing is how to make the news accessible and responsible by many people. In this stage, the information mainstreaming strategy is performed.

![Figure 1 - Mechanisms of Citizen Journalism Practice](image)

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7 These steps are the result of analysis by the author upon closely observing the characters of Citizen Journalism as the community empowering media.
The three steps as mentioned above were the focus of this study, each of which containing a learning process. It is here that the process of empowerment become clear. The following is further elaboration about the empowerment mechanisms existing in the three steps.

1. **Becoming Citizen Journalist as Self-Education**

The first step taken by a Citizen Journalist is pre-production stage (see Figure 1). It is a moment when someone learns to be a journalist. Though it is called as pre-production, the process taking place in this stage can be endless with many repetitions for the reinforcement of the characters of a Citizen Journalist. In this stage there are some points learned by a Citizen Journalist that can only be taught by the journalist alone rather than by a facilitator or another person outside the Village community. Therefore, self-educating is the exact term to name this process.

*a. Writing Competency*

Writing is a basic competency that must be acquired by a journalist, particularly the online journalist who produces news in form of a written text. Writing is a result of organizing an idea used as a tool to deliver message. If the writing is poor, it is highly possible that the message will not be properly delivered.

Some Citizen Journalists commented that they gained personal benefit when they were competent in writing. First, by continuously sharpening their writing competency, self-confidence is getting increased. This self-confidence constitutes a form of self-educating to position themselves equal to the stakeholders and the supervillage parties. When the citizens are confident, Village is ready to appear at public as a powerful entity.

Second, they were proud and satisfied when their news were uploaded into the Village Website. With the writing competency, they could voice their concerns, moreover, if the uploaded news were responded by the readers. They felt their aspirations were respected. This condition encourages the Citizen Journalists to be more critical against any condition relating to the development of their village.

Third, with the writing competency, they felt that they have contributed something for the progress of Village. They believed that the presence of Village Website can bring the Village to a new social condition. One real example of this writing activity was the increasing visit to UMKM\(^8\) upon its products were reviewed in the Website.

*b. Mastery of Reporting Context*

A good journalist must understand where he/she is conducting news coverage. This competency becomes important weapon to produce accurate and contextual news. Therefore, a Citizen Journalist must master any condition relating to his/her Village. To master the condition, the Citizen Journalists are encouraged to acknowledge their own Village. If they do not understand the context, it is not impossible that when they are writing about something, their perspective will not be different with that as represented by the mainstream media. Well understanding of the context will enable

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\(^8\) Micro, Small and Middle Businesses
the Journalist to produce any information close to the reality, at least approaching to the Village’s need of how it should represented.

There are some matters closely relating to the reporting context, including, first, Village Problems. In this process, a Citizen Journalist must explore the area condition he/she is covering. Besides being a material for news writing, close understanding of any problems and issues taking place the coverage area will be good tool to make mapping. Mapping of problems will enable the Village to find the solutions.

Second, Village Potentials. Better understanding of the Village potentials by mapping various existing resources. A large number of Village potentials effectively identified and voiced become a power to change the image of Village to a powerful entity. Additionally, the process of understanding the Village potentials will also be a learning process to find the solutions for the existing problems.

Third, Policies relating to Village. Without good understanding, it is not impossible that Village will be a playful toy for the supra-village rulers. To understand the policies relating to the Village, the role of advocating community will be larger. However, the advocating parties cannot give evaluation whatsoever because of being outsider. It is Village itself that can determine whether the policies are right or wrong. The evaluation result will be good material for news reporting and recommendation.

c. Reinforcement of Local Identity
According to the comments of the Citizen Journalists, the Village Website is not only intended for the community outside the Village, but also for the local people. Since, it must be acknowledged that there are still many villagers ignorant of their own village. The Village Website encourages the people to know and introduce their Village to the public. Meaning that before “offering” their village to the public, the people must know more about their own village. It is here that the process of reinforcing Local Identity takes places. There are two forms of reinforcements here, representation (merely to make surface the existing identity) and reconstruction (building a new local identity).

2. Village Representation in the Products of Citizen Journalism

One of the elements as the indicator of a powerful community is that the members of the community can control their self-representation before the public. The community has power to determine how they want to be look like. So far, Village is marginalized in the media reporting. Meaning that Village has not yet obtained sufficient bargain power to become valid “source” for the media. Talking about Village is still dominated by the point of view of the supra-village government. Consequently, Village is represented improperly.

The presence of mainstream media that cannot be depended on by the Marginal Community encourages the development of Citizen Journalism. The previous review demonstrated that Citizen Journalism is present as form of dissatisfaction among the community members with the reporting of mainstream media. Therefore, it is important to present something different in the products of Citizen Journalism. As a form of representation control, Village is still figured in the picture as Village wants
to. In this study, there are four matters as key points to differentiate the picture with the products of professional journalists.

First, Objectiveness. In the context of journalism (mainstream), objectiveness is considered as the ethical key of a news product. However, in the context of alternative journalism, objectiveness is not relevant to the main objective of the alternative media. According to Chomsky (in Atton and Hamilton, 2008: 85), what is done by an alternative journalist is completing the story and then voice it. Second, Source. In the context of alternative journalism, the source used by the mainstream media tend to be elitist. Therefore, as alternative media, the sources used are taken more from the ordinary people.

Third, Representation. This relates to the second element, where the source used in the alternative media gives more rooms to the ordinary people to tell the story of their own, telling the story from their own perspectives. Even, it can be that the source of news is the journalist own self. Fourth, Credibility and Reliability. The important point in the alternative journalism practice is how different perspective is made surface, and how the relation between the audiences and producers can establish common meaning.

From the content analysis as performed, the author found various interesting tendencies. First, the news content tells more about the Village’s potential compared to the problems. It means that there is an optimistic aspect to be presented through this people’s media. Second, the issue of good governance dominates the discourse in the Village Website. This issue gains significant portion because it is considered as the main weapon to reach independency. Third, social aspect dominates the news reporting compared to other aspects such as culture, economic and politic. It is motivated by the spirit of Village independent from any interests.

Fourth, Field experience become the main source of news for the journalists. It means eyewitness report is very strong in the Citizen Journalism practice. Fifth, the news content of Village Website presents the perspectives of ‘ordinary people’ that differentiate it with the mainstream media. Sixth, the Villagers gain dominant place and tend to avoid any representation of the supra-village element. This indicates the power of Village as a community who want to exist. Seventh, though choosing the alternative journalism, it does not mean that the news contents are provocative. The Citizen Journalists in this movement try to be objective without prejudice to their advocacy function.

3. Increasing Village’s Bargaining Power through Network Development

The third stage passed by a Citizen Journalist is Post-Production. In this stage, a Citizen Journalist performs information mainstreaming that has been uploaded into the Village Website. The mainstreaming is important to attract the attentions of various stakeholders. The more the readers, the greater the effect upon the policy making it will produce. It is here that the function of advocacy is run by the Citizen Journalists.

In this Village-to-Develop movement, the presence of Village Website is supported by at least two parties. First, the Citizen Journalist who at the same time are the
operator of the portal. Second, external parties supporting the mainstreaming of issues already written in the website. In additional, these external parties also function to repeat the issues of Village to get more attention from many people.

One of the strategies effective enough for the information mainstreaming of Village is using social media, especially Facebook and twitter. Every Citizen Journalist or operator of the Website has their own account and Village’s account. So do the advocates. Almost all the GDM activists are active in the social media. One of the implications of a number of new social media used in the Village-to-Develop movement is that the issues in the Village start to attract the attention of the mainstream media, particularly the local media at Banyumas region. It has been ten times that the issues on the Rural TIK have posted into printed and electronic media. Moreover, the resulting implication of the information mainstreaming is the attention from the stakeholders.

What they have done and written through the portal and assistance of the bloggers has attracted many parties to take action. Then, this will open wider network. This network become additional energy for the Village to build itself. The Village position become more powerful before the stakeholders.

Back to the concept of empowerment, this condition indicates the important role the social networks have played as social resource for the Village development. The wider network owned by the Village, the larger energy to develop the region and the higher self-confidence of the people. Having many caring friends (read: network), the Village become a powerful community.

**Conclusion**

In the Citizen Journalism practice, the people are encouraged to produce information that is then processed into news. In the process of news production, the people participating as Citizen Journalists learn to be a powerful entity. There are at least 3 (three) steps passed by the Citizen Journalists, namely pre-production, production and post-production. In each step, the empowerment process is running.

In the pre-production step, the people conduct self-educating about some aspects. Taking the journalism logic, a journalist must have proper insight about his/her environment. In addition, the writing competency is also key factor in delivering any message effectively. In the writing process, the people learn to organize their thoughts so that they will be able to perceive the situation, issues and potentials more clearly. By this resource, any individual is ready to contribute to the Village development.

In the process of news production, a journalist is faced with many choices, particularly in connection to the framework and representation. Based upon the main objective of Citizen Journalism, the Citizen Journalists can be assessed from the outputs they have produced, where the Village is positioned as point of interest. It means that counter discourse as the spirit of Citizen Journalism is manifested properly. This choice reinforces the awareness of the Journalists of the huge power of the Village.

In the post-production step, the message does not only stop when it is uploaded into the Village Website. Even, it is spread to become the mainstream discourse. It is in
this process that the Village learns to build its network, a social capital very useful for the sustainability of Village. By the network, the Village is able to attract the attention of the stakeholders. It is expected that many parties will take side to the Village. It is at this point that the bargaining position of Village will increase. With a more strategic position before the stakeholders, the Village has larger power to voice its interest. Meaning, powerful Village.

Thus the mechanisms of the Citizen Journalism practices in empowering the people. This study indicates that the democratization of information and communication media becomes the key for establishing a powerful community. By mastering the media, they will be able to take control over the information. Not only accessing the information, but also producing the information. It means that they are able to control their representation at the public area. By this power, they become powerful community before the stakeholders, particularly the policy makers. Apart from any controversy about the Citizen Journalism concept, this study affirms the importance of the competency of marginal social group to manage information as advocacy tool.
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UU No 32 tahun 2004

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City’s Visual Communication Strategy in the Digital Context:  
A Case Study of Wuhan’s Image Videos  

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Abstract  
For the generation of cultural consumers addicted to screens, it is becoming customary to believe “if there is no video, it will be ignored”. On the other hand, with the development of digital technology built on the internet, electronic media recording methods increasingly rely on real scene videos, and the pattern of the video communication is largely changed. In this context, a city’s visual communication strategy should conform to the diverse media era with multi-platform networked media devices.  

We look at Wuhan’s image videos, especially the newest one: Wuhan, Different Every Day! By analyzing communication content, form, and components of the videos, we will seek innovative visual communication in respect to visual form, visual thinking, visual media, etc.  

Keywords: visual communication; image videos; digital context

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Introduction

The visual communication of city’s image is a kind of symbol phenomenon, a kind of social phenomenon, and also a kind of cultural phenomenon. Take the city's image video as an example, it passes the most representative and the best visual elements of city to the audience; Then builds up a public space connecting the city with the audience in a certain extent, and constructs the city’s image and position in the eyes of the audience; At the same time, it also a special cultural phenomenon which embodies the filmmakers’ “imagination” of a city.

The city's image video has a natural connection with the visual culture as a kind of visual image. It constitutes the system of the city's image with city’s slogan and logo. In recent years, with the highly development of digital technology, the internet transmission technology of videos is greatly increasing, the city's image video plays a more important role in the communication of the city’s image as a kind of short concise micro video. While taking the TV media (traditional TV, outdoor TV, in-car TV) as the main channel of communication, city's image videos are spreading out through the Wechat platform of mobile phone. The newest image video of Wuhan Wuhan, Different Every Day! appeared in the audience’s mobile phone screen just like this, diffusing between the fingers of wechat-holic and spreading out through the Wechat platform.

In addition to the newest one Wuhan, Different Every Day! in 2014 (also known as The Rise of a Great City), there are also The Phoenix Soaring Into The Sky in 2008, Great River Great Lake and Great Wuhan in 2011 and Love This City in 2013, which are widely spread in the Internet in recent years. In The Phoenix Soaring Into The Sky from the international perspective, a blonde girl led the audience to pursue the phoenix legend in Jingchu. Great River Great Lake and Great Wuhan designed a situation of Time Travel in the opening, a girl in the period of the Republic of China was taken back to the prosperous metropolis of 21st century by the sound of church bells, and then a primary school student, a tour guide, an ethnic minority girl, Chinese and foreign tourists were reading Libai’s poem one by one. Love This City is very individual, described respectively the life story about GuYin a tour guide, XiaoFeng a artist, Wang Li a Hanchu opera actor, MuWei an architect, ChenYang a radio host, and George a French chef, highlighted the relationship between people and the city. Wuhan, Different Every Day! stringed the history, reality and future of the city in a grand narrative way on one hand, passed the warm of the city in the image of the story on the other hand. These videos have their different tastes in visual commucation, but also showed some noteworthy common tendency.

Transmitting the Best Visual Elements in the Construction of Exclusive Space-Time

A region's cultural landscape and historical style always have their exclusive geopolitical features, which are the core to distinguish themselves and the others, and also a center of the residents for the attachment to their homes. Our most of city’s image videos, often begin with a specific geographical scene, showing some visual symbols which are rich in geographical, historical and cultural characteristics. Chu People admiring phoenix in The Phoenix Soaring Into The Sky, people reciting the verses of the yellow crane tower in Great River Great Lake and Great Wuhan, tourist
attraction, snacks, and Hanchu art presenting in *Love This City*, are all encoded into the visual symbols which are represent the city’s uniqueness.

Take *Wuhan, Different Every Day!* as an example. Its commentary mentioned: *Wuhan, with a population of over ten million is located in Central China, at the heart of China. Like the Tianyuan Point on a weiqi board, this city’s geopolitical significance makes it an important point one definitely capable of changing the game and affecting the big picture.* Then it told vividly in a form of history story, through the visual symbols such as the han river, ships, port, railway, showing the Wuhan’s geographical advantage of "inland port and thorough fares of nine provinces". This exclusiveness of the space-time constantly appeared in the film, and built a fixed space composed of city’s specific elements, in which the people have a lively sentiment.

This video concised out the best visual elements, through integrating the light art of Oil Painting and the color art of traditional Chinese Painting into a visual art approach. There are some pictures of very long shots of grand Wuhan, which consists of three towns and divided by two rivers, East Lake known as "the most beautiful track", Wuhan Yangtze River Bridge, Wuhan Optical Valley, Yellow Crane Tower, GuQinTai, and so on. Of course, not all scenarios are equal time, Yellow crane tower is just a quick glance in this video. From the point of view "Symbols are a result of the signifier and the signified in connection of the whole " (Liang, 2012), we form a table to analyze these visual elements.

<table>
<thead>
<tr>
<th>Picture</th>
<th>Signifier</th>
<th>Signified</th>
<th>Shot</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="https://example.com/image1.jpg" alt="Image" /></td>
<td>Jianghan Customs, Clock Tower, modern street, the traffic</td>
<td>History vicissitudes</td>
<td>Long Shot - left panning, zoom out</td>
</tr>
<tr>
<td><img src="https://example.com/image2.jpg" alt="Image" /></td>
<td>Yangtze River, Han River, Great Bridge, three towns</td>
<td>Grand Wuhan, consists of three towns which are divided by two rivers</td>
<td>Very Long Shot - aerial shot</td>
</tr>
<tr>
<td><img src="https://example.com/image3.jpg" alt="Image" /></td>
<td>East Lake, Lake Road</td>
<td>The largest urban lake in Asia: &quot;the most beautiful track&quot;</td>
<td>Very Long Shot - aerial shot</td>
</tr>
</tbody>
</table>
Stimulating the Emotional Experience in the Structure of Visual Storytelling

The filmmakers transmit the good visual elements through the technology layer with the light, color, composition and so on, and convey the discourse outside the visual symbols, which is called the expression layer. The narrative layer is the most logical and important part of a visual structure, which can draw audience’s attention to the video and stimulate the emotional experience through visual storytelling. "Letting the audience experience that moment" is just the effect of the visual storytelling.

*Love This City* is the right video using the method of visual storytelling effectively in these cases mentioned above. It recorded the original life scenes (family life, work, dialogue), letting the audience experience that moment. This strategy has the advantage of internet communication of micro videos, benefited from the detail description and the inner world of the figures. Of course, we also should not deny the importance of the sound which is indispensable for a video, despite we emphasize the picture’s visual function.

In *Wuhan, Different Every Day!*, the visual commentary lasts from the beginning to the end, which covers the inexpansive shortage of the unnarrative scenes sequence, strengthens the logic and integrity of the video’s narrative, and also inspired the audience's emotional experience. In this case, the important figures connect fragment series of the historical image, and a number of stories in series complete a visual narrative layer.

| Skyscraper in Wuhan Optical Valley | Representation of the highest level of optoelectronics research and production in China | Long Shot - down panning |
| Yellow Crane Tower | One of the three major scenic spots in Wuhan. Historical and cultural city | Long Shot(low angle) – right moving shot |
| Qinhuai pavilion | Yu the Great’s merit of flood control | Medium shot - right moving shot |
| GuQinTai | The hometown of Zhiyi. Chinese view of friendship | Medium shot – up moving shot |
| The site of Panlong city, the flying bird | A long history. The rise of the future | Long Shot – fixed shot |
The first story with the core of Zhang Zhidong, actually tells the four historical events of building Beijing-Hankou Railway, establishing Hanyang Arsenal, "Made in Hanyang" rifles firing the first shot, toppling the Qing Dynasty in the 1911 revolution. The main 15 scenes consist of historical pictures, after effects shots and the real scenes. “Zhang Zhidong might never imagine” in the commentary links up these historical events, during which the causal connection is industrial salvation – the development of modern industry – grasp of the modern military technology - uprising revolting. The digital after effects shots draws the historical outline of establishing Hanyang Arsenal and uprising revolting, to make up the vacancies of the real historical image.

The second story with the historical image record of chairman swimming in Yangtze river, shows the Mao Zedong’s unique love for Wuhan. The picture of misty rain on the shore expresses the artistic conception of Mao Zedong’s poem.

The third story with six shots, which bring the audience back to Moving China Awards Ceremony, represents the story of “Faithful Brother” Sun Donglin, and connects the Chu People’s cultural tradition of "take our promises seriously".

The fourth story with the pictures of Li Na’s shouting on the court, explains the Chu People’s traditional spiritual character from a different point of view.
The video also has a full narrative field of visual storytelling, which made up of many small stories, in addition to the four main story mentioned above. Its structure is as follows:

![Narrative structure diagram]

Thinking about: Visual Communication Strategy in the Digital Context

Today’s communication channel of *Wuhan, Different Every Day!* is very different from the past’s. After the premiere in Wuhan TV, domestic well-known video sites such as Tencent, Youku, LeTV, Ku6, 56 net, as well as Wuhan news media sites such as Yangtze river net, yellow crane TV, “Wuhan Publishing” microblog and Wechat also released the video, more than 1 million people click on it within a month (*Fantastic*, 2014). In the digital communication context, the way of sending and receiving information is gradually changing, promoting the innovation of visual communication strategy objectively. We put forward some thought of those strategies in respect to visual form, visual thinking, visual media, etc.

From the point of visual form, the method of video creation is more and more diversified. For example, *Wuhan, Different Every Day!* is in a stark contrast to *Love This City*. The former holds a grand narrative mode of landscapes on the whole, and the landscape symbols such as Jianghan Customs, East Lake, Yangtze River Bridge, Wuhan Optical Valley, Yellow Crane Tower, Wuhan university, and GuQinTai, are more than figure symbols such as Zhang Zhidong, Mao Zedong, Sun Donglin, Li Na; There are more panoramic photography in the whole video image, with enclosed composition and saturated color which gives a person the feeling of grand and
majestic; The visual rhythm is relatively uniform with three seconds asl. Love This City is better at close-ups, in which details are paid more attention: the holding hands of couples, decorations in room, blinking eyes and clever fingers in performances. The video is full of small scene pictures, expressing the intimacy to people with a medium angle and open composition method.

In the Internet age, the diversification of visual form can actually meet the needs of different audiences. In fact, the filmmaker can shot from multiple angles and sizes, and then edit different versions to adapt to the needs of different media forms. The close-ups are more suitable for the small screen of mobile media which need more details or features, while landscapes are more useful for TV or movies, which need grand scenes and wide shots with great visual power.

From the perspective of the level of visual thinking, the rise of digital technology has redefined visual design, which differs on the performance, communication, skills, tools, and involves internet use, information transfer, virtual space, image synthesis, etc. Digital media technology has enriched the video communication’s connotation, from a single and static state to a dynamic, interactive and multidimensional characteristics. The visual effects technology is common used. Such as ink animation effects performing revolution history in Wuhan, Different Every Day!, and animation design of phoenix in The Phoenix Soaring Into The Sky.

on the other hand, the visual thinking of a video should not be exclusive auditory art, because a video is a combination of visual art and auditory art. If you don't consider audio, and make it a silent film, backing to the silent era of film history, it doesn't make any sense. In the digital age of fragmentation, the voice appears like more meaningful. Ideography and lyrical narrative of pictures should be combined with audio. The audio includes sound, commentary and music, which are all important for visual communication. Great River Great Lake and Great Wuhan has a good beginning of visual storytelling, but not throughout the video, even more the latter part is piled up with fragmental pictures because commentary’s absence. Wuhan, Different Every Day!, if the commentary is removed, the visual expression ability is greatly reduced, because grand scenes combined with the magnificent music, can easily be a form of symbolic accumulation. Just the storytelling’s commentary brings the ornament by introducing the details into the very long shots of landscapes.

From the perspective of the development of visual media, digital visual communication contains the traditional relationship between sender and receiver, and also contains the intersubjectivity in a new technology era. It not only changes the way of information communication, also promotes the differentiation of the audience and the development of individual communication.

On the one hand, a good video communication platform, at the same time, should be a good social media. For example, Gangnam Style’s popular is inseparable from Youtube, Small Apple's viral online can’t do without Youku. The communication of city’s image video through Wechat triggers netizens to push the “like” button, forward and review in the Internet, this would be a result of a whole. Many netizens sighed: Wuhan is such a beautiful masterpiece(Fantastic, 2014). Netizen "cmadmin" : well, exciting(Fantastic, 2014). Some netizens wrote: Need to be translated into English for international communication(Fantastic, 2014). In Sina Microblog, the
number of forward comments are more than 10000 times in two days. In fact, the English version of *Wuhan, Different Every Day!* is created in less than a month and released to the place where users keep in touch easily, to meet the desire of Internet users and the public.

On the other hand, the characteristic of visual media’s interaction changes the role of audiences, who also can be the role of selective double characters of the sender and receiver. Art consumers in internet not only can freely choose art objects, and express their views freely, also can download the works of art to a personal computer, even can change it subjectively. From this Angle, the receiver’s appreciation of art is the second creation. There was a student-edited version of Wuhan’s video from China University of Geosciences communicating in the internet, and the none-color mixed version uploaded by one of the filmmakers appeared in the web before *Love This City*’s official release. Whatever good or bad, this is a kind of challenge to the authority in the mode of transmission.

**Conclusion**

In the digital context, the basic idea of city image video communication has not changed: the filmmaker expresses one’s imagination of a city through transmitting the best visual elements, to set up the connection between the city and the audience. Under this goal, whether it is a magnificent landscape scene, or a close-up with the emotional life picture, both can be acceptable. The key is communication content should be consistent with the communication channel.

The change of the communication mode, is bound to bring visual form, visual thinking and visual media diversified and optional increasingly. What’s more important, the visual communication should use a strong platform and get enough discourse power in the new media, then it can be spread out extensively and effectively.
Notes

1 This research project is funded by Wuhan Donghu University Youth Funding (2013) “The study on video communication strategy of Jingchu Tourism Culture in the digital context”.
2 The original videos may be found at:
   http://video.ahwang.cn/information/2012/0315/1128697.shtml (Wuhan, Different Every Day!)
   http://v.youku.com/v_show/id_XNjg1NDc3ODQw.html (Love This City)
   http://v.youku.com/v_show/id_XMzg4NDMzMjYw.html (Great River Great Lake and Great Wuhan)
   http://v.youku.com/v_show/id_XMTk1NzQ1MTM2.html (The Phoenix Soaring Into The Sky)
   http://v.youku.com/v_show/id_XMjIzNDgzMTY0.html (China University of Geosciences student’s edition)

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Female Masculinity and the Image of Women in the Chinese Cultural Revolution

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Abstract
This research aims to investigate the influence of the Cultural Revolution on the image of women in Chinese film and television. The paradigm used in this paper to examine this is the concept of “female masculinity”, which I theorize as a specific female identity that advocates masculinity (or that women internalize and embody masculine traits. Postmodern feminist Judith Butler argues that gender identities are not a natural thing but a process of social construction and performances (Butler, J., 1990). Also, gender identity has been deemed a relatively unstable construction that is formed and reproduced through social institutions including political and media agendas (Butler, J., 1990; Connell, R, 2009; David, G, 2002). According to traditionally gendered stereotype, “Female Masculinity” has been viewed as a subversion and marginalization of identity in the traditionally binary gender system. However, this category of deviant identity flourished in Mao’s China, particularly in the Chinese Cultural Revolution and has been widely accepted as an orthodoxy of women’s identity. On the one hand, Mao’s China as a communist country applied Marxist ideology and Mao aimed to construct a new female identity which was different to bourgeois women. On the other hand, mass media in the Cultural Revolution, in particular the films, not only served as propaganda, constructing the ideal identity of women, but also reflected or re-presented the social realities. Therefore, this paper argues that the Chinese Cultural Revolution can be viewed as a cultural event which reformed gender identities, changed gender relations and challenged the traditional image of women.

Keywords: image of women, female masculinity, female identity, media, the Cultural Revolution
Introduction

In China from 1966 to 1976, the Cultural Revolution dominated by Mao Zedong dramatically changed gender relations and the identity of Chinese women. In terms of the Cultural Revolution, many Western and Chinese scholars have observed that was a period that femininity and traditionally female identity were declared as symbols of bourgeois and rejected by the national state (Mayfair, Y., 1999; Pei Yuxin & Petula Sik-ying Ho, 2006; Cui, Shuqi; 2003). Also, women’s identity had been reconstructed by the national state and the image of women was portrayed as masculine (Emily, H; 2003 & Elizabeth, C., 1995).

From Mao’s perspective, women’s femininity represented inferiority and oppression. The function of femininity was viewed to benefit men’s desires in feudal society and to be consumed by men in bourgeois society (Mayfair, Y., 1999; Pei Yuxin & Petula Sik-ying Ho, 2006). A focus on gender difference was denounced by the national state (Emily, H, 2002 & Cui, Shuqi; 2003). Also, Mao treated the mobilization of women’s masculinization as an innovation to present “Chinese women in new China” and “women’s liberation” that differed from feudal and socialist periods (Mayfair, Y., 1999; P, Yuxin & Petula, S, H, 2006; Emily, H., 2003; Elizabeth, C., 1983, & Rvni, T., 1997).

In the meantime, the mass media, including print, radio and film served as a propaganda tool which strongly obeyed the political agenda and deployed propagandistic strategies to construct women’s new identity. For example, during the Cultural Revolution, only images of prototypical masculinized women such as “iron girls” and “female warriors” were permissible in the media sphere (Pei, Yuxin & Petula, Sik-ying. Ho, 2006; Chen, Y, 2009; Cui, Shuqi, 2003; Dai, J. H, 1995; 2000 & Chang, Y. L, 2010). Moreover, these images of women played a significant role as sociocultural icons which had been disseminated by propaganda and further reconstructed the identity of women during the Cultural Revolution. Consequently, propaganda not only shaped women’s thoughts and behaviors, but also mobilized Chinese women to practice the standards of male success during this period.

There is no doubt that films also played a significant role in presenting and constructing an ideal image of women which was dominated by national ideology during this historical period. In the context of this socialist regime, Chinese cinema served as a part of sociocultural reform rather an entertainment enterprise. Meanwhile, political agendas influenced film production to portray women as a “master of the new state” to demonstrate the triumph of women’s emancipation. Therefore, Cui (2003) argues that feminine features such as female body had been replaced by a genderless and sexless symbol in film in Mao’s China (Cui, Shuqi, 2003). By erasing gender difference, women on screen had become collective symbols to demonstrate equality with men in the “new China”.

Overall, there is an ongoing contest associated with the identity of women in the Cultural Revolution. The majority of scholars claim that the identity of women in Mao’s China particularly the Cultural Revolution, is the “gender erasing” or “genderless” (Chen, Y, 2009; Dai, J.H, 1995; Yang, Dai Jinhua, 2002, p. 103; Cui, 2003 & Pei, Yuxin & Petula, Sik-ying. Ho, 2006). Indeed, women in the Cultural Revolution distinctly showed the masculine traits and de-feminization. However, it is
unsuitable to define women in this period as the “genderless” or gender as having been “erased”. Firstly, the phenomenon of masculinization on women cannot be defined as “genderless”, because the masculine gender is a gender. Moreover, the so called “gender erasing” merely focused on erasing femininity rather than erasure of masculinity during the Cultural Revolution. Other academics such as Elisabeth Croll (1995) deemed women in Mao’s China as androgyny (Elisabeth, C., 1995, p.77) or sort of “gender neutral”. In contrast, Emily Honing (2002) argued that they were neither androgy nous nor gender neutral due to the fact that men were not encouraged to behave like women or to take domestically female roles and obligations (Emily, H., 2002, p.264).

Based on the previous research described above, it appears that China in the Cultural Revolution was a masculinized society and media served as propaganda to support the movement of masculinization. Simultaneously, women in the Cultural Revolution were strongly influenced by propaganda and believed the messages that there were no limits or differences between men and women. They could overcome gendered difficulties including biological limitations and domestic resistance to achieve the same successes as men or even moving beyond men. Thus, I describe the construction of identity of women during the Cultural Revolution as a process of “female masculinity” and also consider the way in which this sort of “female masculinity” is visually represented by film. On the one hand, I deem to investigate the dominant image of women on screen during the Cultural Revolution as an approach to examine the process of de-feminization and masculinization. On the other hand, I expect to explore an alternative model of identity of women through studying the image of women in Chinese films during the Cultural Revolution that further extend the understanding of gendered identity including “female masculinity”.

Research Questions

This study explores the influence of the Cultural Revolution on the image of women in films. In other words, what is the significance of “female masculinity” in this specifically historical context and how did this positive image of women contribute to the construction of female masculinity in the Chinese Cultural Revolution? In the meantime, how this influenced the representation of women in Chinese films during this period?

Therefore, my key research question is what were the dominant representations of women in film during the Chinese Cultural Revolution, and are any of these still discernable in visual representation in contemporary China? In order to solve the central question, the related questions are
(1) How have Marxist and Mao’s ideologies shaped the representation of women in Chinese film in Mao’s China?
(2) What purposes did these representations serve for the nation state?
(3) Are these influences still visible in contemporary Chinese visual videos?
(4) Had these representations constructed a particularly female identity during the Chinese Cultural Revolution?

Definition of Female Masculinity

The term “female-masculinity” has been described in the book of Female-masculinity
by Judith Halberstam (1998) which describes historical phenomenon of hegemonic masculinity in terms of masculine traits of personality, appearance and behavior that embodied by women. Judith Halberstam has applied queer methodology and Bultter’s theory of gender performativity to illustrate that gender identities and roles are social rather than natural configurations. Halerstam asserts

I want to carefully produce a model of female masculinity that remarks on its multiple forms but also calls for new and self-conscious affirmations of different gender taxonomies. Such affirmations begin not by subverting masculine power or talking up a position against masculine power but by turning a blind eye to conventional masculinities and refusing to engage (Judith, H.,1998 p9).

In this book, Halberstam illustrates the image of female masculinity including the anatomically mixed androgyne, the sexually aggressive tribade, the melancholic female invert, the female husband, the gallant lesbian, the stone butch, the female to male transsexual and the costumed drag king. These images indeed constructed a specifically gendered type and it can be identified as the “female-masculinity”.

The international encyclopedia of men and masculinities (2007) indicates the female masculinities as

These female masculinities vary in qualities of body, psychological characteristics, sexual orientation, fantasies and desires, dress and comportment, and degree of permanence. They disrupt conventional associations between masculinity, male bodies and power. Hablberstam believes that studying female masculinities reveals the operations of hegemonic male masculinity, unmask its claims to naturalness, demonstrates alternative and often desirable forms of social power for women, and disrupts the gender binary. (p.204)

However, Halberstam elaborates on the phenomena of “female masculinity” and portrays what it looks like but she does not define what it is. It is subject to strong critique, for example, Carrie argues that the notion of female masculinity is confined to empirical analysis (Carrie, P, 2006). Therefore, it is confusing to apply the Halberstam’s theory in terms of female masculinity to further identify the category of female masculinity due to the fact that the theoretical standard is vague. In addition, in the book of “female masculinity”, Halberstam deploys a queer method and concentrates on the female masculinity which embodied in lesbian culture. Thus, the current studies in terms of queering female masculinity are fruitful. Albeit, I think the identity of female masculinity can be identified in a broader scope involving heterosexuality, and cannot been automatically associated with homosexuality, however butches and tomboys are very typical embodiment of female masculinity.

Therefore, by combing Hablerstam’s descriptions of female masculinity and relevant masculinity studies, I define “female masculinity” in this research as a specific female identity that not restricted by sexual orientation. Thus, the female masculinity means women should internalize masculine values and acquire power through engaging in masculinities, especially the hegemonic masculinity; and fully or mostly rejecting femininities in the meantime. The internalization of masculine values has been expressed through women’s bodies, personality, traits, behaviors, interests and
On the one hand, female masculinity can be viewed as a personal or contingent choice which has been influenced by factors including biological hormones, personal behaviors, individual agency, individual preference and situational context (Bem, S., L., 1993). On the other hand, in a macro spectrum, the identity of female masculinity as a sexual subversion is also deemed as a part of social construction. For postmodernist account, gender identities are not solid. They can be shaped and reshaped by social construction. “Being” or “doing” gender is a social process; it depends on what we perform rather than what we are. (Butler, J., 1990) It is believed that masculinities are placed in dominance and contribute to reproduce this dominance in the context of patriarchy (Nigel, E& Margret, W, 1996). Therefore, in my standpoint, the female masculinity which refers to the masculine identity is related to masculinity politics that can be produced, reproduced and socialized.

**The Rationale for Studying Female Masculinity**

I chose to study female masculinity due to three reasons. Firstly, the study of female masculinity demonstrates alternative and desirable forms of social power for women that disrupt the gender binary (Halberstam, J., 1998). Postmodern scholars like Judith Butler and Connell argue that the identity of gender is not nature but a process of social construction and performances. Thus, the gender identity can be shifted through social construction including economy, politics, culture, race and religion. Gender binary is a mechanism by which notions of masculine and feminine are produced and naturalized. Albeit, “gender” is able to exist outside the gender norm that moves beyond or deconstructs gender binary. (Butler, J, 2004; Butler, J, 1990; Connell, R, 1995 & Connell, R, 2009). Thereby, the emergence of female masculinity in human history illustrates that however ‘masculinity’ has been dominated by men but it also can be performed and embodied by women. For postmodern-feminists perspectives, the phenomenon of “female masculinity” is challenging dominant and stereotypical gender constructions. It has been viewed as a discursive deconstruction or subversion of the traditionally gender norm which has a positive influence for deconstructing patriarchy including gender binary. Judith Butler (1992) argues that “the categories of gender identity are never merely descriptive, but always normative, and as such, exclusionary”. Therefore she calls for a concept of “contingent foundations” which emphasizes individual desire of women to discursively deconstruct the so called “universalities” such as the gender dichotomy. (Butler, J., 1992) Thus, the praxis of female masculinity can be identified as a participation of “contingent foundations” that challenges the “gender norm” and “gender universality”.

Secondly, if masculinity implies power under the patriarchal ideology, the praxis of female masculinity possibly indicates a way for women to access power. It has been noted that under the patriarchal gender norm, “masculinity” has been viewed as the crucial point to construct male identity; and its central concept is power (Connell, R, 1987; Kimmel, 1987; Brittan, 1989; Segal, 1990; Kaufman, 1994 & Beasley, C, 2005). Therefore, the female masculinity demonstrates that women possibly engaging in equal power through emulating men via performing masculinity. In other words, pursuing ‘masculinity’ can be viewed as a feasible approach for women to grasp power and thus possibly achieve gender equality.
Thirdly, the study of female masculinity reveals the operations of patriarchy, in particular hegemonic masculinity (Halberstam, J., 1998). The female masculinity is a part of masculinity studies which is a small and relatively new subfield in the wider arena of gender studies (Beasley, C., 2005). By studying female masculinity, it will enhance acknowledgements of the way patriarchal power dominates women, privileging masculinity whilst simultaneously devaluing femininity. Due to the fact that masculinity as a symbol of “maleness” represents domination, legitimacy, power, privilege and an orthodox of “maleness” is at the opposite of “childness” and “femaleness” ((Halberstam, J., 1998 & Jeffery, P. D, 2012). Thus, “being” or “doing” female masculinity through internalizing or practicing masculine values implicitly reflects the fact that patriarchy as a form of hegemony dominates, produces and recycles political, economic and cultural “meaning” of patriarchy. Also, to explore the relationship between the social construction and the category of female masculinity, it contributes to compare strategies of masculine politics between men and women which are traditionally viewed as binary categories in a hierarchal society.

The Rationale for Studying Female Masculinity in the Cultural Revolution

I chose to study the female masculinity in relation to the Chinese Cultural Revolution because of the ongoing debate associated with contemporary female masculinity studies.

Firstly, it seems that the majority of female masculinity research is focusing on homosexual women and it is disconnected from heterosexual women. If female masculinity is only associated with the masculine lesbian, the female masculinity is merely “identification” and there is no explicit distinction between “female masculinity” and “butch”, at least in terms of linguistics (Wiegman, 2001 & Beasley, C., 2005). However, the phenomenon of female masculinity that emerged in the Cultural Revolution represented heterosexual, not homosexual women. Therefore, female masculinity is not a marginalized phenomenon uniquely associated with homosexual women but also can be adopted by the heterosexual women. In other words, in the context of the Cultural Revolution, sexuality is not the determinate factor for performing female masculinity. Thus, this study differs from the study of Judith Halbersam’s “Female masculinity” (1998) because it aims to investigate female masculinity beyond sexuality.

Secondly, current studies of female masculinity merely demonstrate the possibility of female masculinity as an individual choice. Gender studies academics (Zicklin, 2002 & Beasley, C., 2005) critique if it is possible that female masculinity is not only a distinctly individualized strategy but also a strategy in terms of a set of institutional processes or techniques under a specifically social or historical frame (Zicklin, 2002 & Beasley, C., 2005)? Thus, it is appropriate to question whether it is necessary that the investigation of female masculinity should focus on a macro scope which strongly connects social agendas, or whether these agendas are politically designed and can reflect relations among social construction, gender identity, gender performativity and social power. In the context of the Cultural Revolution, the praxis of female masculinity is the collective activities that were mobilised by the national state rather than a discursive performance or private desire. Thus, the female masculinity in the Cultural Revolution is a perfect context to examine how social agendas produce and reproduce the female masculinity.
Thirdly, in terms of the female masculinity in the Cultural Revolution, it is important to question whether the construction of female masculinity can be identified as the process of consolidation of patriarchy, or the deconstruction of patriarchy. On the one hand, if masculinity implies power under the patriarchal ideology, and thus women possibly engaging in equal power as same as men via performing masculinity. On the other hand, if “masculinity” always links to power or privileges in a patriarchal society, does it mean women potentially access power via deleting femininity? In addition, if women possibly access power through performing masculinity, is the production and reproduction of female masculinity and the praxis of female masculinity identified as the processes in relation to the consolidation of patriarchy or deconstruction of patriarchy? In particular, the context of the practice of female masculinity is collectively rather than discursively performed by women due to political reasons such as the Chinese Cultural Revolution.

**The Rationale for Studying Female Masculinity in Terms of Film Studies in the Cultural Revolution**

I chose film studies to examine the Chinese Cultural Revolution because I think the image of women in the Chinese Cultural Revolution is significant material that facilitates a broader understanding of female masculinity which exists in a large scale macro scope.

Firstly, the period of Chinese Cultural Revolution is a specifically historical context in which to explore the possibility that politics made heterodoxy of gendered identity possible and prevalent. On the one hand, female masculinity can be viewed as a personal choice which has been influenced by factors including sexual orientation, biological hormones, personal behaviors, individual’s agency, cultural preference and situational context (Bem, S, L., 1993). On the other hand, in a macro spectrum, the identity of female masculinity as a gender rebellion is also a part of social construction. “Being” or “doing” a gender identity is a social process; it depends on what we perform rather than what we are (Butler, J., 1990). Besides, it is the fact that masculinities are both structured in dominance and contributing reproduce this dominance (Nigel, E & Margret, W, 1996). Therefore, the representation of women in the Cultural Revolution can be viewed as evidence which possibly indicates that the female masculinity is not only a queer but a gender category which can be produced, reproduced and socialized like other traditional gender categories. It is not only a distinctly gender performance but also a gender identity in terms of a set of institutional processes or techniques under a specifically social or historical frame.

Secondly, examining the images of women in Chinese films is an approach to explain the relationships among the social phenomenon of women’s masculinization, political regime and gender agenda during the period of Cultural Revolution. Initially, the liberation of Chinese women since Maoist China has become a myth that indicates an ideological construction associated with the socialization, politicization and masculinization of women (Cui, Suqi, 2003). The media played an important role of mobilization of women’s masculinization during this period. Women simultaneously influenced by media and thus engaged in pursuing the same political and economic power as men. In addition, the media including cinema played a significant role in disseminating the ideology of “gender equality” through mobilizing the masculinization of women during this period. Finally, a myth of women’s
emancipation put women’s position into a dilemma. On the one hand, women practiced equal rights with men as labors and participated in power structures through legitimizing the concept of gender equality. On the other hand, the mobilization of masculinization convinced women to ignore or reject their femininities (Cui, Shuqi, 2003).

Thirdly, the revolutionary film has created a typical role model for Chinese women and thus not only contributed to construct a “queer” image of women on screen but also a “real” identity of women. In the socialist film, a female protagonist usually portrayed as a prototypical heroine who acts as a mouthpiece for the state and a social model for audiences (Cui, Shuqi., 2003). For example, in the case of “Red detachment of women” (1960), it created a special but popular image of women which women have military dress, short haircuts and square faces. They show courage, strength and determination (Kristine, H & Suny, N. P, 2010). Women in the Cultural Revolution emulated the female red guards who cut their hair short and wore the military clothes and cap to mimic the ‘Red detachment women’. Furthermore, women who devoted in socialist construction also had been influenced by national propaganda. Women’s images and role have been sharply changed not only regarding female red guards but also associated with other female social participators. Masculine dress and performances were considered as a sort of orthodoxy.

Significance & Potential Contribution

The expected outcome of this study aims to fill the gap which a specific study focuses on the relations between media and construction of images of female masculinity in the Cultural Revolution. The outcome potentially contributes to knowledge as following

Initially, this project focuses on the female masculinity of heterosexual women and the masculinization movement that predominated and promoted by a national state for political reasons. Therefore, it will extend the research scope of female masculinity augmenting and complementing research that represents queer female masculinity.

In addition, this project will facilitate the epistemology in the relations between social construction and gender identities. This project explores how media played a role in constructing women’s images and identity in a socialist context. It is clear that media and communications play a crucial role in constructing gender identities and the way of thinking gender identities. However, the socialist propaganda possibly has a more powerful influence than western commercial media that intensively affects its audiences. Therefore, this research is a specific study which focuses on the relations between media and construction of images of female masculinity in the Cultural Revolution. It will provide powerful evidence to acknowledge the performativity of gender, and gender identity that is a process of social construction.

Finally, through studying the phenomenon of female masculinity in the Chinese Cultural Revelaion, it will contribute to a feminist rethinking of issues such as the notion of “equality” and “identity”. On the one hand, this project is only focusing on heterosexual women; homosexual women are beyond the research scope and this is something that can be deemed as a key limitation, or point of differentiation, of this study. On the other hand, homosexual women in terms of female masculinity
contribute to reveal general relationships among gender equality, gender identity and patriarchy.

Methodology

In order to address the research questions, this project applies a method which combines discourse analysis and a case study.

Firstly, I will adopt the Foucaultian approach, the discourse analysis as my main research method. Indeed, the “image of women” associated with “female masculinity” is the subject of my project. However, this project is not only a study of the subject “image of women” but also a study of masculine discourse around which the “subject” is constructed. In order to answer my key research question and the related questions, the feminist critical discourse analysis is the major approach to elaborate how “female masculinity” can be seen as a discourse and thus “a system of formations in its specific individuality is therefore to characterise a discourse or a group of statements by the regularity of a practice (Foucault, M., 1972, p74)”.

Secondly, in my project, during the period of the Cultural Revolution, the “image of female masculinity” can be viewed as the statement of the discourse of “female identity” and this links to my key research question “What were the dominant representations of women in film during the period of Cultural Revolution?” Whilst, the national state puts the statement in the central place in order to embody Maoist and Marxist ideologies which form it, and this associates with the research question one “How have Marxist and Mao’s ideologies shaped the representation of women in Chinese film in Mao’s China?” Simultaneously, the statement is told by media such as the film, and the film is authorized by the nation state to propagandize it. Therefore, film producers hold a specific power what Bourdieu (1979) named “symbolic power” to portray the image of women. Meanwhile, this process of “saying statement” is identified as both a construction and reflection of the “discourse of female identity”. Thus, by analyzing the process of “saying statement” this research contributes to the examination of the question: “What purposes did these representations serve for the nation state?” Furthermore, it explores the question: “Are these influences visible in contemporary Chinese audiovisual productions?” Whether the answer is yes or no, it can be viewed as the obedience or resistance in relation to the discourse of female masculinity. Finally, by integrating previous analysis, conclusions in terms of how a specific discourse on gender has the power to produce female subject accounts in this research aims to discover whether these representations constructed a particularly female identity during the Cultural Revolution.

In addition, I will undertake a case study of three audiovisual productions as theoretical samples which typically represent the phenomenon of female masculinity. All of them are called “The Red Detachment of Women”. The first one was film and made before the Cultural Revolution in 1961. The second one was a model opera and had been filmed during the Cultural Revolution in 1972. The third one is a contemporary production that is a television series which made in 2004. I would undertake a discourse analysis of the way in which women are represented, and the social structures which construct this sort of women’s image.

Indeed, gender identity has been formed and reformed through variously social
context. Thus the images of women also have been portrayed differently between the Cultural Revolution era and contemporary China. I chose the three different renditions of “The Red Detachment of Women” as data of case study due to the fact that the data has a strong continuum and comparisons. However, the case of “The Red Detachment of Women” has been represented by different forms of media including stage, film, TV series and caricature. I only chose the film and TV series as my data because they are all visual productions which meet my study objective. Moreover, the representations of women in terms of different visual productions as a focus of case study are comparable via discourse analysis.

**Conclusion**

This study applies a post-modern feminist paradigm and thus gender is deemed as an unstable process of performance that constructed by social agency. Therefore, it conceptualizes female masculinity as a mode of gendered identity and performativity widely applied in a specifically political and cultural context like the Cultural Revolution. Moreover, the image of women in terms of female masculinity served as a reflection of visual praxis that influenced a specifically gendered discourse in a historically contingent system. However, it is not constant but varies through different political, cultural and economic context such as from the Cultural Revolution to the Post-Mao era. Furthermore, it is important to note that the performance of female masculinity during the Cultural Revolution was a politically enforced performance rather than the contingent performance of the natural itself. On the one hand, by investigating female masculinity, it could refer to gendered performance while arguing a possibility of gendered identity. On the other hand, it reveals how patriarchy devalued femininity and established a new form of masculine subjectivity that dominated the representation of women in the Cultural Revolution.
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A Study on the Communication Efficacy of Korean High School Students: Focusing on the Emotional Tone of Comments on Internet News

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The Asian Conference on Media & Mass Communication 2014
Official Conference Proceedings

Abstract
This study examined the communicative efficacy of Korean high school students in the context of their use of news comments on the Internet. The study was based on the normative argument that the portal media's news service should provide the space for public discussion and debate on the important social issues. However, in reality, it seems that Korean portal media users’ comments on news do not provide the chance for public discussion. This study aimed to analyze how Korean youth perceive the efficacy of Internet public space for communication and participation.

A sample of Korean high school students (N=253) were assigned to the experimental conditions where news comments on a particular issue were manipulated either logical or emotional debate context. Based on the empirical analysis on high school students' evaluation, we found that the characteristics of news comments may affect the perceptions' about online public space and the communicative efficacy on the Internet debate. The level of communicative efficacy was relatively lower for those exposed to emotional debate context. The result of this study suggested that maintaining Internet debate as logical and rationally sound would be an essential component for utilizing new media technology in the democratic process.

We believe that our research is related to this year's conference theme, since the study can provide a chance to look around how individuals evaluate and participate on online community discussion to cope with conflict situations and to make a collective resolution through public debate.

Keyword: Communication efficacy, Internet news, Comments, Korean high school students.

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1. Introduction
The utilization rate of internet by teens in 2013 was found to be 99.7%, thereby illustrating that almost all teenagers are using internet (Korea Information Security Agency, 2013). The teenagers were using the internet for the purposes in the order of leisure activity (97.2%), searching of data and information (93.7%) and communication (91.9%) showing that teenagers in Korea are using the internet actively for leisure and acquisition of information. In addition, according to the recent ‘Survey on the actual status of information culture in 2013 (Korea Information Society Agency, 2014)’, 61% of the internet users throughout the country are leading “productive digital life” of uploading opinions or putting comments on the opinions of others. In addition, teens are found to participate in the “search of information related to policies/political society” most frequently (35.6%) among all the types of on-line social participation, thereby illustrating their continued interest in on-line social participation activities.

In summary, it was confirmed that almost all teenagers are actively using internet for not only leisure activities but also as a means of communication or social participation. Use of internet and participation in political society by the teenagers is not a recent phenomenon. Researchers in Korea consider the candlelight vigils in 2008 in protest of the importing of American beef as the time from which the teenagers began to assertively participate in social issues. It was understood that the experience of indirect participation in social issues by freely uploading their opinion in the internet by the teenagers have drawn direct social participation by attending the candlelight vigils (Jang, 2008). It was the bidirectional communication through internet that mediated such indirect social participation of the teenagers. There is, therefore, a need to pay attention to the participations of the teens in the internet space through which they freely exchange opinions and become aware of the opinions of others, with particular attention on the comments uploaded. This is because the importance of the awareness and participation of the teenagers in socio-political issues have further expanded as the communication and acquisition of information on political and social issues by the teenagers centered-around the internet space have become more active.

Internet comment appears to impart definitive effects on the generation of public sentiments in the internet (Jeong & Kim, 2006; Na, Lee & Kim, 2009). In particular, those reading the same news are uploading comments and read the comments made on the news at the same time, enabling them to learn about the opinions of others simultaneously. As such, uploading of comments is functioning as an ‘online public sphere’ or a ‘space for internet discussions’, and can be viewed as an action of expressing the opinions of the teenagers on the political and social issues.

In spite of the advantage of easy access, there have not been active researches related to the participation of the teenagers in politics through internet. This Study, considered the ‘space for discussions through comments on internet news’ as an important space that functions as the foundation on which the teenagers may mature as democratic citizen in accordance with the need for research. Moreover, the Study examined the communication efficacy of comments and communication efficacy of discussion in order to find out how the teenagers view such space for discussions through comments on internet news. In doing so, rational comments and emotional comments were presented as experimental material in reflection of the actual internet.
environment in order to determine whether there are any differences between the communication efficacy of the comments and the communication efficacy of discussions in accordance with the emotional tone of comments being uploaded. Lastly, volition of the teenagers for the willingness to speak out in accordance with the emotional tone of comments was examined.

2. Literature Review

1) Use of the Internet by and Political Socialization of the Teenagers

The process of political socialization during adolescence considered to play the most important role in consolidation of the political identity of an individual (Easton & Dennis, 2009). In particular, preceding researches related to use of the mass media support such importance. As the result of research conducted on the intention of the teenagers for participation in politics in accordance with the motivations for use of the mass media, there were differences in the intention for traditional or alternative socio-political participation in accordance with the motivations for use of the mass media. In particular, there was a discovery of the pattern of increase in the intention for traditional or alternative socio-political participation in the case of pursuing news information (Kim, 2012). In addition, it was found that the teenage-respondents tend to rely relatively more heavily on a diverse range of mass communication means rather than face to face conversation for communication associated with political and social issues. Moreover, the extent of the political socialization communication of the teenagers was found to be closely related to their political participation (Ha & Lee, 2012).

Results of the researches conducted on the teenagers of Korea and the USA displayed similar context. Min & Noh (2011), having recognized that the adolescence is an important period of one’s life in which one’s ‘political identity’ is established, sought to investigate the indirect and direct effect of internet communication on the political awareness (political values and civic awareness) and participation of the teenagers. In the case of Korea, use of the internet for information displayed affirmative effect on political socialization with particular effort of reinforcing the attitude of valuing the “freedom of expression”. In both countries, the use of internet displayed direct effect on political participation.

Meanwhile, research on university student groups composed mainly of those in the age bracket of 19~24, categorized as the post adolescence (Choi, 2014). In particular, this research examined the differences in the willingness to speak out and the communication efficacy of discussions in accordance with the emotional tone of comments and the experience of having uploaded comments. As the result of the research, the directionality of increase in the intention to express opinion and communication efficacy of discussions in the group that read rational comment was confirmed. Such results of research illustrate that people recognizes the space for uploading of the comments as a space for discussions and discussions along with increase in the volition to participate in such space when the comments uploaded are rational and logical.

Accordingly, from the fact that use of the internet by the adolescence impart a wide range of impact on the political socialization communication and that such activities
naturally lead to participatory activities in political society during the adulthood
(Plutzer, 2002), there is a need to pay attention to the participation activities of the
teenagers through comments in the internet news media that can be accessed easily. In
particular, there is a need to have discussions focused on the behavior of willingness
to speak out through comments rather than simply reading comments from the
perspective of political participation.

2) Internet Comments and Discussion Culture

Although the definition of internet comment differs slightly between researchers, they
have the common essential feature of the ‘opinions of readers put up in the bulletin
board or attached to the article’ or ‘response action and opinions in the form of
message in the cyber space’ (Jeong & Kim, 2006; Lee & Seong, 2007; Choi, Choi &
Choi, 2008). Such characteristic arises from the advantage of the comments on the
internet news articles that express one’s opinion with relatively short sentences unlike
the internet bulletin boards that impart the burden of having to write relatively long
composition (Yoon, 2000).

Korea is not the only country with interests on the willingness to speak out through
comments. Researches that focused on the effects of comments on individuals were
also conducted in overseas countries. Among the various elements of internet news,
comment uploaded is imparting influence on the perception of the ambience of public
sentiments and formation of opinions of individuals (Lee & Jang, 2010). It is also
found that political discussions are carried out not only in the political cyber space but
also within the groups under non-political themes (Wojcieszak & Mutz, 2009).
Another research reported that stories with the largest number of comments have the
tendency of emphasizing issues in the order of politics, economy and international
issues (Boczkowski & Mitchelstein, 2012). In addition, it was also disclosed that 2
types are found in the comment discussion spaces. Although there are ‘discussion
communities’ based on respectable discussions with exchanging of opinions from a
diverse range of viewpoints among the comment discussion spaces, ‘homogeneous
communities’ for which emotional expressions or homogeneous assertions account
for majority of the comments are also observed (Ruiz, et al., 2011).

Accordingly, the preceding researches, while pointing out the limitations as the space
for discussion due to cursing and malign languages used, left the possibility of the
internet spaces functioning as a space for discussion (Kim & Kim, 2005). That is, they
explain that the people evaluates the contents of the comments depending on the
emotional tone of comments (quality) as rational comment and emotional comments,
and that they affect the overall perception about the news(Kim & Seon, 2006; Lee &
Jang, 2009). Researchers in Korea rearranged the space for comments, which display
dual nature, on the basis of ‘format of message appeal’ of persuasive communication
for the space for comments. According to such rearrangement, ‘rational comment’ can
be defined as the “comments that presents objective data or grounds and seeks to have
the validity and logic of the opinion verified”, while ‘emotional comment’ refers to
the “comments that aimed at conveying and persuading the message by drawing out
subjective sympathy rather than on the basis of the objectivity of the message itself”

There is a need to continuously conduct researches on the communication efficacy of
discussion along with the discussions on these natures of the comments. There has been reports that, if the communication efficacy of discussion is reinforced in the internet, internet discussion will become activated through elevation of the extent of participation in the opinions uploaded (Lee, Kim & Moon, 2005), which in turn will lead to enhancement of the quality as well as the quantity of internet discussion, thereby inducing affirmative implications that people would have on democracy (Lee & Kim, 2006). In particular, in the recent research on the communication efficacy of discussion and the willingness to speak out in the internet space for comments, communication efficacy of discussion was found to have affirmative effect on the willingness to speak out by using comments (Lee, Choi & Yang, 2014).

This Study, under such context, aimed to examine whether there are differences in the efficacy teenagers experience on the comments, communication efficacy of discussion and intention for the willingness to speak out through comments in accordance with the types of the rational and emotional comments that reflect the actual environment of uploading the comments. The following research questions were deduced by summarizing the above discussions:

Research Question 1: Is there difference in the communication efficacy of comments in accordance with the emotional tone of comments?
Research Question 2: Is there difference in the communication efficacy of discussion in accordance with the emotional tone of comments?
Research Question 3: Is there difference in the willingness to speak out in accordance with the emotional tone of comments?

3. Research Method

1) Introduction to the Experiment

In order to examine the effect on communication efficacy of comments, communication efficacy of discussion and willingness to speak out depending on the emotional tone of comments, this Study used a quasi-experimental design the employment of questionnaire survey. Questionnaire survey was carried out for a period of a month in May 2014. As the issue of ‘privatization of railways’, which personally would affect the high school students as they frequently used the railways, was heatedly being discussed in the society at the time, this Study drafted articles and comments on the issue of ‘opposition to the privatization of railways’ and used as the experiment materials of the Study. Participants of the experiment first read the news article and then read the comments with rational and emotional contents for each of the groups. The participants were then asked to respond to the questions on the communication efficacy of comments and the communication efficacy of discussion, and, lastly, their intention to upload comments on the article was measured.

News articles and comments were used as experimental materials. News article materials were drafted by capturing the actual internet news images of the Naver that premier portal site in Korea, and the contents of the news articles that were actually published in relation to the ‘opposition of privatization of railways’ were modified and used after having deleted the name of the newspaper and the reporter. A total of 20 comments were uploaded for the news article, and all the 20 comments were manipulated to display either rational or emotional characteristics. The control group
was given no comment.

2) Measurements

(1) Communication Efficacy of Comments

The communication efficacy of comments was measured on the basis of the “usefulness of comments” of the existing researches. The usefulness of comments refers to the measurement of 'whether the comments provide new information or are helpful in understanding the news article’ (Han, 2012). In this Study, the communication efficacy of comments was measured on the basis of the questions in the survey of the preceding research on the communication efficacy of comments and recognition (Kang, 2010; Han, 2012).

Specifically, the efficacy through comments was measured by means of 4 questions, namely, ‘reading the comment is helpful in understanding the article; comments on the news affect my thoughts; comment on the news reflect the public sentiments of our society very well; and comment on the news affect others who read them’, with 5-point scale (1 (not at all) ~ 5 (very much so)). The portion of the communication efficacy of comments that corresponds to the general awareness of the comment was composed of 5 questions, namely, ‘comments on news contain truth; comments on news are biased; comments on news are radical; comments on news are useful information; and comments on news are satisfactory’, also with 5-point scale.

(2) Communication Efficacy of Discussion

Political discussion efficacy is defined as the "faith that contributions can be made towards democracy or political progress by discussing the overall aspects of politics" (Lee & Kim, 2006, 398p). In this Study, items used for the 'discussions on politics in internet' used by the existing researches were modified for use with the consideration of the fact that the subjects are high school students and the circumstance of ‘comment discussion space’. A total of 5 questions including ‘discussions through internet comments make contribution towards establishment of healthy public sentiments; discussions through internet comments is helpful in my making a better judgments; discussions through internet comments are making contributions towards advancement of democracy; discussions through internet comments will be able to bring advancement of the discussion culture in our society; and discussions through internet comments allow me to realize that the opinions of the constituent members of our society are rational’ were used.

(3) Willingness to Speak Out

The willingness to speak out refers to the action of openly speaking out one’s opinion. In this Study, it refers to the intention to openly express opinion in the comment discussion space and the question of ’do you intend to personally upload comments in the comment discussion space in which you have just read comments should you be given an opportunity to do so?’ with 4-point scale was presented (1 (not at all) ~ 4 (most definitely)). The control group was asked to respond to the question of "do you intend to personally upload comments in the comment discussion space should you be given an opportunity to do so?"
3) Analysis Method

Firstly, t-test on the key dependent variables was performed to examine the differences between the experimental groups. Through this, it was attempted to compare the differences in the communication efficacy of comments, communication efficacy of discussion and willingness to speak out between the group that read rational comment and the group that read emotional comment. Then, the cases that displayed statistically significant difference were subjected to additional comparison with the control group that read no comment. For this purpose, One-way ANOVA was executed and the difference amongst the 3 groups was examined. To specifically examine which of the groups have differences, Scheffe post-test analysis was used for the comparison between the rational group and the control group, and the emotional group and the control group.

4. Result

There were a total of 253 participants for the experiment, composed of 98 males (38.7%) and 155 females (61.3%). 2nd year high school students accounted for the largest proportion with 210 students (83.0%), followed by 32 3rd year students (12.6%) and 11 1st year students (4.3%). 80 subjects were allocated to the rational comment group, 81 to the emotional comment group and 92 to the control group with no difference in the gender and grade distribution between the groups.

1) Difference in the Communication Efficacy of Comments according to the Emotional Tone of Comments

In order to examine whether differences in the communication efficacy of comments occur depending on the emotional tone of comments (rational/emotional) on the internet news, t-test for comparison between the rational comment group and the emotional comment was performed. In general, the communication efficacy of comments was higher for the rational comment group, which was found to be statistically significant. However, there was no statistically significant difference in the cases of ‘affects others’ and ‘comment are biased’.

As illustrated in the <Table 1>, the group that read rational comment was found to think that the comments are more helpful in understanding the news article (t=4.733, df=159, p<.01), affect their opinions to greater extent (t=4.543, df=159, p<.01) and reflect the public sentiments of our society quite well in comparison to the group that read emotional comments (t=2.174, df=159, p<.05). In addition, rational group, regarding the recognition of the comments, is found to assess that the comments contain truth (t=2.322, df=159, p<.05), are not radical (t=2.731, df=159, p<.01), are useful as information (t=3.027, df=159, p<.01) and satisfactory (t=4.348, df=159, p<.01).

<Table 1> T-Test results for the Communication Efficacy of Comments on the Emotional Tone of comments

<table>
<thead>
<tr>
<th>Types</th>
<th>n</th>
<th>M</th>
<th>SD</th>
<th>t</th>
<th>df</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Helpful in</td>
<td>Rational</td>
<td>80</td>
<td>3.10</td>
<td>.949</td>
<td>4.733</td>
<td>159</td>
</tr>
</tbody>
</table>
If there are differences between the experimental groups as the result of the t-test analysis, One-way ANOVA was executed additionally in order to examine whether there is difference in the comparison with the control group that read no comment. In addition, Scheffe post-test analysis was executed in order to specifically verify the significant difference between the groups. Examination of the results of the Table 2 illustrate that there was no domain in which difference amongst all the 3 groups was detected. In addition, there was no difference between the group that read rational comment and the control group. Since the difference between the rational group and the emotional group was reported in the results of the t-test analysis, only the cases with difference with the control group will be reported.

Pattern of difference between the group receiving emotional comment and the control group was discovered in several domains. Firstly, there was significant difference amongst the 3 groups on the question of ‘reading comments is helpful in understanding the news article’ (F(2, 250)=18.648, p<.01). In more detail, the group that read emotional comment (M=2.37) displayed lower communication efficacy of comments regarding understanding of the news article in comparison to the control group (M=3.22).

There also was significant difference amongst the 3 groups for the question of ‘comments affect my judgment’ (F(2, 250)=10.425, p<.01). The group that read emotional comment (M=2.56) displayed lower communication efficacy of comments associated with affecting of their judgment in comparison to the control group (M=3.10).
There was no statistically significant difference amongst the 3 groups for the communication efficacy of comments regarding ‘comments reflect the public sentiments of our society quite well’. In the case of ‘comments contain truth’, although there were statistically significant differences amongst the 3 groups (F(2, 250)=3.314, p<.05), there was no significant different between the groups in the Scheffe post-test analysis.

There was significant difference amongst the 3 groups for the question of ‘comments are radical’ (F(2, 250)=7.553, p<.01). The group that read emotional comment (M=4.20) perceived the comments to be more radical in comparison to the control group (M=3.71).

There also was significant difference amongst the 3 groups for the question of ‘comments are satisfactory’ (F(2, 250)=14.507, p<.01). Group that read emotional comments (M=1.80) was found to be less satisfactory about the comments in comparison to the control group (M=2.77).

There also was significant difference amongst the 3 groups for the question of ‘comments are useful as information’ (F(2, 250)=11.532, p<.01). Specifically, the group that read emotional comments (M=2.09) was confirmed to have lower communication efficacy of comments in comparison to the control group (M=2.77).

<Table 2> ANOVA result for the Communication Efficacy of Comments among three groups

<table>
<thead>
<tr>
<th>Groups</th>
<th>n</th>
<th>M</th>
<th>SD</th>
<th>F</th>
<th>df</th>
<th>p</th>
<th>Scheffe</th>
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</thead>
<tbody>
<tr>
<td>Helpful in understanding the article</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rational A</td>
<td>80</td>
<td>3.10</td>
<td>.949</td>
<td>18.648</td>
<td>2, 250</td>
<td>.000**</td>
<td>A, B, C</td>
</tr>
<tr>
<td>Emotional B</td>
<td>81</td>
<td>2.37</td>
<td>1.006</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Control C</td>
<td>92</td>
<td>3.22</td>
<td>.959</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Affects the judgment</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Rational A</td>
<td>80</td>
<td>3.32</td>
<td>1.111</td>
<td>10.425</td>
<td>2, 250</td>
<td>.000**</td>
<td>A, B, C</td>
</tr>
<tr>
<td>Emotional B</td>
<td>81</td>
<td>2.56</td>
<td>1.037</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Control C</td>
<td>92</td>
<td>3.10</td>
<td>1.149</td>
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<td></td>
</tr>
<tr>
<td>Reflects public sentiment of the society</td>
<td></td>
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</tr>
<tr>
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<td>1.086</td>
<td>2.736</td>
<td>2, 250</td>
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</tr>
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<td></td>
<td></td>
</tr>
<tr>
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<td>1.032</td>
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<tr>
<td>Truthfulness</td>
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<td>.038*</td>
<td>-</td>
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<tr>
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<td></td>
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<tr>
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<td>.001**</td>
<td>A, B, C</td>
</tr>
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<tr>
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<td>.764</td>
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<td></td>
</tr>
<tr>
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<td>.954</td>
<td>11.532</td>
<td>2, 250</td>
<td>.000**</td>
<td>A, B, C</td>
</tr>
<tr>
<td>Emotional B</td>
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<td>2.09</td>
<td>.883</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Control

| Types                | n  | M    | SD    | t    | df | p
|----------------------|----|------|-------|------|----|---
| Control group C      | 92 | 2.77 | .985  |      |    |   |
| Satisfactory         |    |      |       |      |    |   |
| Rational A           | 80 | 2.44 | .926  |      |    |   |
| Emotional B          | 81 | 1.80 | .928  | 14.507 | 2, 250 | .000** | A\textsuperscript{b}, B\textsuperscript{c} |
| Control C            | 92 | 2.47 | .845  |      |    |   |

(If superscript on other group indicated in the Scheffe verification section has been attached, it means that the difference between the corresponding groups is significant. A, \textsuperscript{a} = a group who read to rational tone comments, B, \textsuperscript{b} = a group who read to emotional tone comments, C, \textsuperscript{c} = a group who doesn't read to any comments.)

2) Differences in the Communication Efficacy of Discussion in accordance with the Emotional Tone of Comments

In order to examine the differences in the communication efficacy of discussion in accordance with the emotional tone of comments, t-test was executed. In the case of the communication efficacy of discussion, there were statistically significant differences between the rational comment and the emotional comment groups. As illustrated in the \textit{Table 3}, the communication efficacy of discussion of the rational group was found to be higher than that of the emotional group in all domains. This result in which the communication efficacy of discussion was found to be higher in the group that read rational comments can be interpreted as the result emphasizing the importance of rational comments in the internet space for discussion once again.

\textit{Table 3} T-Test results for the Communication efficacy of Discussion on the Emotional Tone of comments

| Types                                  | n  | M    | SD    | t    | df | p
|----------------------------------------|----|------|-------|------|----|---
| Makes contribution towards establishment of health public sentiments | Rational | 80 | 2.66 | .927 | 4.000 | 159 | .000** |
|                                        | Emotional | 81 | 2.10 | .860 |     |    |   |
| Helpful in making better judgment      | Rational | 80 | 2.81 | .929 | 5.508 | 159 | .000** |
|                                        | Emotional | 81 | 2.06 | .796 |     |    |   |
| Makes contribution towards progress of democracy | Rational | 80 | 2.95 | 1.015 | 3.820 | 159 | .000** |
|                                        | Emotional | 81 | 2.35 | 1.002 |     |    |   |
| Makes contribution towards progress of discussion culture | Rational | 80 | 2.78 | 1.018 | 2.488 | 159 | .014* |
|                                        | Emotional | 81 | 2.38 | .982 |     |    |   |
| Recognition of rationality of opinion  | Rational | 80 | 2.38 | .919 | 2.356 | 159 | .020* |
|                                        | Emotional | 81 | 2.04 | .901 |     |    |   |

(* p<.05, ** p<.01 indicate statistical significance)

In order to compare whether differences in the communication efficacy of discussion
between the experimental group and the control group, One-way ANOVA was executed additionally. In addition, Scheffe post-test was executed to confirm the significant difference between the groups specifically. As illustrated in the <Table 4>, there was no domain in which the difference on communication efficacy of comments amongst all of the 3 groups was found in overall, as was the case in the results of ANOVA. There was difference between the group that read rational comments and the group that read emotional comments, and group that read emotional comments and the control group. Since the difference between the rational group and the emotional group was reported in the results of the t-test, the following results on the differences between the emotional comment group and the control group are reported.

Firstly, there was significant differences amongst the 3 groups for the question of ‘discussions through comments make contribution towards establishment of health public sentiments’ (F(2, 250)=9.221, p<.01). Specifically, the group that read emotional comments (M=2.10) was found to feel that the discussions through comments do not make contribution towards establishment of health public sentiments, in comparison to the control group (M=2.55).

There also was significant differences amongst the 3 groups for the question of ‘discussions through comments is helpful in making better judgment’ (F(2, 250)=16.371, p<.01). The group that read emotional comments (M=2.06) was found to think that discussions through comments is not helpful in making their judgment, in comparison to the control group (M=2.55).

The question of ‘discussions through comments make contribution towards progress of democracy’ also displayed significant differences amongst the 3 groups (F(2, 250)=8.597, p<.01). The group that read emotional comments (M=2.35) was found to think that the discussions through comments do not makes contribution towards progress of democracy, in comparison to the control group (M=2.83).

There also was significant differences amongst the 3 groups for the question of ‘discussions through comments can bring about advancement in the discussion culture in our society’ (F(2, 250)=5.192, p<.01). Specifically, the group that read emotional comments (M=2.38) was found to feel that the discussions through comments do not bring about advancement in the discussion culture in our society, in comparison to the control group (M=2.80).

Lastly, the question of ‘discussions through comments enables me to realize that the opinions of the constituent members of our society’ are rational also displayed significant differences amongst the 3 groups (F(2, 250)=5.358, p<.01). In particular, the group that read emotional comments (M=2.04) displayed significantly lower communication efficacy of discussion, in comparison to the control group (M=2.45).
<Table 4> ANOVA result for Communication efficacy of Discussion among three groups

<table>
<thead>
<tr>
<th>Groups</th>
<th>n</th>
<th>M</th>
<th>SD</th>
<th>F</th>
<th>df</th>
<th>p</th>
<th>Scheffe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makes contributions towards establishment of healthy public sentiments</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Rational A</td>
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<td>2.66</td>
<td>.927</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emotional B</td>
<td>81</td>
<td>2.10</td>
<td>.860</td>
<td>9.221</td>
<td>2, 250</td>
<td>.000**</td>
<td>A&lt;sup&gt;b&lt;/sup&gt;, B&lt;sup&gt;c&lt;/sup&gt;</td>
</tr>
<tr>
<td>Control C</td>
<td>92</td>
<td>2.55</td>
<td>.882</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Rational A</td>
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<tr>
<td>Emotional B</td>
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<td>2.06</td>
<td>.796</td>
<td>16.371</td>
<td>2, 250</td>
<td>.000**</td>
<td>A&lt;sup&gt;b&lt;/sup&gt;, B&lt;sup&gt;c&lt;/sup&gt;</td>
</tr>
<tr>
<td>Control C</td>
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<td>.817</td>
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</tr>
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<td></td>
</tr>
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<td>Rational A</td>
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<td>2.95</td>
<td>1.005</td>
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<td></td>
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</tr>
<tr>
<td>Emotional B</td>
<td>81</td>
<td>2.35</td>
<td>1.002</td>
<td>8.597</td>
<td>2, 250</td>
<td>.000**</td>
<td>A&lt;sup&gt;b&lt;/sup&gt;, B&lt;sup&gt;c&lt;/sup&gt;</td>
</tr>
<tr>
<td>Control C</td>
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<td>Emotional B</td>
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<td>2.38</td>
<td>.982</td>
<td>5.192</td>
<td>2, 250</td>
<td>.006*</td>
<td>A&lt;sup&gt;b&lt;/sup&gt;, B&lt;sup&gt;c&lt;/sup&gt;</td>
</tr>
<tr>
<td>Control C</td>
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<td>2.80</td>
<td>.829</td>
<td></td>
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<tr>
<td>Recognition of rationality of opinion</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rational A</td>
<td>80</td>
<td>2.38</td>
<td>.919</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emotional B</td>
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<td>2.04</td>
<td>.901</td>
<td>5.358</td>
<td>2, 250</td>
<td>.005**</td>
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</table>

(If superscript on other group indicated in the Scheffe verification section has been attached, it means that the difference between the corresponding groups is significant.)

3) Differences in willingness to speak out in accordance with the emotional tone of comments

T-test to compare the rational comment group and the emotional comment group was executed to analyze the Research Question 3. Although both the rational group and the emotional group scored average of less than 2 points, thereby showing low intention to write comments, the group that read rational comments (M=1.88, SD=.832) was found to have slightly higher intention to express opinion in comparison to the group that read emotional comments (M=1.60, SD=7.69).
Table 5: T-Test results for the Willingness to speak out on Emotional Tone of comments

<table>
<thead>
<tr>
<th>Types</th>
<th>n</th>
<th>M</th>
<th>SD</th>
<th>t</th>
<th>df</th>
<th>p</th>
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</thead>
<tbody>
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<td></td>
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<td>to speak out</td>
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<td></td>
</tr>
<tr>
<td>Rational</td>
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<td>1.88</td>
<td>.832</td>
<td>2.138</td>
<td>159</td>
<td>.034*</td>
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<tr>
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<td>1.60</td>
<td>.769</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

(* p<.05, ** p<.01 indicate statistical significance)

In order to examine the differences between the experimental groups and the control group, post-test analysis following the One-way ANOVA was executed equally. As the results of the analysis, there was significant difference amongst the 3 groups (F(2, 250)=15.926, p<.01). The group that read emotional comments (M=1.60) has significantly lower extent of expressing their opinions in comparison to the control group (M=2.28). That is, the group that read emotional comments displayed lower intention to write comments in comparison to the control group that did not read any comment, thereby confirming that exposure to emotional comments reduces the intention to express opinion through making comments in the internet.

Table 6: ANOVA result for the Willingness to speak out among three groups

<table>
<thead>
<tr>
<th>Groups</th>
<th>n</th>
<th>M</th>
<th>SD</th>
<th>F</th>
<th>df</th>
<th>p</th>
<th>Scheffe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rational A</td>
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<td>1.87</td>
<td>.832</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emotional B</td>
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<td>1.60</td>
<td>.769</td>
<td>15.926</td>
<td>2, 250</td>
<td>.000**</td>
<td>A, B</td>
</tr>
<tr>
<td>Control group C</td>
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<td>2.28</td>
<td>.789</td>
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<td></td>
<td>B</td>
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</table>

(If superscript on other group indicated in the Scheffe verification section has been attached, it means that the difference between the corresponding groups is significant.)

5. Conclusion

This Study aimed to examine the communication efficacy of comments and communication efficacy of discussion, and willingness to speak out through making of comments in the internet spaces with focus on the emotional tone of comments made on internet news. Specifically, rational or emotional comments were presented and, in the case of control group, no comment was presented, to compare the differences in the communication efficacy of comments and communication efficacy of discussion as well as the willingness to speak out between the groups. Through this approach, it was aimed to examine whether the interest of the teenagers on the internet comments activates their political participation and enhances democracy. The summary of the results of this experiment using questionnaire survey are as follows.

As the results of the analysis of the <Research Question 1>, which examined the differences in the communication efficacy of comments in accordance with the emotional tone of comments (rational/emotional), statistically significant differences were found in 7 of the total of 9 questions. The communication efficacy of comments was found to be higher for the group that read rational comments for each of the
questions. Comparative analysis with the control group was performed only for the questions for which significant difference was found. In 5 questions, statistically significant differences amongst the 3 groups were observed, and, specifically, the communication efficacy of comments of the emotional group was found to be lower than that of the control group. There, however, was no difference between the rational group and the control group.

In the <Research Question 2>, the differences in the communication efficacy of discussion in accordance with the emotional tone of comments were examined. It was possible to observe statistically significant differences in all of the 5 questions. Similar to the communication efficacy of comments, the group that read rational comments displayed higher communication efficacy of discussion than the group that read emotional comments. As the result of ANOVA executed additionally for specific comparison between the experimental groups and the control group, significant differences were found amongst all the 3 groups for all of the 5 questions. Similar to the communication efficacy of comments, there was no difference between the rational group and the control group, and the communication efficacy of discussion of the emotional group was found to be lower than that of the control group.

In the <Research Question 3> that examined the differences in the willingness to speak out in accordance with the emotional tone of comments, although both of the group that read rational comments and group that read emotional comments displayed lower level of intention to write comments, the intention of the group that read rational comments to express opinion, nonetheless, was found to be higher, which was statistically significant. As the result of the ANOVA that additionally examined the differences with the control group, there was no difference between the rational group and the control group, while the rational group and the control group displayed higher intention to express opinions.

On the basis of the above research results, it was found that there are differences in the possibility of responses depending on what kind of comments people read. In particular, the result of increase in the intention to express opinion as well as the communication efficacy of comments and communication efficacy of discussion when the subject reads rational comment reminds us the importance of space for rational comments once again.

Moreover, the comparison to the control group that was not exposed to comments illustrates interesting results of the research. Although there was no particular difference between the group that read rational comments and the control group, it was possible to confirm that all of the communication efficacy of comments, communication efficacy of discussion and intention to express opinion were lowered for the group that read emotional comments, in comparison to the control group. The teenagers have the tendency of wishing that the internet comments on news will play rational and logical functions including establishment of healthy public sentiments, advancement of democracy and making contribution towards progress of discussion culture in the internet space. However, it is necessary that emotional comments offset these aspects. Accordingly, we need to ponder over the means of coping with emotional comments and preventing the side effects of emotional comments.

If the discussions through comments are conducted in rational manner rather than
with emotional tones, then, many more users will recognize the space for comments as the space for discussion and participate in the comment discussion spaces to greater extent. In particular, it is anticipated that the natural process of political socialization of the teenagers through the internet comments on news will create connecting link of virtuous cycle that enables them to voluntarily participate in the social issues with interest since their adolescent period.
References


Choi, I. H. (2014). *Research on the willingness to speak out and communication efficacy of discussion on internet: with focus on the emotional tone of comments and experience of using comments on news*. Unpublished thesis for master’s degree, Sookmyung Women’s University, Seoul.


Han, M. A. (2012). *Effect of the similarities of political dispositions between individual and on-line news media on the comment and awareness of the public sentiments*. Unpublished thesis for master’s degree, the Graduate School of Information of Yonsei University, Seoul.


Abstract

The traditional narrative cinema, which is by nature based on fairy tales and legends, mainly focuses on such genres as love, good vs evil conflict, reunion of lovers, and the story of intervening evil characters. In contrast to classical cinema whose primary purpose is to narrate the story in such a way that the viewer can identify with it, independent narrative cinema tries to question the ‘reality’, make an intellectual rather than emotional influence on the viewer, and prevent identification. In classical narration, which can be characterized by idealized characters where individual solutions and main characters dominate, conflict is the most important focus, which almost completely revolves around the good-evil characters created.

When we look at cinema films in Turkey, we can see that films of both categories have been made, although those of traditional narrative cinema predominate. Popular films occupy a significant place in Turkish cinema today, and so did they particularly during the Yesilcam period, considered as the golden age in terms of cinema-viewer relationship. Though not so strong, this good-evil distinction is also observed in films with modern narration, which contrast with popular films in which good vs evil conflict is an indispensable narrative component.

The aim of this study is to investigate to what extent independent narrative cinema, which started to peak especially after the 1990s and which is expected to channel viewers to thinking and questioning through an alternative structure, presents a different approach with regard to the good vs evil character in the process of creating female characters. For this purpose, the good vs evil distinction will be analyzed with respect to the female characters in the films Kezban, a typical example of the Turkish popular cinema and the Yesilcam period, and Iklimler, an independent production and one of the most important films of the recent Turkish cinema, and it will also be questioned whether independent cinema has created a realistic female character, as opposed to the traditional narrative cinema.
Introduction

As is with literary works, there are various types of narrative in cinema as well; however, the classical narrative cinema stands out as the dominant mode in terms of addressing and influencing large audiences. Although movies with this narrative mode may seem to be different from each other, they are in fact structurally similar, and the narrative structure and the main features of the characters and the story remain unchanged.

In movies of classical narration, which create an easily conceivable visual realm of themes that make up a major part of the popular culture such as love, sexuality, rich-poor contrast, family, heroism, solidarity, courage, jealousy, greed, competition, etc. (Oluk, 2008:76), the balance at the beginning of the narration starts to corrupt when the first climax appears as the dramatic structure proceeds (Sener, 1197, 23); the character then tries to struggle with the conditions that have led to the corruption; and the initial balance is reestablished at the end (Oluk, 2008; 88). In classical narrative films, in which ultimate attention is paid to the creation of contrasting characters, the viewer does not remain totally passive (Onaran, 1986;80); the patterns and the codes which the classical film is based on are known by the viewer, but the viewer’s ensuing mental activity is totally manipulated (Onaran, 1986; 168).

The type of narration offered as an alternative to classical narration is the modern or epic narration asserted by Bertold Brecht. Modern narration seeks to reveal the real facts hidden behind the quasi facts and the web of relationships behind the style, to raise the style itself as an issue of discussion, and to make the viewer think during pauses (Brecht, 1981; 55) by episodic narration. By seeking the query of reality with mental rather than emotional impact on the viewer that relieves identification, modern narration demands mental activity of the audience instead of their emotional participation (Oluk, 2008; 95). Brecht does not entirely reject identification, which constitutes the basis of classical narrative movie, but he suggests a level of understanding that controls it (Brecht, 1981; 66).

Another important difference between classical narration and modern narration reveals itself in narrative characters. The viewer can develop an easier and more intensive empathy towards characters in classical narrations, where the good and the evil are separated sharply and in which not the real world, but idealization is taken as a reference during the generation of characters, who are generally too determined and insistent to be compared to any person from the real world and too perfect and too charismatic to be true (Oluk, 2008; 82-83). Instead of such typecasting adopted by classical narration, the concept of individual created according to the circumstances becomes prominent in modern narration, where characters replace typecasting. Just like typecasting, characters serve the development of events and the conveyance of notions in the story; yet, they are equipped with more humanistic features (Akyürek, 2004, 171-172).

In popular films, it is important to know well who the characters are, since close emotional relationships and actions that prepare the ground for those relations are very important. In this world of fictions, characters mostly act according to cause-effect relationships and almost all of them exist in a world of contrasts and patterns.
such as the good and evil and the rich and the poor. Viewers develop an idea about characters from the first moment they meet them until the end of the film. Every character in popular films has the opportunity of representation within the frame of patriarchal ideology; besides, various male and female models are presented for the audience as ideal models, which makes such representations even more important. For this reason, the review of the films covered in this study was based on the creation of the characters.

The aim of this study was therefore to investigate the kind of fiction in which female characters are created while presenting the good-evil contrast in both the classical and modern types of narration, which are regarded to be greatly different in terms of narrative structure, goal, the build-up of the story, and character creation. First of all, the Yesilcam period, considered as the golden years especially with respect to cinema-audience relationship, and the film Kezban, one of the most popular films of the period, which was shot repeatedly for many times, were analyzed. The film was evaluated in terms of the structure of the story, especially the creation of women characters, and the use of gender myths in the film. Next, the movie Iklimler (Climates), an example of independent movies which gained a worldwide success was studied from the same perspective.

From Yesilcam to Independent Movie: Women Characters in Movies

An important period of the Turkish cinema history in terms of both the number of films made and the film-audience relationship, Yesilcam lasted from 1960s to 1980s. In her book of a detailed account of the period, Yesilcam Öykü Sineması, Serpil Kırel depicts Yesilcam as a structure of a poor financial infrastructure struggling to survive in a vicious circle which depended heavily on funds from other sources than the sector itself, in which personal relationships influenced or changed the production process, where making money was the primary goal of the producers (Kirel, 2005; 39).

With more than 200 films made every year and actors and actresses rushing from one film set to another, Yesilcam led its golden age between 1960 and 1970. Although many films of different genres were made during the period, melodrama stands out as the dominant one. The basic conflict between the good and evil, the heterosexual desire within the frame of the separation and reunion of lovers, the family created by the unification of lovers, and the structure emphasizing that being without a man is a “defect” for women are the common narrative features of Yesilcam melodramas (Akbulut, 2012, p.16). In those films, in which “narrative simplicity” was at the forefront, the personality of the characters is set and confirmed at the very first moment; in other words, “characters retain their either good or evil attitude throughout the film” (Kirel, 2005, 275).

Except in only a few eccentric examples, typecasting, rather than characters, were mostly involved in the films of the period. For instance, the devoted mother figure who rarely leaves the kitchen or only leaves it with an apron on whenever she does and the naughty brother or the femme fatale figures are among important figures that are almost always seen and engraved on viewers’ brains. Therefore, they are also one of the most important typecasting figures for studies on gender (Oluk, 2008; 85).
Accordingly, taking into consideration the way that Yeşilcam placed and depicted women in films and its attitude towards them, women characters can be said to be more prominent in narration especially during the mid-60s and early 70s, although there were basically no differences (Abisel, 2005, 209). In the films of the 1950s and the early 1960s, women were represented in one of two types of characters: one as the ideal woman who never concedes under difficulties, and the other as the wicked one who is always in chase of money (Abisel, 2000, 187). Divided into two as the absolute good and the absolute evil, these women characters were an effective medium to ideology of gendered nationalism and presented various examples of womanhood to women viewers in the films of the period in question (Abisel, 2005, p.212).

The women in the first group were the main women characters who never made mistakes (Piskin, 2008, 44). These innocent girls of the films do not undress, kiss, betray, or wish any harm on others, but they are always kindhearted and self-sacrificing. In this regard, they constituted a character too good to be real or plausible (Kaplan, 2004, 45).

On the other hand, women characters of the second group who identified with their role or those who made mistakes in the course of events were certainly punished at the end of the narration (Abisel, 2005, 301). In the films, in which ending virginity was identified with being dirty, being untouched was praised and virginity was conveyed as a precondition to the existence of women by holding them responsible for saving their virginity (Abisel, 2005, 307).

In those so-called family films, self-sacrifice, honesty and loyalty were implied as indispensable virtues of womanhood, and the inevitability of fate and the woman’s self-sacrifice were emphasized. In those narrations, created in a masculine discourse and functioning as a tool to satisfy men’s desires and pleasures, women were presented in the same way as men want to see them (Ozsoy, 2004, 286).

With regard to how women were depicted in Turkish cinema during the 1980s, the years of social and financial changes in the country, the films can be covered under two headings. The first one was the type of depiction that constituted the traditional attitude of Yeşilcam, namely the extremist typage of absolute good or absolute evil women, and the second was the more realistic and multidimensional perspective, which depicted women and their problems just as they are in real life, and dealt with them with a different and multidimensional approach (Esen, 2000, 41-42).

It was attempted to represent women as the subject in those films, taking women as a whole with their good and evil sides. When it comes to 1990s, while the sector continued to produce popular films on one hand, Turkish movie was at the same time faced with a different structure. The alteration and reformation concept which started in 1987-88 – but radically accelerated after the year 1994 – differed greatly from the previous period in many aspects and triggered the start of a generation, or period, called “Bagımsızlar”, apart from the traditional cinema sector. Totally different from the previous periods regarding form, style, and the way they conceive cinema, as well as filmmaking, management, and financial sources, this generation came into being as a natural and inevitable result of the demand for filmmaking, and partly as a
consequence of the collapse of the cinema sector at the time or its inability to produce new films through previous relationships as it used to be (Evren, 2004; 14-15). Having not been raised under the master-apprentice relationship of the traditional Yesilcam, independent movie-makers, who felt no need for classical producers but achieved different projects instead, changed Yesilcam and finally established a new system (Evren, 2004; 16-17). Not the events experienced by the characters, but the general human conditions within the events are the main focus of this “art” movie, which abandons narrative causality and includes multiple narrations and multi perspectives to facilitate the understanding of life in its multidimensionality and requires a critical awareness of the viewer, and whose narrations has no emphasis on a specific concept of ending (Akt. Akbulut, 2012, 114).

However, according to Akbulut, there are in fact specific bonds between the two types of movies, even though the word “new” in the phrase “New Turkish Movie”, which is used for the years after 1990, states a collapse in Yesilcam films. Melodrama, an indispensable part of Yesilcam also exists in New Turkish Movie and some features of melodramatic narration can be seen in such films (Akt. Akbulut, 2012, 115). Kovacs related the association between melodrama and art movies to modernism and he stated that the origin of the most common modern art movies was the classical melodrama. According to the writer, “Melodrama, together with the type of crime, was a genre which existed on the gap between commercial popular movie and art movie and was the major genre that had bridged the two since that gap rose; it is the genre that not only cherishes modernism but also that which lives within modernism.” (Kovacs, 2010, 89). This correlation that Kovacs made between modern art films and melodrama overlaps the New Turkish Movie called modern movie, and as Akbulut states, it is possible to have various connections between Yesilcam and the present modern movie. In the film analyses in the following part of this study, these connections will be made clear in terms of the presentation of women and the validity of social gender myths.  

A Classic in Yesilcam, Kezban

The film Kezban (1968), directed by Orhan Aksoy, has its special place among the classics of Yesilcam period, and the story of the film has been repeated many times; besides, Kezban in Paris and Kezban in Rome were also shot in response to the interest in the film.

The Story of the Film:

Adapted from a novel, Kezban tells the story of a beautiful young peasant girl living with her mother. Only when her mother dies does her father learn that he has a daughter and come to the village to take her with him, but Kezban still does not know that this man is her father, thinking that she is going to live with a rich relative of hers. On her arrival, Kezban is insulted by Lale, who doesn’t know that they are sisters, and by her friends. Kezban never forgets especially what Ferit says to her. After a while, Kezban feels uncomfortable there and gets enrolled in a French school as a boarder in order to improve and change herself and continue her education life. Kezban graduates from school after years when Ferit also returns after finishing his medicine education abroad. she has now changed and grown into an educated and well-groomed young lady drawing the attention of many men. Ferit is also impressed by
Kezban, but he has to get engaged to Lale on the request of their families. One night, Ali, Kezban’s father, suddenly becomes ill, and when he is about to die, he tells the truth to Kezban and Ferit; he entrusts her daughter to Ferit and bequeathed a fortune to her. After a while, when Lale discovers the intimacy between Ferit and Kezban, she makes Kezban leave the house. Ferit tells her the truth, and Lale, who is engaged to Ferit only to separate him from Kezban, regrets and goes up to Kezban and apologizes to her. Ferit and Kezban unite, and Lale meets Necmi, whom she loves truly.

Kezban, a classical Yesilcam film, features the typical characteristics of the classical narration and melodrama, as regards the elements such as a village girl, the physical and mental changes she undergoes in order to deserve the love of the man she is in love with, intervening separations, sufferings, and the “happy ending” gained by the reunion of lovers.

The Depiction of Characters:

There are four important male characters. What they have in common is that they are all rich, educated, handsome, and talented. Although they are never displayed in their working environment, their jobs are made clear to us through conversations. They are also loyal to the women they love and so romantic as to desire their happiness more than anything else. Although there appear little misunderstandings in the process of the narration, these are immediately dealt with and male characters are presented as “ideal” men with no faults.

As for females, Kezban is the first women character in the film. The character Kezban, typical of Yesilcam, displays a personality free of defect, innocent, always kindhearted, self-sacrificing, and never wishing harm. Yet, after she finishes the boarding school, we see her changed in terms of physical appearance and jaunt. We do not see her working, talking about her job, or continuing her education life, nor do we see her doing anything that suggests she is willing to do it. She now exists through her physical change and love. As for Lale, Kezban’s sister, the other important woman character in the film, she is the opposite of Kezban. She is a young lady who is rich, spoiled, irresponsible, lazy, envious, and reveler. She always fails her class and never finishes her school. Her father holds up Kezban as an example to her. Whereas Kezban is a symbol of innocence, Lale is so free and easy with men that even while she is engaged, she kisses and goes out with another man. Lale is equipped with negative features in contrast to Kezban’s grace and virtues. The same situation is also true for Lale’s friends from high school; they are also presented as evil characters placed against Kezban.

The Good-Evil Contrast:

When the male characters are examined, no evil characters are found. Although Ferit is depicted as a spoiled son of a rich family who makes fun of the appearance of Kezban at first, soon afterwards, he apologizes for his attitude and wins Kezban’s heart. Another male character in the film is Ali, Kezban’s father. Ali had an affair with Kezban’s mother in his youth, but left her after a while; however, he did not know that she was pregnant and gave birth to Kezban. He undertakes his daughter’s responsibility many years later, only after her mother dies; he adopts her, helps her complete her education and leaves her a fortune when he dies without making any
discrimination between his daughters. For this reason, the overall impression is made that Ali is also a good character.

The good-evil contrast is created through women characters. This contrast is ensured through Lale, who has totally negative features against Kezban’s innocence and uniqueness. While Kezban is affectionate and kindhearted, Lale is so envious and evil that though she does not love him, she wishes to get engaged to Ferit just to prevent him from being with Kezban. Lale, within the frame of this depiction, falls in the typical typecasting of evil woman in Yesilcam who tries to separate lovers.

**Iklimler**

Iklimler (2006), a film by Nuri Bilge Ceylan, a director also well-known outside Turkey for New Turkish cinema, has won a lot of prizes in domestic and foreign festivals, including the Cannes (FIBRESCI).

**The Story of the Film:**

In the film *Iklimler (Climates)*, which narrates the story of Isa, an academician, and Bahar, an art director for soap operas, the couple meet during subsequent periods in Kaş and Ağrı, two cities in Turkey with different climates. The setting change in terms of both time and space, but Isa remains unchanged.

In this film, through the character Isa, Ceylan exposes the spiritual loneliness and distance of an individual caused by modernism and suggests that there are no intimate relationships or emotional intimacy between the man and woman characters we are used to seeing in Yesilcam melodramas and that “happy love does not exist”, as opposed to what is stressed in Yesilcam melodramas.

**The Depiction of The Characters:**

Bahar and Isa are the main characters of the film of seemingly a relationship between a man and a woman. Although the film seems to tell the story of a relationship, the events and the relationship are, in fact, generally depicted from a masculine viewpoint. Other characters in the film are Serap, Güven, Isa’s roommate from university, and the couple in whose house they stay when they are in Kas. Serap stands out as the most important co-starring character.

According to Akbulut, male characters in Ceylan’s film do not act in the modern society in the same way as the men with a certain socio-cultural background do in a semi-feudal, traditional society, which implies that manhood faces a crisis. In the film, which can also be regarded as a melodrama of men, the relationship of power between men is conducted through women. However, this discourse of Ceylan generates a gendered discourse by displaying men as innocent and childish against women (Akbulut, 2012; 121). Only the character Isa, who is also lonely and distant in his affairs even during his closest moments to women, keeps himself away from any emotional warmth.

On the other hand, women characters are created with full of emotional rise and falls and uncertainty. What Bahar can do is unpredictable; she does not leave her lover although she knows that he cheats on her. However, she cannot come to terms with
the situation, either. She expresses their unhappiness as a couple through her words and actions. When Isa tells her on the beach that he wants to get divorced, she says, “I don’t mind”. Afterwards, she tries to hide Isa’s eyes while he is riding his motorbike on their way back from the beach and laughs. When they fall down and Isa assaults her, this time she cries. She acts inconsistently also when Isa goes to Agri to meet her at the end of the film. Bahar cries when Isa tells her that he has come there for her, that he has changed now, and that he wants her to go back to Istanbul with him. She rejects Isa’s offer by saying, “It is too late”; however, that night she goes to the hotel where Isa stays.

Not only Bahar but also Serap is depicted as an inconsistent character. Serap is depicted as the evil character of the film, who has been dating with a friend of Isa’s, Güven, for a long time but cheats on her lover with Isa. Serap, who is first attracted to Isa’s courtesy when they meet again, later tries to tempt him herself.

The Good-Evil Contrast:

Absolute good or absolute evil characters are not observed in this film, which makes it totally different from Classical Yesilcam films of idealized characters; In spite of this, the good-evil contrast in the film is conveyed through women characters. Ebru Ceylan, who writes the script with Nuri Bilge Ceylan and plays the character Bahar, makes the distinction between Bahar and Serap in her words: The name Bahar has been given to the character because “the character represents innocence in the film and the name Bahar (Turkish word for Spring) sounds like a name of innocence” (2006, 17). It can be seen that innocence-evil distinction has been made starting from the names of the characters and relationships have been built up according to this distinction. While Bahar is associated with innocence, Serap is depicted as evil. Among the components in the film that corroborate the vision of Serap’s evil character is the wild love scene of Isa and Serap, the courtship they pay to each other, her vamp appearance, and betrayal.

In an interview, Ebru Ceylan expresses her opinion about this issue in her words:

There are some blurred close-ups in the hotel room. This implies on one hand that they have made love, but they wake up dressed in the morning, which confuses us. On the other hand, we see an extremely wild love scene with Serap. These two scenes are inevitably considered together. Why is it that there is not a love scene placed in the relationship?

E.C. It has basically two reasons. The first is that, with regard to the representations of the two women, Serap represents brutal facts. A wild love scene was needed at that point to create a dirty feeling about her. As for the character Bahar, a more abstract and purer emotion was required for her. Bilge did not want anything that would directly be associated with sexuality because Bahar means innocence to Isa. The second reason is that I never strip for screen (…….)

These points made by Ebru Ceylan are important because she is the scriptwriter and they reflect the viewpoint of a female. We can see that women characters are consciously created as such by scriptwriters who acknowledge modern cinema and produces films of this kind. This discrimination between innocence and “brutal facts”
that Ceylan emphasizes places women under one of two headings just as it used to be in Yesilcam films, thereby regenerating the gendered discourse. Serap, who is first attracted to Isa’s courtesy, then tries to tempt Isa even though she has a lover, which describes a similar character to the evil blonde specific to Yesilcam melodramas who leads a free sexual life.

**Conclusion**

Kezban and Iklimler are two films shot at different times with narrations of different characteristics. In the light of the review covered in the study, it is also noticed that there are similar characteristics between the two films, though they are different from each other in terms of the structure of the narration and the construction of the story. When we analyze the films *Kezban* and *Iklimler* from the point of view of the conservative patriarchal structure of melodrama, it can be seen that the relations between modern art films and melodrama as suggested by Kovács based on modernism can also be observed in these films in terms of the depiction of women and function of gender myths. The opposing characters in both films are women, and all the negative qualities are donated to a single character. This situation is presented clearly in Kezban, one of the most important films of Yesilcam; while approved qualities such as innocence, self-sacrifice, love, and kindheartedness are associated with one character, other qualities such as envy, laziness, betrayal, and self indulgence are attributed to the other. With its modern narration, the film *Iklimler*, is mainly formed within a structure distant from idealized characters; however, the same contrast can also be seen when the women characters are closely examined. As the scriptwriter, Ebru Ceylan, emphasizes, while one side represents innocence, the other symbolizes “vicious feelings”. This relation is created through women based on their sexuality, just as it was in Yesilcam; for instance, the character Serap, who is depicted as a vamp cheating on her lover and leading a free sex life, represents the evil against Bahar, the protagonist.

When it comes to the identification of woman, *Iklimler*, which is a film with modern narration, fails to reveal a different point of view from that of Yesilcam, which had classical narration, thus regenerating the existing models by duplicating them, whereas it is supposed to question the “reality”, to have a more intellectual than emotional effect, to eliminate identification, and to demand intellectual action rather than emotional participation of the audience. For this reason, as regards the identification of women characters, the vision of the world presented in this film is considered more “dangerous” than the philosophy of life presented in Yesilcam and the film *Kezban*, because *Kezban* is viewed with the relative awareness that it has the typical characteristics of classical narration and melodrama; however, Iklimler conveys this traditional patriarchal viewpoint to the viewer stealthily through its objection to the popular narration and the use of perfect aesthetics of the cinema and its success in festivals; thus, when it comes to women identification, the questioning attitude of modern narration disappears.
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I Love You, Bro: The [Mis]Representation of Male-Bonding in Boy Bands through their Music

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Abstract
The intricacies of defining a relationship between the same sex often yield to misperceptions of gender preference of that individual who is living in a heteronormative society. The so-called male-bond or ‘bromance’ which typically exists in boy bands have ample time to stay together and to get attached. With this, an inevitable question has been raised about their sexual orientation and gender identity creating misrepresentations in public sphere. The paper aimed to analyze specifically the music of One Direction and how they represent male-bonding in terms of the lyrics of their songs and the nonverbal communication of their music videos. It can be observed in their music that their songs suggest ‘bromance’ relationships particularly in their song “Little Things.” In order to get a deeper perspective, this paper traced back the development of boy bands; when and how boy bands emerged and their representation of masculinity. Eve K. Sedgwick’s Theory of Homosociality was used to explain how this special kind of friendship among males exists without being coined as homosexuals. Sedgwick explained that the homosocial desires existing among males were not necessarily romantic. However, when an interpretative textual analysis was used to examine the lyrics of ‘Little Things’ and its music video, the study revealed that One Direction had set a different perception of ‘masculinity.’ Thus, it creates a new trend of boy bands.

Keywords: bromance, boy bands, homosociality, music
Introduction

According to wisegeek.com, a boy band is defined as a musical act composed of at least three young men who can sing and dance. They do not necessarily play instruments which set them apart from a ‘band’ we typically know. They fall into different genres like rhythm and blues, pop and hip hop. Young female audiences are the usual target market of boy bands.

Boy bands started during the mid-1950s though the term ‘boy band’ was then called the hep harmony singing group. Famous boy bands since then are: the Beatles (1960s), the Monkees (1966-1971), the Jackson 5 (1970s), the Osmonds (1970s), Menudo (1977), New Edition (1980s), New Kids on the Block (mid 1980s), Boyz II Men (early 1990s), Backstreet Boys (mid 1990s), Nsync (mid 1990s), Hanson (late 1990s), Jonas Brothers (2005), Big Time Rush (2009) and One Direction (2010).

There are templates incorporated with these boy bands why they called as such. In cleverworkarounds.com, some characteristics a boy band has are: (1) pretty faces, (2) five members, (3) can dance, (4) playing instruments are not permitted, (5) fashion-setter, (6) do not write their own songs, and (7) under the supervision of a record company. Most of the definitions if not all are seen with the boy bands mentioned above.

The Formation of One Direction

One Direction started their career when Niall Horan (19), Zayn Mallik (20), Liam Payne (19), Harry Styles (19), and Louis Tomlinson (21) individually joined the seventh season of X Factor in United Kingdom. They were not qualified in the solo performer category but instead they were brought back to form as a group under Simon Cowell, house judge for X Factor. With their talents and charm, they had captured not only the judges but also the British crowd. They won third in the finals and eventually invaded the Europe through their music.

Since 2010, they had already produced four albums: Up All Night (2011), Take Me Home (2012), Midnight Memories (2013), and Four (2014) where they received several awards, topped hit charts and sold out albums worldwide. Their music styles are variations of pop and rock.

Theory of Homosociality

The concept of masculinity and male friendship is not static during the 19th century. In American culture, there existed a continuum between homosocial and homosexual bonds. During the mid-19th century, men could express emotions with fervor and openness. Upon the late 19th century, intimacy between men became indistinguishable from the images and language of love (Rolf, 2011). It is also important to note that during the Victorian America, homosexuality was a taboo. However, on the duration of the 19th century, what is acceptable and unacceptable forms of male friendship changed.

Eve Kosofsky Sedgwick, an American academic scholar, who specialized on queer studies, coined the term ‘homosocial’ and made a distinction between homosocial and
homosexual desire. In her book, *Between Men: English Literature and Male Homosocial Desire* (1985), she explains that there is a male homosocial desire existing among males (be it overt heterosexual to overt homosexual) that is not necessarily romantic. She coined the term homo- to challenge the existing concept of hetero- and bi- and be able to distinguish from one another.

Male bonding is not a new term to be exact. Even Aristotle wrote a classical description of friendship around 330 BBC saying, “It is those who desire the good of their friends for the friends’ sake that are most truly friends, because each loves the other for what he is, and not for any incidental quality.” This definition is the counterpart of what we called “bromance.”

Bromance is a portmanteau of the words brother and romance. Coined by Dave Carnie, editor of Big Brother (American Skateboarding magazine), in 1990s. He referred it to the relationship developed between skaters who spent a great time together. Bromance is a non-sexual relationship between two or more men.

**The Homosocial on the Little Things Lyrics**

Boy bands have been criticized even before that homosexuality is being suggested in their songs and music videos. The effeminate image of Nick Carter of Backstreet Boys, the song writing partnership of John Lennon and Paul McCartney of Beatles and the revelation of Ricky Martin of Menudo being gay—these are some indications of the imagery and the realities happening within the boy band world.

One Direction, a British boy band, is setting a new trend in terms of male bonding in the boy band culture that is prevalent in their songs and music videos. Songs like *What Makes You Beautiful*, *One Thing*, *Live While You We’re Young* and *Kiss You* hit the UK music hit chart.

*Little Things* is one of the songs from their second album *Take Me Home*. There are a lot of critical responses and reviews from the music critics. It is perceived as problematic especially from the boy band’s target audience who are females in their teens, according to Grady Smith of Entertainment Weekly. Fantasizing female body is not appropriate at an early age which may also affect One Direction’s image.

*Little Things* is a song about overseeing the imperfections of a person and loving her despite of. Flaws like freckles on the cheeks, crickles in the eyes when smiling, sleep-talking, and even weight concerns—these little things do not matter for people who are in love.

On a heteronormative perspective, this is a song of a man who loves his girlfriend enough for him to disregard her flaws, that despite of these little things, he still loves the girl endlessly, (as what the lyrics say). On the other side, a queer reading about the song will create a totally different meaning. Instead of a song of a man to his girlfriend, it can be a song of a man to his man. In case of One Direction, this can be their song for themselves.

Analysing the text closely, it reveals a subtext emanating among the members. That is, it is a song that refers actually to their co-members. Boy bands live closer together
due to their tight schedules and various commitments. With this proximity, it is possible that each one of them can notice even the tiniest details of their co-band members.

First point of this song is that each member has a part sang individually. This suggests that every one of them has a say—a chance of expressing themselves. Second point, ‘little things’ are enumerated in the lyrics: size of the hand, freckles on the cheeks, crinkles in the eyes, dimples near the butt, sleep mannerisms and even the body weight. Here, space and time play a major role. The context implied a closed proximity between the two individuals—a scenario that is applicable among boy band members. That scenario may look like this: men living together in a single roof or even sharing a room (space); they are always together during rehearsals, shows, or tours (time); thus, the level of knowledge for personality differences are high.

_Little Things_ Music Video

The music video of _Little Things_ also reveals a subtext based from a queer perspective. Factors which had presupposed to a queer reading include space and time, gestures and facial expression, and editing style.

**Space and Time**

Coincide with the lyrics of the song, the way the music video is made used only one space—the recording studio. This is the only music video of One Direction that has no attempt to change the space or the milieu. Prior to the analysis of the lyrics of the song where men can be living together under a single roof or sharing a room, the music video substantiates that interpretation. In addition, no other individual exists in the entire video aside from them. A sense of territoriality (space) and belongingness happened among male friendship.

**Gestures and Facial Expression**

There are also gestures, facial expression and eye contact that would indicate a homosocial desire—an explicit act of male-to-male fondness for each other. Zayn Malik is tweaking Harry Styles on the cheek. Contrary to the previous music videos of boy bands especially during the 1990s, no such act of ‘intimacy’ was shown to the public. Louis Tomlinson’s gaze and smile to Liam Payne and their physical distance would suggest ‘comfortability’ with each other.

**Editing Styles**

The editing—relations between shots—speaks so much in making the music videos. The way juxtaposition is applied to create a narrative or non-narrative gives meaning and a lot of interpretation.

The first sequence of the music video is an instrumental. Among the series of shots shown, Zayn is smiling (Shot A) followed by Harry Styles (Shot B) looking. Shot B is considered a reverse shot of Shot A for it follows the 180 degree rule to achieve continuity. That is Zayn is on the right side of the frame while Harry is on the left side of the frame.
Another example is Louis and Zayn having a shot/reverse shot with the audio *and it’s you* paralleled to the video. Below is Niall singing *as I love you* followed by the shots of Zayn and Harry in a rack-focus technique (deep focus on a foreground while blurred on the background and vice versa).

**Conclusion**

Over the years, the perception of masculinity and male friendship has changed over time. During the 20th century American culture characterized three themes of masculinity. These are: American men are trying to control themselves; American men are projecting their fears to others; and American men are attempting to escape when feeling pressured. The result is that they fear that American culture is being too feminized, too over-civilized, and too Europeanised (Kimmel, 2006).

Homosociality at present is more conspicuous than before particular among men. Boy bands is just one discourse among others where homosocial desires do exist. One Direction has set a different trend from the list of boy bands before where masculinity is one of the show-offs. They show a new perspective showing a different side of sexuality that is social; and different direction by One Direction.
References


Convergence Journalism

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Abstract
This is a qualitative study on convergence journalism, focusing on its definition and concept. This study covers different topics in two textbooks, namely “Convergence Journalism - An Introduction” and “The Handbook of Global Online Journalism”. The study in-depth interviews were conducted with two executive editorial members and two reporters. The interviews look into the use of social media in the news process. The researcher chose Nation Multimedia Group Public Company, one of Thailand’s leading media companies with high advancement in convergence media.

According to the study, media academics view that "convergence journalism" as the process where editorial members from each section integrate because of the technological development in digital media. This results in more media channels or platforms. On the concept of convergence journalism, there are three outcomes. The first is convergence as a product. The second is convergence as a system and the third is convergence as a process.

The topics covered in the textbooks include theories, politics, production, practices, contents and global contexts. The issues of editorial newsrooms dealing with convergence journalism comprise three phases. First, they used fax machines and telephones. Second, they turned to emails. Third, convergence includes two parts. The first part is individuals using Facebook, Twitter, Instagram, Line and etc. The second part is corporate level. It first creates a news basket, then reduces complexity of information, and later reduces the cost of production.
Background of the Study

The advancement and converging of information technology and communication is becoming a turning point for journalists to cope with the change in the society and rapid exchange of information through technology that has affected journalism and communication businesses.

The change has also blurred the line that separates telecom service providers, broadcasting and information technology. This phenomenon is called Media Convergence (Somkiat Tangkittiwanich, 2002, p.45)

Convergence Journalism is considered to be a revolution to how news are produced and presented by newspapers and other broadcast medias. These businesses have to adjust their contents and information flow through several communication channels. One example is the convergence of telephone and television broadcast into videophone, where consumers can attend a meeting through videoconference. Or a convergence between computer and voice mail technology that allows consumers to communicate with one another through a computer.

Straubhaar and Larose (2000,p.23) stated that there have been such convergences in many forms. The internet, convergence of communication technologies and relevant businesses has affected the normal day to day lives of the people. Many new professions were born and many laws have been introduced into the society to adjust with the changes.

In the same regards, the cirliculums to journalism and communications educations have also been adapted accordingly.

With several communication channels created through convergence, the ‘way of life’ has changed with easier access to information. New ways of doing businesses, forging relationships, new ways of personality building, and new cultures were created through these communication channels.

We can also witness the reduction of social and business interactions as part of the changes for example, a supplier and reach out to consumers and eliminating the traditional way of using middlemen.

As earlier stated, the definition of Convergence Journalism can be used in many ways. The objective of this study is to find out the academic meaning of Convergence Journalism and explore its core concept in Journalism studies as well as define the scopes of its content. We will also look into the steps of producing news of the editorial department of Nation Broadcasting Company; Ltd as part of this study.

Objective of the Study

1. To understand the main concept and contents of Convergence Journalism textbooks.
2. To understand the process of news production of the editorial department of Nation Broadcasting Company; Ltd adapted to the new Convergence Journalism era.
Questions of the Study

1. What is the meaning of convergence journalism and its core ideas as well as academic scopes and contents which are provided in the subject’s textbooks?
2. In what directions and what steps did the editorial department of Nation Broadcasting Company; Ltd take to adapt to the changes in the convergence journalism era?

Scope of the Study

This study on Convergence Journalism is a compilation of its definitions and its core concepts taken from 2 textbooks, i.e. 1. Convergence Journalism – An Introduction. 2. The handbook of Global Online Journalism.

The study aimed to identify the scopes of these books and presents their core concepts, followed by an interview with 2 executives of Nation Broadcasting Co; Ltd in regards to their perspective towards working in the convergence journalism era.

Definition of the Study

Journalism is defined as the study of steps in producing and presenting the news in print, broadcasting and new media. Convergence Journalism is defined as the changes that occurred in hand in hand with advancement and convergence of communication technologies that can further categorized into convergence as a product, convergence as s system and convergence as a process. The contents of convergence journalism textbooks is summarized from the books’ table of contents, which are divided into 7 segments, which are, theory, politics, convergence journalism texts, production, process, contents and globalization in contexts.

Results of the Study

The results of the study will be presented in three main points:
The meaning and ideas of the main concepts of convergence journalism, scopes of education to converge several media available in textbooks and the adaptation of the editorial department of Nation Broadcasting Co; Ltd.

1. Definition of Convergence Journalism

From the study the meaning of convergence journalism can be divided into two categories: 1 definition of the term, 2. main concept of convergence journalism

1.1 Definition

Foreign academics have derived several definitions to the term convergence journalism, which has been summed up in this study.

Convergence journalism can be defined as steps needed to be taken by editorial personnels to adapt to rapid advancement of communication technologies. Expansion of media channels has affected journalists to adapt themselves to these technologies in
gathering and presenting news in new medias such as Facebook, Line, Twitter, Instagram etc.

The above definition is a summed up meaning of convergence journalism derived by several academics. Several academics have their own definitions to the term convergence journalism.

Quinn and Filak, (2005,p.3) stated that “convergence is a revolutionary and evolutionary from of journalism that is emerging in many parts of the world”.

Pavlik,(1996,p.132) defines “convergence as the coming together of all forms of mediated communications in an electronic. The concept of convergence implies the disappearance of the traditional frontiers between these sectors and the confluence of media platforms where new contents and new applications will come into being”.

Siapera and Veglis,(2012,p.24) said “convergence in the professional world do so to refer to the process by which editorial teams are merged together, which is one of the logistical solutions that is currently in vogue among media enterprises as a way of adapting to the challenges of the digital environment”.

1.2 Main Concept of Convergence Journalism

From the study of basic elements of convergence journalism, the term can be categorized into 3 points: Convergence as a product, convergence as a system and convergence as a process as shown in the picture below.

Figure 1
The core concept of convergence journalism

![Figure 1]

Figure 1 demonstrates the concept of convergence journalism, which is divided into three categories.

1.2.1 Convergence as a Product

Convergence as a product is a change in technology from analog to digital causing a change in work procedures of several departments, from administration department to
editorial department as part of the theory where communication technologies determines the way society functions in the aftermath of the internet age. The convergence theory expanded rapidly after 1990.

1.2.2 Convergence as a System

The concept of convergence had been formulated as the result of a confluence of technologies, concept of convergence it is necessary to consider not only the purely instrumental aspects, but also other facets of media production and consumption.

1.2.3 Convergence as a Process

Several academics such as Zavoina and Reichert, (2000) Dailey (2005), Lawson (2003) and Appelgren (2004) agrees that those analyzing convergence should not solely depend on technological point of view. This has important methodological consequences for any study on convergence processes.

Peter Golding and Murdock, (1996,p.79) stated that age. The concept of convergence only designates the process of confluence of different technologies propitiated by digitalization… for related fields such as business organization or the profile of the journalist. This is a relatively reductive view, which is resonant of a certain technological determinism.

Starting from these premises, Appelgren (2004) recommends that we should distinguish between convergence itself and its consequences. According to her, we have to differentiate between the processes and the effects of convergence.

2. Main Contents of Convergence Journalism Appeared in Textbooks

Communication academics agrees that there are several aspects to consider, but the core aspects that needs to be taken into account are these seven categories as shown in the figure 2.

Figure 2
Main contents appeared in textbooks

Figure 2 Main Contents appeared in textbooks are these seven categories.
2.1 Convergence Journalism Theory

The ideology and theory of convergence journalism expanded rapidly since the 19\textsuperscript{th} century, and has developed further in the past 30 years. Academics have shown interests in the concept. Sociologists interested in religions have agrees that communication and sociology are related to one another.

An academic, with keen interest on the topic, Pierre Bourdieu, said he was fascinated with Max Weber’s sociological point of view that argues about the exploitation between people must not only be regarded solely from economical point of view but also from sociological and cultural standpoints as well.

From the cultural aspect, Weber’s argued that the a society can gain knowledge, and use that knowledge efficiently (Cultural Capital). The term is also associated with Economic Capital and Symbolic Capital and, therefore, the cultural aspect can be applied under sociological concept. On the other hand, the communication aspect, academics have shown interests in technologies in relations to social norms, especially the development of democratic values, as these values differs in the views of different social groups.

2.2 Politics

To look into the relationship between convergence journalism and politics, two aspects are often discussed: 1. Information Technology’s role in convergence era in development of democracy and 2. The deterioration of democracy in the society due to advancement of technologies. The contexts of technology’s role in the development of democracy are as follows:

Communication Technologies Role in Politics

Several academics have shown interests in how technologies have taken a prominent role in politics and political system as well as the development of democracy. Under this contexts academics argued that communication technologies have allowed people in the society to shape policies, political standpoints and dictate the role of information technologies in regards to daily lives. Another important aspect is the role of Corporate media; such as BBC presenting a pro-government news item about its conservative policies. The sub-text is to create a positive view of the government in the minds of the people. This example also reflects the concept of how media can shape the mindset of the society.

2.3 New Forms of Publications

With the participation of Civic journalists, bloggers, online media population and social media a new form of publication has emerged.

Civic Journalism

With growing role of participatory or civic journalism, society has changed from passive consumers into active consumers by reporting news, writing articles, providing pictures, personal views and comments, which is considered to be a part of
journalism studies and these civic journalists can develop themselves into professional reporters.

**J-Blogging**

J-Blogging was formed by the society that wants to have an active role in news reporting. Many bloggers enjoys a huge amount of followers and interests from readers. J blogging differs from civic journalism in two aspects:

1. J-blogging is not news reporting but rather provide personal views and comments on a subject and share them with the public
2. Bloggers can provide information on news articles on their blogs, but they are not in the form of news reports.

**Video Journalism**

Video Journalism is where a professional or non –professional journalists provides news reports with a recorded video of the incident and post it on new media such as Youtube.

**News Aggregators**

News Aggregators are responsible in providing electronic form of news reports, often in packages, to libraries or media firms. They collect information and provide them to firms on contractual basis. Customers can often request on particular news items.

**Mainstream Online Journalism**

Mainstream online Journalism is reporting of news by professional journalists. Several varieties of news are offered to consumers, such as, business news, politics, economy, lifestyles, travel, etc and also reporting on views about relevant news topics e.g. Guardian Online.

**Social Media**

Social media journalism has become part of journalism study cirriculum where receivers of news also engage as ‘senders’.

**2.4 Production**

Production process includes production of news and presenting of news in different media platforms.

Different platforms allows different forms of news presented to consumers. Some platforms are suitable to present news stories through texts, some other are suitable to present pictures of the events and while some platform allows video and voice recordings as news broadcasting choices. With emerging of different types of platforms, several studies have been conducted to differentiate the concepts of online journalism and journalism online. Both these concepts differs where online journalism is equivalent to ‘putting the newspaper on a website’ while journalism online...
integrates computer technology to journalism where media companies uses new form of media platforms in broadcasting the news to the public efficiently.

2.5 Methodology

Researches and studies of communication technologies in the past are often conducted on the basis of technology development and formation of media businesses.

Most researches study the adaptation of media companies to keep up with advancement of communication technologies, individual adaptations and the formation of ‘Newsroom’ from ordinary editorial department.

An academic, Erdal (2008), conducted a study on the Newsroom of a Norwegian media company, Norwegian public service broadcaster (NRK), by analyzing the news reports from a newsroom called “Ostlandssendingen”, located in Oslo. He collected data through interviews and observations by using textual analysis methodology. His study lasted for four weeks, where he analyzed his research on Platform and individual news story.

2.6 Content

In this section, contents of the news that is presented on websites focuses on the ‘language’ where content and language used on each platform are different from one another. For example the language used in the newspaper is always different from the ones broadcasted through radio. Similarly the language used in TV broadcasting also differs from the earlier mentioned platforms.

2.7 Context of Globalization

The importance of “context” in regards to society of several countries across the world, such as bloggers in Brazil have created a platform via web blogs, Facebook and several communication channels. There are possibilities that in the future, we could see massive mergers among communications industry who, as the result, will be able to control the way of lives of people in the society.

3. Adaptation of News Editorial Department

The editorial department that have to adjust to production of news in convergence journalism era is the department from the Nation Broadcasting Corporation co; ltd. The company owns several platforms from newspapers (Bangkok Business Newspaper, Kom Chad Luek Newspaper, The Nation Newspaper,) to Television platforms (Nation Channel, Bangkok Biz Television, Kom Chad Luek TV, Mango TV and Emergency response channel).

The results of the study of the process of the adapted news editorial are as follows:
3.1 Production of News of the Editorial Department of the Nation Broadcasting Corporation Co; Ltd

Before the convergence technologies were invented the Nation Broadcasting Corporation co; ltd consisted of Bangkok Business Newspaper, Kom Chad Luek Newspaper, The Nation Newspaper in print platform and The Nation Channel on TV broadcasting.

News submission via communication technology can be divided into 3 eras:

3.1.1 The First Era of News Submission

In this era the reporters are sent to gather news on different locations and compiled them before sending the story to the editorial department via Fax - which is one of the quickest and most reliable form of sending stories to the editorial department
Telephone- a quick way of sending news, but often limited to who, where, when, why and how contexts.

3.1.2 The Second Era of News Submission

With the invention of communication technology called the internet in the second era, a communication channel called E-mail was introduced. Sending of news became easier and quicker. However, the receivers were limited to only a few whose e-mail addresses were available to the sender and were not able to be broadcasted to the public.

3.1.3 The Third Era of News Submission

This era, which is called the convergence journalism era, has seen a rapid advancement of communication technology. In this era, reporters can, directly, present the news to the public through new platforms. In this convergence journalism era, sending of the news can be divided into two ways:

Individual Level

In this era, news sending on individual level is different from the first two eras where reporters had to send back the news to editorial department for rewrites before presenting them to the public. But in the convergence journalism era, reporters can present the news directly to the public through new platforms.

Chutinthara Wattanakul, deputy director in charge of new media for the Nation Broadcasting Corporation co; ltd said the convergence journalism era has allowed consumers to know more about the reporters. Earlier, consumers have no idea about the identity of the news writers.

One of the advantages is quicker communication between all parties. He said “when a reporter use online tools to reach out to society he must be careful to uphold journalist ethics and the credibility of his organization.”
Noppathachak Attanon, a reporter from the Nation Channel, emphasized on the importance of “platform” in the convergence journalism era. He said “Twitter” was the most used in comparison to other platforms.

He said “The communications, internally within the organization are done via Line while using Twitter to report news, however, its is limited to only 140 alphabets. Reporters also uses Facebook to share the news among themselves”.

Wutinan Nahim, another reporter from the Nation Channel, said in the convergence journalism era reporters carry smartphones which can record video and sound clips as another way to present the news. “Normally, we use Twitter. We take photographs of the incidents and tweet them and share them internally. If any reporters’ picture are uses regularly they get credits for their work.”

Organization Level

With rapid advancement in communication technology organizations have to adapt to keep up with the changes. Nation Broadcasting corporation co; ltd did that by merging their newspaper and television editorial teams together to become the biggest news team in Thailand. This has allow them to continously open new communication channels e.g. Now 26 TV station. The company’s 3 newspapers. The Nation, Bangkok Business Newspaper and Kom Chad Luek has also adapted the way they produce news to adjust with advancement of communication technology and economics. The study found that setting up of a news medium, a collective brainstorm of news department and production cost cutting was used in its adaptation.

News Medium

To prevent double work or reporters covering same news and sending them to the editorial department, the board issued an order to adjust these changes to enhance efficiency. Since the newspaper team are the company’s strong suit, reporters in charge of other platforms were advised to use news reports and content from the newspaper and adapt them as suited for different platforms.

Prakit Chompookham: editorial director of the Nation Multimedia Group co; ltd said that in the past, the firm’s reporters often “collided” with one another on the field, and the result of which was several reporters were submitting same stories to the editorial departments. The board then decided to form a “neutral” editorial department to oversee the appointments of reporters. Setting up of the editorial department an be classified as adaptation to the convergence era.

The concept that reporters submits their stories and any department can retrieve the story and use them on respective platforms. The concept can be further described with Figure 3.
Convergence in Organizational level of Nation Broadcasting Corporation Company includes:

**Brainstorming**

The executive of the Nation Broadcasting Corporation Co; ltd have issued a policy for editors of the company to have a daily meeting to discuss hot issues everyday. The editors will choose interesting topics gathered from the meeting and produce stories and present them in respective platforms. The convergence newsroom at the Nation tower consists of a crystal wall monitor which shows contents of hot issues being discussed in online medias. The monitor also display tweets from Nation’s reporters and allow the editors to catch up with daily issues around the world in the meeting.

**Cost-Cutting**

Setting up of the ‘neutral’ editorial department to assign newspaper and TV reporters their daily work, the company was able to cut cost of production by eliminating “double-work” being submitted to the editorial.

**Discussion of the Study**

From the study on Convergence Journalism the author have laid out these topics to be discussed:

1. The definition of Convergence Journalism, derived by academics in communications field, is “the process in which the editorial department has to adapt to the change in communication technologies, which have created several communication platforms i.e. Facebook, Line, Twitter and Instagram.

   The phenomenon in which the editorial department has to adapt and learn about these new technologies is in line with the convergence journalism theory, which influences
the cultural and behavior aspects of the society. The theory also mentioned that reporters in the convergence era has to learn to use new communication technologies that have created platforms such as Facebook, Twitter, Instagram, Line, and Youtube, to remain competitive. The study also reflects the Thomson’s (1999) theory, which states that Journalism convergence is the merger of the Internet, the telephone and the television technologies.

Under this theory, the telephone technology in this era can be used in different ways such as video recording and sound recording. Reporters in the convergence era can use the inventions to send stories to the editorial department instantly via the internet. This also reflects the theory of Golding and Murdock (1996,p.79) which discuss the mergers of the technologies in the digital age will affect the working of several organizations, especially the media industry.

The result of the study which states that personnel in the editorial department have to adapt and learn the new technologies individually (convergence in individual level) means that the reporters must make efficient use of new platforms (Facebook, Line, Twitter). While convergence in organization level, the study of the Nation Broadcasting Corporation co; ltd, has shown the adaptation of its editorial department. The merging of several editorials into the biggest news team in Thailand has proven productive by collecting stories and presenting them through different platforms. Recently, the company launched a new TV station called Now 26.

2. From the study on the texts available in convergence journalism textbooks shows that the important concepts of convergence journalism includes communication theories, especially modern communication tools, economic and politics theory, which gauge into the phenomenon and changes in culture, society and media’s role in shaping the mindset of the population.

As mentioned by several communication academics, such as Zavoina and Reichert (2000), Dailey (2005), Lawson (2003), Appelgren (2004), who agreed that the analyzing convergence should not be solely on technological aspect alone and must take other aspects into consideration. These forementioned aspects include Economics and politics, the affect of communication technology to society, cultural aspect, production of news, the research methodology of studying the change in communication technology. The study of merging of computer and networks, new platforms created by advancement of these technologies and the context of technological evolution and its effect on communication conglomerates.

The study also justifies the political aspects and political economy of media, which explains the changes in the structure of media and the creation of new platforms as well as the focus of the news within the capital rather than the whole country. In other words, the population living in the capital (Bangkok) is likely to benefit more from the news that those living upcountry.

Moreover, the study also justifies the economical theory where the evolution of communication technologies will merge the media industries and with wide selection of platforms, the content of the news are quite similar. This can benefit media businesses in production costs while allowing them more connections to the population. This also allows them to influence the mindset of the society. The
statement further justifies the theories stated by Baran and David (2003, p.234) and Karl Marx’s ideology that upper classes and aristocrats exploit their political and media standings to control other institutions in the society. They can make the society to agree with the contents provided through the media and that no matter how advance the technology can evolve, the aristocrats will always be able to control the news and the media.

Politicians and aristocrats continue to use their influence to control the news and blocks the opposition to allow only “pro” for favorable news to reach the masses.

3. From the study conducted on the Nation Broadcasting Corporation co; ltd, and its adaptation to produce news in the convergence era by forming a central news editorial for all departments to share and utilize has helo in eliminating “double work”, which justifies the theory of Siapera and Veglis (2012, p.24) which stated that convergence journalism is the phenomenon where editorial departments are merged due to the advancement in communication technologies. It also justifies the theories of Straubhaar and Larose (2000, p.23) which stated that the merging of communication technologies will affect the changes to media conglomerates’ policies to remain competitive and affect the working of the journalists. People will have easier access to political news through new platforms. The idea also justifies

Pavik’s theory (1996, p.32), which stated that the advancement of communication technologies will cause the decline of old medias and replace by new platforms and applications.
Bibliography


Interview

Chutintara Wattanakul. Deputy Director in charge of new media for the Nation Broadcasting Corporation company Limited. 25 July,2014


Noppachak Attanon, Reporter of the Nation Channel, 8 August, 2014

Wuttinan Nahim. Reporter of the Nation Channel, 8 August, 2014

Contact email: Songyot_b@yahoo.com
The Profile of Sharing through Social Media: Coca Cola Case

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Abstract
Social media are used for individuals with the aim of a great many individual and social motivations. Social media stands, in itself, for communication environments based on the social effect. Individuals are influenced by what other individuals share and by their existence even if they aren’t in interaction with them, and express themselves through social media, make shares and thus become interacted.

As in every parts of life, the goal of brands is to get in touch with consumers also in social media settings. The brands that design persuasive communication context in accordance with diverse social media settings and share them benefit from the active participation of individuals in social media. By forming contexts which are worth sharing, the brands that aim them to be perceived and shared by consumers through social media make their designs based on various individual and social motivations of the consumers. It is extremely important for the motivational codes to be solved, which will enable consumers to interact with the brand contents in social media.

The shared contents of the twitter users who share with the hash tags designed by the brand will be analyzed in this study, based on Coca Cola Twitter contents. The quality of the contents that will be classified by content analysis method, based on their type of motivation, will at the same time reveal a social influence profile that will shed light on the brand communication in social media.

Keywords: Social Media, Advertising, Sharing
Introduction

One of the most critical elements in marketing communication is interacting with consumer and sustainability of it. Ensuring interactivity between the brand and the consumer is substantially ensuring voluntary involvement of consumer in story created by brand. At this point, social listening is important for brands. Brands analysing what the audience talks about also finds opportunity to approach them with their agenda. Major function of interactive marketing is marketing of content. Stories that are created paying attention to consumers' desires increase interactivity and accelerates circulation.

Consumers act according to various motivations in the matter of participating in contents created by brands or sharing. Psychological, social or situational motivations vary according to consumers in interaction with brand contents. In contrast, it is possible to collect consumers' sharing motivations in certain groups. In this study, brand content sharing motivations have been investigated with reference to model case recently performed by Coca Cola brand.

Case Story (Yüce Zerey, Coca-Cola Company Interactive Marketing Manager, İstanbul, Turkey, 2014)

"A campaign called "One Million Reasons" that was carried out by Coca Cola in 2012 is based on the dynamic story telling. Whole said story was formed by listening to consumer from the field and formed by contents of the consumers. The main idea of campaign constructed to raise the positive energy of the Turkish people was determined as "There are a million reasons to believe in a better world". As a result of social listening done in the new year period, Coca-Cola noticed that people like to talk about people who enter the new year alone such as security guards, miners. Whereupon, it decided to produce a story from this insight. At 11:59 pm while entering new year, a commercial film telling the story of security guard who was going to enter new year alone was broadcasted in all channels. In the mentioned story, family members of the security guard show cardboard on which something is written to cameras and thus they attract attention of security guard. So his family members don't let security guard to enter new year alone making surprise to him. Message of #onemilionreasion is seen on the screen. This campaign has a characteristic of being integrated campaign shaped by social listening. Twitter application of the campaign carried out using integrated channels was fictionalised with #onemilionreason hashtag starting from idea of the campaign. Within the scope of this interactive campaign, with onemilionreason hashtag, it was expected to be reached to one million reason with each reason and experience shared through Twitter".

Literature Review

The world in which we live now is a digital world. Our nutrition source in this extremely dynamic, instant, fast, interactive and share-based world is 'digital content'. Social media which is settled in our lives as a language of 'self expression' has turned into a daily life practice based on 'sharing'. We live in small screens in which we share constantly to express ourselves.
Social media offers possibility of benefiting from opportunities created by social interaction among consumer groups to brands. Web 2.0 technology has turned into an effective marketing weapon to achieve word-of-mouth communication and to be talked about advertisements and brand contents. This communication channel stated as social media enables contents to be shared and produced by users. In this sense, in the framework of a campaign, it is intended to be served to marketing objectives creating social media content strategy (Castronovo & Huang, 2012: 122; Daniasa, Tomita, Stuparu & Stanciu, 2010: 279). The use of various channels of social media in marketing communication brings viral marketing, word-of-mouth and viral advertising to us.

Viral marketing can be defined as promotion efforts that have effect of increasing awareness and sales spreading contents related to brands and their products by word of mouth (Toubia, Stephen & Freud, 2011: 44; Castronovo & Huang, 2012: 120). Viral marketing defined as communication by word of mouth in electronic environment (Phelps, et al., 2004: 334) offers brand contents opportunity to spread in social networks of consumers quickly. (Cruz & Fill, 2008: 744). With the intensification of interpersonal recommendations in digital channels, viral marketing and viral advertising have become important communication tools for advertisers (Woerndl, et al., 2008: 33-37; De Bruyn & Lilien 2008: 151). The biggest contribution of it to brands is creating effective cost in marketing efforts (Castronovo & Huang, 2012: 117). Contents created by brands can be considered as opportunity that increases potential of access to target group.

Viral advertising is based on spread of advertising messages like virus creating effect on consumers in the electronic environment (Palka, Pousttchi & Wiedemann, 2009: 172-174). It is based on use of advertising content created by a brand whose resource is apparent in digital environment in an attempt to convince consumer group in the line with objective of communication. The main purpose here is to ensure interpersonal transition of the content. In this transfers that create brand pusher effect, it is important for brand contents to be especially fun and emotional (Porter & Golan, 2006: 30-36). These properties may be effective on voluntary sharing of target consumers about brand contents.

Viral marketing is considered as an effective method on consumer attitudes. In one study, the most important effect of these factors is the fact that content is informative. This factor is followed by source reliability and amusingness factor. Relevant and useful viral advertisements effect consumers' attitudes positively. In addition to these, entertaining content is a factor that increases acceptability of viral marketing messages by consumers (Zernigah & Sohail, 2012: 647-658). Sharing motivations of contents in social media vary according to the media. In this consumption era based on sharing, also marketing has become a structure which produces 'contents' in social media getting out of its traditional pattern. The fact that contents are produced and shared by both brands and producers creates an interactive texture between consumers and brands.

Brands convert these motivations into communication opportunities on the basis of digital media usage motivations. Various social media tools and objectives for use of these in marketing communications applications are shown in the following table (Castronovo & Huang, 2012: 123):
<table>
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<th>Tools</th>
<th>Objectives</th>
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| Chat Rooms    | - improve customer service  
|               | - create sense of community  
|               | - gamer customer feedback  |
| Blogs         | - drive WOM recommendations  
|               | - build meaningful relationships  
|               | - increase loyalty  |
| You Tube      | - harness power of video to increase  
|               | - embedding of content in other sites  |
| Facebook      | - advertising  
|               | - develop a community  
|               | - target specific audiences  |
| LinkedIn      | - connect with professional communities  |
| Twitter       | - customer engagement  
|               | - conversation propagation  |
| Google Wave   | - increase collaboration and engagement  
|               | - crowdsourcing  |
| Four Square   | - increase local and mobile connectivity  
|               | - increase network engagement  |

Table 1: Social media tools and their objectives

One of the most interactive channels in which instant shares are made is Twitter. Twitter can be defined as a micro blogging tool. This channel that is limited to 149 characters use allows users to join conversations, to share and to produce. Twitter leding to emergence of real time marketing concept is a 'social listening' channel at the same time. Twitter which is a channel allowing to trace consumer in digital with the help of keyword offers opportunity to observe what people talk about currently, what they think about which agenda and what they feel clearly. Moreover, it provides this in natural observing conditions. Twitter users are affected by contents created by brands and other users socio-psychologically. Viral marketing is expected to create an interpersonal interaction because its nature.

Interpersonal interaction in digital channels is realized by gathering around a various contents. This tendency to gather turns into structure called as digital tribes. Digital tribes formed in the various web sites and forums are structures that worth to be observed and analysed ethnographically. Analysis of these groups provides very efficient insight data for brands (Varnalı, 2012: 17-38). Structures similar to digital groups can also be created by the brands. Especially brand contents that are rendered viral specifying their subject and ideas with hashtags in Twitter allow users to gather in this framework. Conversations formed by brand hashtags turn into content share with the effects of brand communications of users, other users and psychological factors.

Individuals are affected by factors such as culture, lifestyle, values, social class, family and opinion leaders within the frame of social environment in the process of consumer behaviour (Hoyer & Macllnis, 2004: 416-444; Bearden, Ingram &Laforge, 1995: 112-119). In addition to this social environment factors in the digital environment, users' psychological and situational factors and marketing communication factors have effect on which sharing motivation will create contents.
Motivations defined as impulses that led people to act in certain circumstances arise with various needs. Motives that drive consumer behaviour are affected by an individual’s environment, including marketing communications and reference group influences (Bearden, Ingram & Laforge, 1995: 119-120). Brands make effort to direct users' motivations for viral effect that they desire to create in digital channels. In this study, an investigation was carried out related to sharing motivations of users who gathered around a story content within the framework of viral campaign example applied by Coca Cola.

Methods

In this study which presents a small section related to what motivations in shares that are integrated to the brand story could be, it has been act through ‘#onemillionreason to be happy’ campaign sample of Coca Cola brand held in Turkey.

In this study, popular tweets shared on the page of Coca Cola brand with hashtag #onemillionreason have been analysed by content analysis method.

Content analysis of general screening model is a method defining open communication content objectively, systematically and numerically (Bailey, 1994: 302-305). The purpose of content analysis is to make inferences about the social reality by looking at text contents basically (Gökçe, 1994: 23). For this purpose, analysis was made according to total 393 popular tweet contents.

The data collected through the content analysis were put into the computer using SPSS 15.0 statistical software program, and their statistical analysis were carried out and the results obtained were reported. With this analysis, it has been examined whether categorization for integrated sharing motivations with brand stories in social media is possible or not.

Results

Following findings were reached as result of analysis.

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<tr>
<td>March 2013</td>
<td>28</td>
<td>7,1</td>
</tr>
</tbody>
</table>
Table 2: Distribution of tweet shares according to dates (n = 393).

From the date of creation of viral content, while it is being seen that tweet share on related twitter page is intense, then, it shows decline. The month in which the most intense tweet share is seen has been January with 49.6% (n=195).

<table>
<thead>
<tr>
<th>Month</th>
<th>Shares</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>February 2013</td>
<td>54</td>
<td>13.7</td>
</tr>
<tr>
<td>January 2013</td>
<td>195</td>
<td>49.6</td>
</tr>
<tr>
<td>December 2012</td>
<td>68</td>
<td>17.3</td>
</tr>
</tbody>
</table>

Table 3: Distribution of tweet contents (n = 393).

When it has been looked at distribution of tweet contents that are shared on related page, it has been determined that text based, in other words written expression based content at the rate of 65.9% (n=259), photograph at the rate of 18.3% (n=72), content containing various social media addresses and links at the rate of 10.2% (n=40), video content at the rate of 5.6% (n=22) were shared.

<table>
<thead>
<tr>
<th>Content</th>
<th>(n)</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text</td>
<td>259</td>
<td>65.9</td>
</tr>
<tr>
<td>Photograph</td>
<td>72</td>
<td>18.3</td>
</tr>
<tr>
<td>Social media / link</td>
<td>40</td>
<td>10.2</td>
</tr>
<tr>
<td>Video</td>
<td>22</td>
<td>5.6</td>
</tr>
</tbody>
</table>

Table 4: Distribution of tweets according to cognitive emotional content type (n=393)

When tweets shared have been analyzed, it has been determined that they have emotional content at the rate of 88.5% (n=348), cognitive content at the rate of 11.5% (n=45).
Table 5: Distribution of tweets according to positive negative content type (n=393)

<table>
<thead>
<tr>
<th>Content</th>
<th>(n)</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>271</td>
<td>69</td>
</tr>
<tr>
<td>Negative</td>
<td>80</td>
<td>20.4</td>
</tr>
<tr>
<td>Neutral</td>
<td>42</td>
<td>10.6</td>
</tr>
</tbody>
</table>

Positive, negative or neutral emotional aspects of tweets shared have been analyzed. Accordingly, it has been determined that 69.0% (n=271) of tweets are positive, 20.4% (n=80) of them are negative, 10.6% (n=42) of them are neutral.

Table 6: Distribution of tweets according to share motivations (n = 393).

<table>
<thead>
<tr>
<th>Content</th>
<th>(n)</th>
<th>(%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entertainment/humor</td>
<td>72</td>
<td>18.3</td>
</tr>
<tr>
<td>Positive shares related to brand/product</td>
<td>53</td>
<td>13.5</td>
</tr>
<tr>
<td>Hope</td>
<td>42</td>
<td>10.7</td>
</tr>
<tr>
<td>Friendship/family love</td>
<td>35</td>
<td>8.9</td>
</tr>
<tr>
<td>Hashtag transfer</td>
<td>30</td>
<td>7.6</td>
</tr>
<tr>
<td>Small happiness</td>
<td>27</td>
<td>6.9</td>
</tr>
<tr>
<td>Negative shares related to brand/product</td>
<td>24</td>
<td>6.1</td>
</tr>
<tr>
<td>Love</td>
<td>20</td>
<td>5.1</td>
</tr>
<tr>
<td>Despair</td>
<td>19</td>
<td>4.9</td>
</tr>
<tr>
<td>Hate/complain</td>
<td>17</td>
<td>4.3</td>
</tr>
<tr>
<td>Escape from life's challenges</td>
<td>16</td>
<td>4.1</td>
</tr>
<tr>
<td>Music</td>
<td>15</td>
<td>3.8</td>
</tr>
<tr>
<td>Ego</td>
<td>13</td>
<td>3.3</td>
</tr>
<tr>
<td>Ethics</td>
<td>6</td>
<td>1.5</td>
</tr>
<tr>
<td>Negative shares related to different brand/products</td>
<td>4</td>
<td>1.0</td>
</tr>
</tbody>
</table>

Tweets covering the study sample have been classified according to their share contents being analyzed individually. As a result of analysis of 393 tweets, share contents have been classified into 15 categories. The most detected share motivation in share contents has been 'entertainment/humor' with 18.3% (n=72). 'Positive shares' related to Coca Cola brand and its products with 13.5% (n=53), shares with 'hope' content such as joy of life and believing in a good world with 10.7% (n=42) have followed this. Contents related to 'friendship/family love' with 8.9% (n=35), 'hashtag' shares aiming to emphasize other brands with 7.6% (n=30), contents about 'being
happy with the little things' with 6.9% (n=27), 'negative shares' related to Coca Cola brand and its products with 6.1% (n=24), 'love' themed contents with 5.1% (n=20), shares with 'despair' content with 4.9% (n=19), shares with content about 'being fed up with life's challenges and desire to escape' with 4.1% (n=16), 'music, songs, lyrics etc.' contents with 3.8% (n=15) , 'ego' centered shares related to personal satisfaction with 3.3% (n=13) have followed these shares. In this classification, share categories seen at the lowest level have been categories consisting of shares containing expressions 'ethics, being responsible' with 1.5% (n=6) and 'negative shares related to different brand/product'.

**Conclusion**

As a result, it is seen that tweet sharers concentrate on certain points and they use a common expression language.

Line of shares in which written expressions are seen more intensively is mostly in positive and emotional direction.

The fact that sharing motivations could be gathered in 15 categories can be considered as an expression of homogeneity in sharing motivations in social platforms.

It is significant that 'entertainment and humor' are primary among common forms of expression as nature of social platforms.

The fact that story contents have turned into positive shares related to brand emphasizes a common language at significant level in terms of interactivity of channel.

The fact that direction of shares originating from intersection of brand-individual-content is seen in positive and emotional direction in social media platforms may lead to conclusion that there is need for shares in the same line.

As it is supported in this study, application of content strategies for brands in positive/emotional direction and production of story contents in this direction are seen meaningful.
References


Ethical use of Online and Social Media in News Reporting of Thai Newsroom

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Abstract
Online and social media have transformed journalism practices, forcing newsrooms to embrace a hybrid model of news reporting. The model includes newsgathering, news distribution, and the use of user-generated content, which allows media outlets to survive in a changing news culture. This research aims to study ethical issues that result from online and social media usage in news reporting, and ways to develop ethical codes of conduct by interviewing editors and journalists. These ethical issues include verification, transparency, accuracy, and news agenda-setting. The result reveal that journalists, editors, and news producers lack guidance and tools to respond appropriately to new ethical issues when using online and social media, which are not covered by current laws and ethical codes. This research categories ethical best practices for online and social media usage in news reporting including accuracy, objectivity, balance, transparency, issues of public space versus private space, and gatekeeping and agenda-setting. The paper also suggest a way to draft effective codes of conduct for social media and online media use in news reporting by considering five frames: public responsibility, law and regulations, professional responsibility, nature of online and social media, and marketing and business. The process of drafting a code of conduct should be a cooperative effort between news organizations, professional organizations, reporters, editors, and citizen journalists in order to set the same standard on social media and online media.

Keywords: Ethic, Social Media, Online Media
Introduction

The internet has transformed the way journalism works as a result of its connectivity, unlimited space, interactive features, multimediality, and hypertextuality. These characteristics give journalists new ways to do both “speed” and “in-depth” reporting, thus expanding the field beyond traditional journalism. Deuze (2003) explains that journalists must make decisions as to which media format(s) best convey a certain story (multimediality), consider options for public response and user interaction/customization (interactivity), and explore opportunities to connect the piece to other stories, archives, and resources through hyperlinks (hypertextuality).

The rise of social media, especially twitter and facebook, in news reporting is another factor shaping journalism. Hermida (2010) states, “social media technologies like Twitter are part of a range of Internet technologies enabling the disintermediation of news and undermining the gatekeeping function of journalists.” This also shifts journalism to more two-way and participatory multimedia journalism. Nip (2006) defines participatory journalism as the process of news production via public participation in both news gathering and the distribution process. The spread of technology and internet access has paved the way for any member of the general public to describe an event as it unfolds in an informative and timely manner, leading to the notion that anyone and everyone can report news. Jarvis (2006) expanded on this notion with the idea of “networked journalism,” which entails the collaboration of professional and amateur journalists working together to share facts, questions, answers, ideas, and perspectives in order to produce stories.

In addition to cooperation in the news process, there is also interactivity between professionals and amateurs in the exchanging of opinions, as any member of the public is able to give feedback directly and in real-time. Online media, digital technology, and the interactivity of social media have all contributed to the paradigm shift towards participatory journalism. Biggs (2007) considers this new way of reporting a collaborative effort between journalists and audiences using via methods such as crowdsourcing and distributed reporting.

In Thailand, online and social media are popular channels through which to receive news. Thai Internet users spend an average of 50.4 hours per week, or 7.2 hours a day, online. Some 78.2% of these respondents used their device to access social media, while 57.6% used their device to read news (DJS Research Ltd, 2014). Another study shows that, among Thais, both catching up on news and searching for information were among the top three internet activities in 2014 (ETDA survey, 2014). As a result, the Thai news outlets must integrate online media and social media with news production in order to reach an audience that is migrating to digital media.

News organizations in Thailand must alter their reporting process and integrate social media and online media into their workflow.
The model above shows the relationship between journalists and their audience in the news reporting process, including the integration of online and social media into the workflow. First, communication shifts from one-way communication to two-way communication, where professionals can crowdsource information from the public and get feedback via online and social media. This relationship raises transparency questions regarding how and where journalists obtain information.

Also surfacing is the widely discussed issue of public and personal space: how journalists should balance their journalistic role with their personal beliefs when expressing opinions.

Further, due to interactivity and the speed of online and social media, journalists have to write and publish news quickly. This need for speed occasionally causes errors and fragmented information, ultimately affecting the journalist’s credibility. Journalists must make decisions to report news without going through the editorial process, especially when reporting through social media. Thus, the journalist becomes the gatekeeper. This changing journalistic practice raises important questions about ethics regarding accuracy, impartiality, and the gatekeeper role.

Another issue being discussed in Thailand is the use of User Generated Content (UGC). Some journalists in Thailand have been caught using UGC without verifying the material, leading to the spread of rumors and distorted information. Moreover, sometimes UGC is used in news reports outside of its proper context. This has led to complaints of journalists neglecting the quality of their work.

This study aims to (1) examine ethical issues that arise when Thai journalists use online media and social media in news reporting, (2) to outline the best ethical practices when using online media and social media in news reporting, and (3) to develop an ethical code of conduct for online and social media for news organizations and professional associations.
Revolution in Digital Ethic

Scholars and professionals in many countries have discussed a “Revolution in Ethic,” which has resulted from the integration of online media and social media into the news reporting process. News has become more immediate (due to the speed of the internet and social media) and interactive (people want to participate and interact with professionals on issues they are interested in), all while news is continuously distributed 24 hours a day, seven days a week. This new ethical guideline should be implemented by both professional journalists and amateurs when reporting news across platforms.

“Revolution in Ethic” raises the most important issue, which regards speed and accuracy. Traditional media emphasizes accuracy of information with strong verification and a thorough editorial process before publishing. On the other hand, new media – online and social media – tend to focus on being first with speed reporting as well as interactive. However, speed and the interactive relationships between journalists and audience members can cause errors and biased information. Wasserman (2012) explains that the Internet has changed audience behavior and thus pushed news organizations to change how they work. He raises the issue of “standard of veracity”: how journalists define truth when reporting online and the necessity of applying traditional standards of verification to new media. Ethical issues are even more notable regarding UGC. Overall, the fragmented information from various sources arriving to journalists via online media has led scholars to suggest that there should be a standard guideline on how to weigh the desire to quickly distribute news with the need to verify information.

Transparency is the process of showing people how and where journalists get their information. The rapidity and interactivity of news reporting requires journalists to be more transparent in order to establish credibility. Transparency has become more difficult due to the overload of unverified information available online.

Hermida (2009a) explains that blogs and blogging culture have challenged the accountability and transparency of journalism. Twitter presents an example of journalism sharing the role of gatekeeper between professionals, amateurs, and the general public. This forces news process to be more transparent.

What needs to be discussed is how newsrooms develop better procedures. Karlsson’s research (2011) has shown that online journalism has led transparency to take precedence over objectivity when it comes to building credibility. In his previous research, Karlsson (2010) explains that there are two types of transparency; disclosure transparency and participatory transparency. Disclosure transparency entails being open to how news is produced, including issue selection, mistake correction, and sources. This transparency allows the audience to understand what shaped the news story. On the other hand, participatory transparency involves the audience’s active involvement in news production, such as commenting and distribution.

Leach (2010) emphasis that credibility is the most important issue in the ethical practice of online journalism. Online media blurs the line separating personal opinion and unverified information from what journalists are reporting. Journalists can express their opinions on website and social media, but their remains a question as to
how they define impartiality. In the process of getting information from online users, journalists become gatekeepers themselves, which makes the processes by which they choose information without bias and verify that information important ethical issues.

Journalists have to act as ethical gatekeepers in the monitoring, selection, and distribution of news. The problem is that there is no guideline to help journalists make decisions as gatekeepers when they face sensitive and complex issues. Further, no guideline exists to illustrate how journalists ought to navigate the challenge of the need for speed in publishing their work.

Audience behavior centers around personalization, as they choose to consume what they are interested in. This drives newsrooms to choose between producing popular news and producing quality journalism. Scholars have also considered how the nature of online media challenges journalists to be impartial when they cover a story. (Robinson, 2007; Schudson and Anderson, 2008)

Codes of ethic on using social media and online media in news reporting serve as a crucial accountability tool. Codes of ethic of social media and online media in news reporting cover issues such as transparency, accuracy, verification, and balancing personal and professional opinions, all for the purpose of maintaining credibility and accountability of a news outlet. While individual journalists or news organizations may not consult codes or claim to make decision based on common sense, Mathews (1994) argues that ethical codes should be used to help journalists develop the right gut instinct. Whitehouse (2010) suggests that codes of ethics provide guidance across media platforms and management levels when it comes to philosophical approaches to decision making.

**Ethical Issues Regarding Online and Social Media Facing Thai Media Outlets**

The first part of the discussion involves journalists and editors considering ethical issues to be an important topic. Ethical issues of online and social media reporting occur during two procedures within news reporting – newsgathering & production and distribution – and these procedures affect journalism quality and the credibility of a given news organization.

![Chart 2: Ethical issues of news reporting via websites and social media](chart2)
The chart 2 is categorized from data collecting during in-depth interviews. Journalists and editors involved in this study suggest that when reporting news via websites and social media, there are five main ethical issues to deal with: accuracy, responsibility and accountability as a gatekeeper, impartiality and transparency, journalists’ discussing personal opinion in public spaces, and cooperation throughout society.

Accuracy Is Harder in Practice. During the process of newsgathering and production, accuracy is challenged by fragmented information, rumors, and distorted information that the journalist received via online media. Information comes quickly and from a variety of sources, necessitating that journalists put more effort into verification. However, sometimes it’s difficult to verify and check thoroughly. The need for speed in digital journalism, as well as multi-platform reporting, can cause accuracy issues. For example, the reporting of the death toll in a disaster is common on social media, but is not always accurate.

The process of newsgathering and production is where journalists and editors find stories and sources, and gather information to produce news in various forms of storytelling across media. Online media highlights the two-way communication in this process, encouraging the audience to participate in many different forms, such as crowdsourcing, which builds a news community, or opening the newsroom for the audience to join the process of news gathering.

The accuracy issues concerning respondents of this study are (1) how to be accurate at information gathering from online and social media tools and (2) how to select, set an agenda, and be accurate as a gatekeeper despite fragmented information. This assumes being literate and knowing the purpose and agenda behind each piece of information being presented on websites and social media. If not, news will be inaccurate and journalism becomes a propaganda machine or a marketing tool.

Thai news organizations gather information and sources from social media and websites by monitoring what is being discussed in online communities and social network sites. Then, newsrooms report on social media buzz, sometimes adding context and explaining the phenomenon. However, verification remains the duty of journalists and editors, which occasionally proves a burden that overwhelms the capacity of the newsroom. Speed and the need to beat other news outlets or citizen journalists also pressure newsrooms to quickly check information, which sometimes results in the reporting of inaccurate information. However, Thai newsrooms have yet to install a unit responsible for checking and verifying UGC, as opposed to some overseas organizations such as the UCG Hub for BBC. Thus, accuracy during the distribution process includes correcting and verifying information, such as improving the language and correcting grammatical errors.

Responsibility and accountability as gatekeeper is at high stake when reporting news via website and social media. Gatekeeper is the process which journalists and editors select and set agenda on what to distribute to society. In Thailand, the most concerning issue is that popularity which can bring more digital advertisement leads news organization to dramatize news. Some news reporting on website caught to have no news value or impact to society, but contain human interest factors to drive traffic to website. Human interest news is violence and sexual story, which sometimes is the lead news on website and is share widely throughout social media, especially on
Facebook. Data from in-depth interview shows that news organization has to face challenge as keeper to choose between the popularity of news and ethical practice. Large number of page views on website and like and share on social media can determine the income from advertisement, which will help the media survive through the competitive market.

Impartiality and transparency is complex principle. When it downs to impartiality issue, respondents see online media and social media is a double-edged sword. Participatory journalism helps journalists getting and distributing better-rounded stories. Good plan inviting amateur to the process and using UGC brings variety of using information to construct quality news. On the other hand, nature of conversation on online and social media connect people with the same ideas, beliefs, and opinion altogether. When community built on emotional connects, discussion and expression tend to become biased or partisan. Personalization behavior also pushes people to stand on strong different point of view, without listening to others. During the political turmoil in Thailand, some journalists use social media and online space to (1) gather opinions (2) and express journalist’s own opinion. The ethical issue is that some reports contain one-said opinion gathering from online communities. Some journalists express his/her opinion about conflict issue freely on social media. It leads to question of ‘impartially’ in news reporting. This also related to the forth ethical issue – personal opinion in public space. If do it unsuitably, the organization become incredibility.

Moreover, journalists and editors interviewed in this study all agree that transparency is one of the big issues for online journalism. Information comes from many places and from new sources, journalists should make it clear where and how they get information. Citizen journalists working as a group in online platform sometimes recheck and examine what has been reported by professional to double-check truth and give some other aspect of stories.

Last ethical issue is cooperation parts of society. There are complaints by society during political conflict in Thailand that news organization can’t achieve the duty of easing conflict and bridging differences in society. Some news organization has even seen to be bias and is blamed to bring more conflict in society.

Respondents aware of all the ethical issues think organizations and professional associations should find ways to tackle this issue wisely. However, respondents also see that traditional code of ethics should be applied when reporting news online. However, website and social media has different characteristics from traditional media so journalists should also make ethical decision based on understanding nature of new media. Respondents also point out that online media ethic is something new and new cases happen every day in different situation, so Thai newsroom is on the process of learning and adapting.

**Best Practice**

The first group of best practice is the guideline to tackle ethical issues of accuracy, gatekeeper, agenda setting, UGC, impartiality, responsibility and accountability issues.
In the process of newsgathering and news production, there are four best practices journalists can follow to avoid being unethical in professional practice. First is the change of gatekeeper role to ‘gatewatching’. This means that journalists shouldn’t just act to select and distribute selective information, but should also monitor what happening closely from online community by using social media tools. Then, gathering verified information and offer what people want to know and should know by giving context and presenting more than one angle in story. Gatekeeper and agenda setting needs to stick to ‘news value’ even more than it used to be in order to separate between news to make money from news to make a better society. Newsroom should install guideline on how to pick up stories from social media and how to develop content around the buzz topic of social media. There should be guideline on how professionals can give better explanation to human interest topics. Journalists accept that news organization can’t resist on reporting stories which generate large page views on website. Respondents of this study suggest news organizations to use ‘impact approach’, which means news desks weigh story from how it impacts society as a whole. This approach can help when journalist needs to make decision between dramatization news and quality news, and between benefit of the public and income of the organization. One journalist suggests that news selection should be consider by the timeliness and should be the story reporters cover it himself. This means journalists can get hints of story from online and social media but should dig deeper in to story by using traditional style of journalism to gather information, verify and produce news. Information or UGC from internet can be part of the coverage but not the main elements.

Journalists and editors emphasis that professionals must act as ‘explainer’ to give context to story and explain why and how story happens. Journalists should extend the value of story by explaining, giving variety aspects of stories, and having more than two sides of opinion and information in story. This practice will build dimension of story and it create credibility for newsroom.

Best practice on remain accuracy both in newsgathering and distribution process, the key is ‘verification’.
Before choosing sources from online or social media, journalists should follow them to see how the persons communicate and check timeline history to weigh whether the person is credible. Journalists should find tools and method to benefit from interactivity nature of social media by cooperate verified people and sources to news process.

Obtaining information from bias sources, journalist should monitor to get sense of what is going on and verify information with other sources. Always check with reporter on location before believe in information online. Newsroom should install process and technology to help verify information.

- always check information before distribute and give attribution and credit.
- find context and expand story in many angles
- story need to be published quickly should be later update with context. If story break online is incomplete, journalists should inform audience and when story is updated, audience should be informed again.
- be careful on language usage. Headline should be attractive but presents fact, not opinion.
- do not shorter or summarize to change meaning on Twitter. Use words wisely that don’t fuel tension, emotion, conflict, which can lead to misunderstand.

- Unverified UGC can be used only as a hint to story but do not include in report.
- Rely on information from only citizen journalists who are really at the location of incident, and should be able to verify.
- Always check UGC with expert or official.
- Newsroom should establish team working especially on gathering and verifying UGC

- correct any mistake as soon as journalist can. If mistake happen on twitter and the information is already retweeted, journalists should mention to inform people about the correct information. When correcting information on twitter journalist should indicate ‘correction’ in tweet so people know.
- correction made on website should be informed to the public so they click on the link again to read correct story.

Table 1: Best practice for accuracy when reporting news via website and social media

Toward ‘impartiality and transparency’, the best practice is implementing in news reporting include: (1) be impartial when distributing news by giving space for both side of conflict. (2) State clearly that this is ‘personal’ or ‘opinion’ when expressing opinion or adding personal information to report via social media. (3) Journalist can analyze or criticize about news issues based on fact and information, not personal bias. (4) Balancing the story but dare to unveil important & corrupted issue.

Journalists also suggest that impartiality’ should be redefined because media consumption and media landscape has changed. Also during time of political conflict,
Thai society needs journalists to stand up and dare to take side on public interest by investigating and exposing truth. Journalists should balance between exposing corrupted activities and journalistic impartiality role. However, impartiality isn’t about staying in comfort zone but it is courage to take side of the public.

Best practice on journalist expressing personal opinion on social media. Most of the journalists said that journalist shouldn’t be partial toward issues because it will affect objectivity and credibility in the long run. The rule is journalist should not be partisans or be activists for causes or political movements. Moreover one should not reject the idea of objective or neutral analysis. 'Impartiality is long-term credibility'. Thus, one should indicate and separate clearly between 'fact' and 'personal opinion' if journalist want to express something on topics. Organization policy should be clear on how to express oneself on social media. However, further debate on this issue is needed to be discussed about official account and journalist branding on social media.

Cooperation parts of society and role of journalism to ease conflict and bridge society together is important thing to emphasis in Thailand. Respondents suggest that journalists should avoid ‘hate speech’ and embrace transparency, act as gatekeeper to verify issues and don't fall for rumors and distorted information. Journalists must dig deep into story and report verified information in more than one angle. Balance in news report is needed so give opportunity for all stakeholders to speak. Most of all, journalists should stick to 'fact', not taking side or join the conflict with personal belief, and always respect people right, freedom and privacy.

**Code of Ethic Guideline Development**

This study also further discuss with journalists, editors and officials from professional association on code of ethic when reporting news via website and social media. In Thailand, there are some existing codes and guidelines develop in the past 4-5 years when social media become an important tools and web news become popular channels for Thais to consume news.
<table>
<thead>
<tr>
<th>Ethical issues</th>
<th>Already stated in professional guidelines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accuracy</td>
<td>Verification</td>
</tr>
<tr>
<td>Gatekeeper</td>
<td>Follow traditional ethic code</td>
</tr>
<tr>
<td>Transparency</td>
<td>Attribution, always identify oneself and organization</td>
</tr>
<tr>
<td>Impartiality</td>
<td>Follow traditional ethic code</td>
</tr>
<tr>
<td>Personal VS Public Space</td>
<td>Information presented online is regulated by laws</td>
</tr>
<tr>
<td>Cooperate parts of society &amp; ease conflict</td>
<td>Avoid delivering messages that rise tension and conflict</td>
</tr>
<tr>
<td>User-generate content in news report</td>
<td>Attribution, copyright and privacy</td>
</tr>
</tbody>
</table>

| Suggestion to add-on and develop guideline                                                                 |
| Guideline on decision                                                                                      |
| Technique                                                                                                   |
| Identify what kind of ‘personal expression’ is ethically appropriated                                       |
| How to report news in conflict situation                                                                   |
| Develop verification method                                                                                 |

Table 2: existing code of ethic and suggestion to develop new codes

Data in table 2 suggests that overall existing codes of reporting news via website and social media cover ethical issue in general ideas. There are some issues – gatekeeper and impartiality – still hasn’t had specific guideline that suitable for adaptation in online journalism. Journalists and editors answered during interview that they hasn’t yet rely much on the codes and guideline because it can’t give them clear picture on how to make decision. From the operation point of view, codes and guideline should be more practical, well-respond to the true nature of online media. It should state some case study as examples and also need to revisit and redefine some value of journalism.

This study, therefore, suggest the framework to develop codes of ethic and guideline for news reporting via website and social media:
When drafting practical-based code of ethic and guideline, there are three areas need to be studied—individuals involving in news reporting process (journalists, newsroom staffs, audience, citizen reporter), media aspect to understand technical usage of online media and social media, and organization business model and policy. Traditional code of conduct, individual accountability, as well as, laws and regulation are method of self-regulation which can adapt or develop to match online media environment. Technical usage need to be stated in the guideline to give ideas of how to react to ethical issue relate to media technique. Last, business model and organization policies are different. If organization wants to draft the guideline for newsroom staffs, balance between ethic principle and business model should be identified and clearly stated in the codes. Thus, information needed to include in the code of ethic and guideline are: (1) code of ethic in general (2) guideline and specific decision making guideline and (3) case study and example.

However, code of ethic and guideline of news reporting via website and social media is necessary to be undated and reviewed frequently. To make code more up to date as possible will help practically guide newsroom and effective self-regulate journalism professional to stay ethical.
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Abstract
Asians specifically in America, negotiate with the depictions of microaggressions rooted in racism in everyday life. According to Derald W. Sue et al. (2007), “racial microaggressions are brief and commonplace daily, verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communication hostile, derogatory; or negative racial slights and insults towards people of color” (p. 271). Common microaggressions imposed on Asian Americans in the media are their portrayal as perpetual foreigners, “Yellow Perils,” or the model minority.

The image of Jeremy Lin as the “model minority,” low-keyed, passive athlete is seldom problematized and often encouraged by mainstream media. However, Asian scholars, sports commentators, filmmakers and journalists have noticed mainstream media unconsciously or uncritically directs microaggressions at Jeremy Lin through the model minority myth. Hence, the tension in these portrayals of Asians through Lin on an individual level as the model minority constitutes and extends the microaggression.

Using Critical Race Theory and “symbolic microaggressions,” my research will apply content and critical discourse analysis to provide a clearer picture of Lin to deconstruct Asian stereotypes, microaggressions, and colorblindness. I will be comparing and contrasting non-Asian media perceptions of Jeremy Lin with the Linsanity documentary (directed and produced by Asian Americans). Can Jeremy Lin’s portrayal in mainstream media as a model minority be oppressive and empowering at the same time? Finally, I will seek to address the larger impact of this work on Jeremy Lin in terms of how the media represents Asians both in United States and globally.

Keywords: Activism, Asian, Empowering, Microaggressions, Stereotypes
Introduction

Hawai`i is the only state in the United States of America where the majority of the population is of minority decent. Instead of being racially dominated by Caucasian Americans, Hawai`i has more people of Asian ancestry. To add some context, the United States population is 78% Caucasian and 5% Asian. In Hawai`i 27% of the population is Caucasian and at least 37% of the state’s population (this percentage does not include people who may have Asian ancestry and are of mixed heritage) is Asian (United States Census Bureau, 2014, p. 1). Because of these numbers, while I was growing up in Hawai`i, I experienced racial privilege being an Asian American. I was able to easily immerse myself in the variety of Asian cultures in terms of food, ceremonies, and visual representation through the media. More specifically, Asian Americans were present in the newspaper, magazines, and on the television. However, looking on a national level, I was confused as to why there was little to no representation for Asian Americans on mainstream television shows, movies, etc. On very rare occasions, I was excited to see some Asian Americans on the television screen or in movies. According to the executive director for Chinese for Affirmative Action Vincent Pan, my excitement over rare observations of Asian Americans in mainstream media can be called “Asian spotting.”

Background of the Problem

My “Asian spotting” grew as I got older and became more passionate with the sporting world. However, there seemed to be a lack of representation for Asian American athletes. The sporting world mainly focused on a Black and White binary. In doing so, throughout my childhood years, I did not have many Asian American athletes who could be a role model for me.

I have been an avid National Basketball Association (NBA) fan since the 1999-2000 season following the Los Angeles Lakers. Since then, I have watched many great players and future Hall of Famers play basketball. These athletes include: Kobe Bryant, Allen Iverson, LeBron James, Shaquille O’Neal, and Yao Ming. The last person on the list might be of a surprise, as mainstream media has not traditionally associated Asian men with sports let alone Yao Ming, the 7 foot 6 inch center from China.

At the same time I was watching professional basketball, I started falling in love with the game and playing myself. Ming was a perfect idol for me as we played a similar style of basketball down in the post. He was talented and skillful on the court as well as a role model off the court. I was always extremely excited for the match-up between his Houston Rockets and the Los Angeles Lakers. I saw them play each other in person on Christmas Day during the 2003-2004 season. Ming performed just as advertised. Despite his accomplishments on the court, many people in the media used racialized adjectives to describe his physical appearance and demeanor (For example: Great Wall of China from ESPN). I thought the way mainstream media was describing Yao was because he was from China and not an Asian from America.

It was at this point in time, I felt as if I could not connect with Yao because he was foreign-born and had a different life experience from mine, since I was born in the United States.
However, during my “gap year” between undergraduate and graduate school, while I was back home in Hawai’i, something astounding happened; the story of Jeremy Lin was unfolding right before my eyes. It was at the peak of “Linsanity” when I knew I wanted to write my thesis in some capacity on the impact of Jeremy Lin in the NBA. “Linsanity” refers to the period where Jeremy Lin captured the world with his stellar basketball performance for the New York Knicks. It all started on February 4th 2012 when Lin got his first start of the season against the New Jersey Nets and ended on April 2nd 2012 when he was forced to get surgery on his left knee.

While watching the incredible performances by Lin during the twelve-game stretch before the All-Star Break, I noticed a variety of different reactions, which perceived Lin in “positive” and “negative” ways. Some of the positive reactions were about his incredible basketball ability, a spark for the Knicks, and positive puns surrounding Lin’s performances. Despite many positive reactions to Lin’s success, there was still racist mainstream media scrutiny comparable to when Yao was in the NBA. Initially, I thought the racist comments on Yao were because he was foreign-born. However, I did not know that the comments affected all Asians, even if they were born in America.

In this research paper, I will explore how Jeremy Lin is a representative for an entire race being the only Asian athlete (at the time of this paper) to currently be playing for an NBA team. I will compare and contrast a close reading of mainstream media with the Linsanity documentary created by Asian American filmmakers. From these sources, I will display how Jeremy Lin is representing an entire race.

Literature Review

In essence the literature review will focus on what Stuart Hall describes as cultural identity. Hall (1989) states:

[Cultural identity] is a matter of ‘becoming’ as well as of ‘being.’ It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history, and culture. Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialized past, they are subject to the continuous ‘play’ of history, culture, and power. (p. 255)

The impact of Jeremy Lin in the National Basketball Association is part of this cultural identity theory and will be explored throughout the literature review.

Impact of Media

Images are prevalent in our daily lives especially in the growing age of technology. It is because of the vast advancement of technology we view multiple depictions and images through of the television, computer, cell phone, tablets, blogs, etc. With the help of these devices, we can experience certain cultures without ever having to leave our homes. Scholar Douglas Kellner is states how the media contributes to shaping and influencing our morals and beliefs. The media images we see on a daily basis also holds our American society to a certain hierarchy; it is telling us what a
successful person looks like and visualizes these images through representation (Kellner, 2003, p. 9).

According to Hall (1997), “Representation connects meaning and language to culture...representation is an essential part of the process by which meaning is produced and exchanged between members of a culture” (p. 15). Here Hall is suggesting that we use words and images to understand and describe how we view the world.

As scholar Qin Zhang (2010) states, “People’s perceptions and judgments about Asian Americans are largely aligned with the media representations, and these stereotypes impact people’s intent to interact with Asians” (p. 20).

This is the premise of cultivation theory:
Cultivation theory focuses on heavy television viewers and how they perceive the real world based on common and repeated messages received through television in comparison with light television viewers. People living in a television world are more likely to apply images, values, and beliefs obtained from TV to the real world around them because of the amount of television they watch. (Tanner, 2011, pp. 17-18)

By using cultivation theory, many people have perceived notions and messages involving Asian Americans. Most of which are just stereotypes surrounding Asian Americans.

These stereotypes are what Derald W. Sue, Christina M. Capodilupo, Gina C. Torino, Jennifer M. Bucceri, Aisha M. B. Holder, Kevin L. Nadal, and Marta Esquilin call microaggressions. According to Sue et al (2007), “Racial microaggressions are brief and commonplace daily, verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory; or negative racial slights and insults towards people of color” (p. 271). Ultimately, what people see throughout the media connote distinct messages, which judges people on a general level instead of looking at an individual person.

Asian American males have been portrayed as asexual, nerds, or the model minority. Based off these inferences, race is still a factor, with the United States being more racialized than any other place in the world. For the purposes of this study, race is defined as a grouping of people based on similar physical features, ethnic/cultural practices, and modern-day geographic ancestry.

Jeremy Lin is the first Chinese/Taiwanese American to play in the NBA. He is also the first full-blooded Asian American in the NBA since Wataru Misaka and physically looks Asian. There have been very few pieces of work written on Asian American men and sports. However, having Jeremy Lin breakthrough as a global superstar with the New York Knicks, Lin put an emphasis on the media to challenge what is stereotypical associated with Asian American males.

One way to counter these stereotypes is through critical race theory. Critical race theory acknowledges there is a racial hierarchy between White people and people of color. As Gloria Ladson-Billings (2000) states, the feature of critical race theory...
“attempt[s] to inject the cultural viewpoints of people of color, derived from a common history of oppression, into their efforts to reconstruct a society crumbling under the burden of racial hegemony” (p. 265). The main claim critical race theory proposes is to allow people of color to speak for themselves and not having their voices be controlled by White supremacists (in this case mainstream media).

More specifically, scholar Lisa Lowe discusses a way to challenge the hegemonic dominant view of Asian Americans through heterogeneity, hybridity, and multiplicity. Lowe discusses how Asian Americans are different (heterogeneity); they are not homogeneous and not all alike. Not all Asian Americans follow the model minority stereotype. Instead, they have their own formation of culture (hybridity); they are shaped by a hybrid of cultures with their specific Asian ethnic culture and the American culture. Finally, they contain multiple identities/intersectionalities determined by varying axes of power (multiplicity); they come from multiple identities from what ethnicity they are, what their religious beliefs are, what sports they participate in, etc. (Lowe, 2000, pp. 428-429).

The Racializing of Jeremy Lin throughout Mainstream Media

A major theme that emerged in the print media sports columns was Jeremy Lin as a model minority. A model minority is typically referred to an Asian American who is smart, hardworking, and never complaining. Jeremy Lin was the ultimate underdog to be an NBA player. After his senior year at Harvard, Lin entered the 2010 NBA draft. Draft night came and went with Jeremy Lin going undrafted. He ended up getting picked up and cut three different times before finding some job security with the Knicks. This is why so many people describe Jeremy Lin’s underdog story as a person who has perseverance, and is hardworking. This is the reason behind the whole model minority myth surrounding Jeremy Lin, but ultimately, he needed to show these qualities because of another stereotype stating Asian Americans do not participate in sports, therefore are not good a them (Franks, 2010, ix).

Once Lin began to play in the NBA, it definitely changed the culture of the league. Having an Asian American come to play and taking the league by storm especially during the Linsanity period amassed a lot of attention from his NBA opponents. In the print media analysis, eight articles discuss Jeremy Lin as a model minority. The articles describe Jeremy Lin’s hardworking ethic, his perseverance as an underdog, and his humble attitude. As journalist Kevin Cullen from The Boston Globe (2012) explains, “With an admirable work ethic, he made himself into the Ivy League’s best player. But the Ivies produce a lot more Nobel laureates in the academy than point guards in the NBA” (p. 1). Journalist Cullen describes Lin’s hardworking attitude, which helped him become the best player in the Ivy League and eventually got him an opportunity to play in the NBA. Journalist Nate Silver from The New York Times (2012) agrees with Cullen by stating, “[Lin] is a quick learner and wants to devote himself to patching the weak spots in his game” (p. 2). Despite, flaws in Jeremy Lin’s game, journalist Silver characterizes his positive work ethic by claiming Lin wants to work hard to eliminate his weaknesses.

In addition, Jeremy Lin is a model minority because of his perseverance as an underdog who never complained when outcomes were not favorable to him. Columnist Jason Gay from The Wall Street Journal (2012) indicates, “[Lin’s] a
classic underdog fable” (p. 2). Also, in an interview with Wataru Misaka [the first Asian American to play basketball in the NBA], George Vecsey from *The New York Times* (2012) reiterates, “Misaka says he roots for No. 17 [Jeremy Lin’s jersey number when he played for the Knicks], as a teammate of sorts, and also as an underdog” (p. 2). The two journalists illustrate Jeremy Lin as an underdog because of his journey to even play in an NBA game. Lin was the California high school player of the year, but did not receive a Division I scholarship offer. This was the reason why he went to Harvard. However, after earning his degree and entering the NBA draft as a senior, Lin was not drafted by any NBA team. After the draft, he was signed by the Dallas Mavericks to play for their NBA summer squad, but cut again. Next, Lin went through a tumultuous journey getting sent up and down the NBA Development League three times and cut by three different teams before he got his chance to shine for the New York Knicks.

**Racialized Masculinity**

Another major theme reoccurring from print media sources were the negative stereotypes (including racist remarks and connotations). There were three subthemes as negative stereotypes: stereotyping Jeremy Lin with “Oriental” food, references to “Chink,” and essentializing and assuming Asians are not good at basketball.

**References to Food**

In print media analysis, seven articles alluded to stereotyping Lin to certain food. Some of the articles discuss Jeremy Lin in terms of fortune cookies; one article noted somebody called Lin “sweet and sour pork,” and one article looked at a Ben and Jerry’s “Taste the Linsanity” marketing ploy. Journalists Bill Plaschke from *The Los Angeles Times* and Clarence Page from *The Philadelphia Tribune* discuss the use of the fortune cookie when representing Jeremy Lin. Plaschke (2012) states, “America should see the game video from the Kicks’ MSG network in which cameras focused on a homemade sign that showed Lin’s face above a fortune cookie with the words, ‘The Knicks Good Fortune’ (p. 1) and Page (2012) declared, “The MSG network, which broadcasts Knicks games, aired an image of Lin’s face over a broken fortune cookie with the words: ‘The Knicks Good Fortune’” (p. 1). Columnists Plaschke and Page are denoting a reference to Jeremy Lin and a fortune cookie where the fortune cookie is commonly associated with a Chinese meal. Journalist Page also (2012) asserted, “A spectator yelled ‘Sweet-and-sour pork!’ from the stands” at one of Lin’s games (p. 1). This is in reference to an Americanized Chinese dish. Finally, *The Boston Globe* reported a new Ben and Jerry’s frozen yogurt flavor at the Harvard Square location. *The Boston Globe* (2012) revealed:

TheBen & Jerry’s store in Harvard Square tried to pay a clever tribute to New York Knicks sensation Jeremy Lin by offering ‘Taste the Lin-Sanity,’ a new frozen yogurt flavor featuring swirls of lychee—a fruit sometimes used in Chinese cuisine—and crumbled fortune cookies. The gesture was well-meaning, but the result was awkward. (p.1)

As acclaimed by *The Boston Globe*, the new frozen yogurt wanted to celebrate the success of Jeremy Lin, but failed to see the racial stereotypical implications the Lin-
flavored yogurt would have by using lychee and fortune cookies as the main ingredients in “Taste the Lin-Sanity.”

“Chink”

A second subtheme retrieved from the data was the derogatory use of the word chink. This reference appeared in six of the articles. The term chink is a derogatory word referring to a Chinese person. Journalist Richard Sandomir from *The New York Times* summed up the three mainstream media blunders to chink the best. Sandomir (2012) proclaimed:

> Three people in sports news media referred to Jeremy Lin with the phrase ‘chink in the armor.’ Two said it on the air, one wrote it online. Two worked for ESPN, one for Madison Square Garden...How could Max Bretos, an ESPN anchor, and Spero Dedes, the Knicks’ ESPN Radio play-by-play man, not edit themselves better as they spoke about Lin without connecting the slur to his background? Bretos got a 30-day suspension. Anthony Federico, an editor who used the phrase in a headline on ESPN’s mobile Website that was removed after 35 minutes Saturday morning, was fired. Whatever discipline was imposed on Dedes in not known. (p. 1)

It is definitely unfortunate for the word chink to be used especially through mainstream media sources when referring to Jeremy Lin. However, the disciplinary actions established by ESPN shows the company would not tolerate any sort of discrimination.

Asians not Good at Basketball

A third subtheme emanated from the data was the negative stereotype that Asians are not good at sports specifically with basketball. Six articles made some reference to the subtheme. As journalist Leonard Pitts Jr. from *The Saint Paul Pioneer Press* points out (2012), “When it comes to Asian guys, we expect that they will excel in engineering or chemistry. We emphatically do not expect them to break the defender’s ankles and take the rock to the rack with malice” (p. 1). Journalist Pitts was referring to Jeremy Lin being a target by everyone in the NBA because they did not want to get embarrassed by an Asian American who is presumed not to be good at basketball. Correspondingly, Leland Stein from *The Michigan Chronicle* (2012) reported, “We all have personal bias no matter how hard we try to ignore it. When a recruiter or scout watched Lin, they saw an Asian kid, not an athlete” (p. 1). Journalist Stein was alluding to Jeremy Lin being judged more for his racial background than his basketball ability. This was not new to Lin as he faced basketball obstacles from high school to college and then from college to the NBA.

Analysis of *Linsanity* Documentary

According to dictionary.com, a savior is “a person who saves, rescues, or delivers.” Using the trope or metaphor of savior, I developed a “3 point” analysis, which emerged from the documentary. The three themes are: Capitalism, Asian American Masculinity, and Christianity. These themes also align with Lowe’s theory of
Multiplicity looking at capitalism, patriarchy, and race relations in terms of a specific historical moment in “Linsanity.”

First, Jeremy Lin is a savior to the NBA, Knicks, and conclusively capitalism. In the lockout-shortened season, the Knicks had an abysmal 8-14 record before he first got minutes for the Knicks. He ended up playing against the Celtics in the next game, in a losing effort. Due to the hectic schedule, the Knicks were in the middle of their only back-to-back-to-back series. In the Boston game, Jeremy proved he could play, and head coach at the time, Mike D’Antoni gave him the start in the next game against the Nets. This was the beginning of “Linsanity.” Lin revitalized the team and the Knicks went on to make the playoffs despite Jeremy’s injury later in the season. As Jeremy became the savior for the Knicks, his fame and popularity grew. With this phenomenon, he was also a savior for Capitalism. According to Forbes Jeremy Lin increased the Knicks company market value $139 million since February 10th 2012 to the end of the 2011-2012 NBA season (in about three month span). That is a 6% increase. Lin’s jersey ranked #2 in jerseys sold for the 2011-2012 season despite being almost at a two-month disadvantage. He was also the most popular jersey for February and March of 2012 (Ozanian, 2012, p.1).

Secondly, Jeremy Lin is a savior for Asian American men. Generally, Asian American men are depicted as either hypermasculine (associated with gangs and violence) or effeminate (model minority or asexual). In terms of the documentary, Jeremy was defined in terms of the latter. Some quotes from the documentary, which reinforced the stereotypes were: When he first walked into the Knicks locker room, someone asked, “I’m sorry, are you a trainer?” (Chen, Yang, Lu, & Leong, 2013). Others in mainstream media stated, “Nobody thought he could play,” “[He] doesn’t look the part,” and “[He] didn’t fit the mold” (Chen, Yang, Lu, & Leong, 2013). Even one of Jeremy’s assistant coaches stated, “Basketball is not an Asian sport in America” (Chen, Yang, Lu, & Leong, 2013).

Despite these criticisms from the media and people surrounding Lin, he was determined to prove everyone wrong. This was also the intention of the producers and director. In terms of their intention to create the “Linsanity” documentary, director Evan Jackson Leong states:

There were a lot of things about him that I could really relate to; we were both Asian-American, both from the Bay Area, and we both played basketball a lot. We both tried for the NBA; I didn't make it, but he did. He represented something I never saw before and I thought he could really inspire the youth of today; 7 or 8-year-olds could have a role model, one of their own skin color, one of their own journey, one of their own community that they never had before. Maybe there will be another Jeremy Lin because they'll feel like, 'If he could do it, I could do it.' (Diva, L. M., 2013, p. 7)

Ultimately, the intent by Evan Jackson Leong resonated with me. The documentary proved that Jeremy Lin could play basketball at the highest level, which showed an Asian American could compete in the NBA.

I want to give a disclaimer to my third point. I realize it is very complicated, but this is my opinion. The final attribute is Jeremy Lin is a savior for Christianity. Again, I
want to point out the definition of savior, who is a person who saves, rescues, or delivers. The documentary focused on Jeremy delivering a Christian message. Lin states how he only plays for God now, not anyone else (the media, family, friends, etc.). He places God as the most important, then family, and finally basketball (Chen, Yang, Lu, & Leong, 2013).

Again this is only speculation, but Lin shows how Asians can be associated with Christianity on a national level. Putting such a huge emphasis on Christianity, the documentary glossed-over Jeremy’s race/ethnicity (de-racialized) because a lot of people only see him through a Christian lens. This is evident even within my own family as my Uncle and Auntie whom do not have particular interest in basketball, are excited to cheer and watch for Jeremy Lin because he comes from the same religious affiliation as theirs.

Even the documentary has Christian values with the “T” on the Linsanity cover symbolizes a cross. Even the summary on the back of the documentary states, “…It also tells the story of a young man’s faith in God that sustains and guides him as he faces obstacles, oppositions, and setbacks” (Chen, Yang, Lu, & Leong, 2013).

Globalization of Jeremy Lin

Jeremy Lin has not only made an impact in the United States, but his rise to stardom also reached out to Asia. Lin is of Chinese and Taiwanese decent. In the print media analysis, six articles made a reference to the global impact of Jeremy Lin. Journalist James Eckardt (2012) from The Nation stated, “[Lin’s] exploits have electrified fans across Asia and America” (p. 1). Correspondingly, Nate Silver (2012) from The New York Times noted, “Think of the marketing potential in China itself, which has been starved for an N.B.A. superstar since the gradual demise and eventual retirement of the former Houston Rockets star, Yao Ming” (p.1). Finally, Kevin Cullen (2012) from The Boston Globe wrote:

“But Lin is as much a cultural phenomenon as a sporting one. This economics major is having a major economic impact on basketball. After losing its biggest Asian star, Yao Ming, to retirement, and starting this season with a two-month lockout, the NBA can thank Lin for this overnight burst of domestic and international interest and excitement. He is the first American of Taiwanese decent to play in the NBA and there are viewing parties from Taipei to Hong Kong. Knicks jerseys with his name on the back have been shipped to more than 20 countries. (p. 1)

Also, the impact and celebrity status that Jeremy Lin has when he ventures back to the “motherland” is greatly influenced by him being a role model for future generations. Longtime coach, scout and executive Tony Ronzone goes onto add, “There are 300 million people regularly playing basketball in China alone; 200 million of them are guards” (Wilbon, 2012, p. 3). With so many children and people playing basketball in China, it is not surprising Jeremy Lin has become an international hero. As stated above, there are 200 million people playing basketball in China that play the guard position. This is the same position Jeremy Lin plays. A lot of people domestically and internationally have their dreams and ambition of playing at the highest level of basketball, which is arguably playing for an NBA franchise.
Conclusion

Writing and speaking from an Asian American Studies paradigm (anti-racist, anti-sexist, etc.), I have come to the conclusion that the savior theme, which emerged from the documentary (Knicks/Capitalism, Asian American Masculinity, and Christianity) is all under the umbrella of the larger theme of “White Male Supremacy.”

America’s society is deemed a capitalist economy because of the very few people who control large amounts of money. According to Luisa Kroll from Forbes Magazine, the majority of these billionaires are people of White decent. In fact the top five billionaires in America are White males (Bill Gates, Warren Buffet, Larry Ellison, Charles Koch, and David Koch) (Kroll, 2013, p. 1). Looking at masculinity as a social construct, all types of gender roles are based off a White male. Finally, America is deemed as a Christian society. Having a religious faith (or being atheist), which goes against Christianity is looked down upon.

In the end, it is easy to overlook the multiple identities associated with Jeremy Lin. Looking at the larger picture, it is noticeable that despite these multiple identities Lin seems to have, he is still shaped and represented by the White Man. The oversimplification of Lin’s identity and the fact that it is done through the White lens hurts Lin and Asian American culture. The material consequences of seeing Lin and Asian Americans through White lenses hurts Asian Americans because their depictions are generally stereotypical images. The fact that most of mainstream media is shown through a White lens does not only hurt Asian Americans, but other minorities too. This helps contribute to the subordination of minorities in the United States.

Conversely, Lin is able to disrupt these mainstream images by not only excelling at basketball, but through his faith, which goes against the traditionalist notions of religion and Asians. This disturbance helps give Lin and Asian Americans agency. The fact Lin challenges the metanarrative for Asian Americans also helps inspire other people like Lin to share their experiences and counter traditional views of Asian Americans. This is evident with the producers and director of Linsanity.
References


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Whither the News? Problematizing the Gendered Limits of Coverage on Women’s Wartime Labour in Canadian Newspapers, 1939-1945

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Abstract
During the Second World War, women’s involvement in Canada’s ‘total war’ effort meant increased domestic responsibilities, volunteering, enlisting, and joining the civilian workforce. Women’s labour force participation more than doubled throughout the war, blurring gendered divisions of labour and rendering women’s labour a subject for discussion in the public sphere. But what about in the news?

Using a comparative content analysis, this paper examines representations of women’s labour (domestic, volunteer and wage) in commercial and alternative (labour) newspapers during the war period in Canada. It first considers theoretical and methodological issues involved in the historical study of news media and women. Then, applying a critical feminist lens, this paper argues that, despite the magnitude and significance of women’s wartime labour, it received minimal newspaper coverage and, furthermore, coverage reinforced stereotypical values about women and minimized the social significance of their labour. Patriarchy was systemic both within and across commercial and alternative newspapers.

This challenges the idea that either the women’s pages or alternative journalism offered a ‘space’ for more progressive and representative coverage than the gendered representations traditionally found in the news. As scholars accessing historical newspapers today, this study further demonstrates the value of a content analysis methodology in revealing patterns that may not be immediately evident using less systematic methods. Above all, this paper contributes to feminist media and media history scholarship in that it offers a way of thinking about women’s history in terms of labour inclusively, but beyond the traditional and historical gendered division of labour.

Keywords: journalism history, feminism, media representations of women, war, content analysis
Introduction

“It must, however, not be forgotten that a total war effort is needed to protect everything we hold dear, including the family and family life, and that the employment of women is essential to a total war effort.”

— William Lyon MacKenzie King, Prime Minister of Canada, 1942

(King, 1942, p. 9)

In a public address to the nation in 1942, then Prime Minister of Canada William Lyon MacKenzie King called on the nation’s “womanpower” to join the ‘total war’ effort of the Second World War (p. 5). Women presented a solution to the critical labour shortages on the home front caused by men enlisting for active duty overseas. For women, joining the war effort meant increased domestic responsibilities, volunteering, enlisting in the armed forces, and joining the civilian workforce. The war created the social and political economic conditions for women (single, married, and married with children) to extend their labour beyond the private sphere of the home and into the public sphere workforce—a blurring of the traditional division of labour based on sex that formed the patriarchal foundation of wartime society. By November 1943, the number of working women doubled to 1.2 million, not including part-time workers or the 800,000 women employed on farms (Final Report, 1944, p. 7; Pierson, 1986, p. 9). But, as the end of the war approached and the need for ‘total manpower’ subsided, government strategies and propaganda surfaced to return married women to the home and single women back into traditional occupations such as domestic service, nursing and teaching (Pierson, 1986, pp. 23, 61). Job preference went to returning servicemen, many war industries employing women shut down, and government incentives encouraging women to work outside the home terminated at the end of the war. By April 1945, more than one-third of women engaged in war work had been laid off and these “mass lay-offs” continued through August (Wartime History of the Employment of Women, n.d., p. 81). With little (if any) incentive or options to do otherwise, this inevitably placed women on a unidirectional path that led them back into the home or then returning to the lower-paying jobs they held pre-war. Over the course of the war, women’s labour became a subject for discussion in the public sphere, at least within government and industry circles. But what about in the news? Existing research addressing whether and, if so, how newspapers represented women’s labour in Canada during the Second World War, although limited, suggests a proliferation and celebration of women’s achievements in the workforce. This research, however, is based largely on case studies, historical overviews or individual newspaper articles taken as representative of broader trends without evidence of a systematic analysis.¹ The lack of such a systematic, longitudinal analysis reflects both a methodological and a knowledge gap in literature, raising doubt as to whether existing research sufficiently captures a comprehensive Canadian perspective on the social construction of gender in news of women’s wartime labour, using newspapers as an object of analysis.²

This research responds to these methodological and knowledge gaps with a comparative content analysis of commercial and alternative (labour) newspapers in

¹ See Fiamengo, 2008; Gabriele, 2006; Keshen, 2004; Lang, 1999.
² Some studies have explored this question using objects of analysis such as fiction writing, advertisements or women’s consumer magazines. Such Canadian scholarship includes Forestell, 1989; Korinek, 1996; Nash, 1982; Pierson, 1986; Prentice et al., 1988; Smith, 2008.
Canada that examines representations of women’s wartime labour—domestic, volunteer and wage, with a focus on wage labour.\(^3\) It first identifies the extent to which women’s labour became a subject for discussion in the wartime news and offers empirical evidence to demonstrate who—or, conversely, who did not—shape the public discussion on women’s labour in the news. Then, in comparing coverage within and across newspaper type, it identifies whether the invisibility and marginalization of women within and by mainstream, male-dominated news media, as posited by feminist media theory, persists in the commercial news coverage of the Second World War and, moreover, in alternative news media which are more apt to critique and challenge dominant social relations. The same feminist media studies framework also structures the comparison across the placement of news coverage: the male-dominated general news pages and editorials versus the female-dominated women’s pages—the latter of which scholars have argued chronicled women’s advancing status in society.

**Methodology and Theoretical Framework**

This paper explores the following research questions: To what extent was there was a public discussion of the subject of women’s labour in Canadian newspapers during the Second World War? Whose representation of women’s labour—or, rather, whose ‘way of seeing’ women’s labour—was reflected in the pages of the press? And, given the challenge that women’s entry into the paid workforce posed to the sexual division of labour, how were gender roles constructed and negotiated within and across the commercial and labour press?

To address these questions, research involved a comparative content analysis of representations of women’s labour (domestic, volunteer and wage, with an emphasis on non-traditional wage labour) in commercial and alternative newspapers published in Canada during the war period. The stratified random sample comprised 342 newspaper issues (216 issues of the commercial press and 126 issues of the labour press), drawn from three commercial newspapers (*Toronto Daily Star*, *The Hamilton Spectator* and *The Halifax Herald*) and three independent labour newspapers (*The Labour Leader*, Toronto; *The Labor News*, Hamilton; and *The Citizen*, Halifax). These cities represent major urban centres in Canada employing the greatest number of women during the war. The sample is limited by the availability of a commercial and an independent labour newspaper in the same city/circulation area, which is why the study did not include the other two major urban centres in Canada. Neither Montreal nor Vancouver had an independent labour newspaper for comparative analysis with the mainstream commercial newspaper in each respective city. The analysis itself considered the following variables: the type of newspaper (commercial versus alternative) and the placement of media coverage (general news versus women’s pages, versus editorials) to identify—applying a feminist media studies lens—the relationships among and between them.

Feminist media studies, as theorized by van Zoonen (1994, 1998), analyzes the construction of gender in media, arguing that both the content and production of media are gendered. It includes research on representations of women in mainstream

\(^3\) The research that informs this article is based on the author’s doctoral dissertation, “Women in the Margins: Media Representations of Women’s Labour in the Canadian Press, 1939-1945” (Ryerson University, 2012), cited in the reference list.
media, which points to the media’s role in representing gender and transmitting stereotypical, patriarchal and hegemonic values about women and femininity (Carter, Branston, & Allen, 1998; Valdivia & Projansky, 2006; van Zoonen, 1998; and Wood, 2009). Feminist media theorists also consider media production, arguing that gendered realities are embedded in news work practices, whereby male ownership and control of media remains the norm and whereby women have, historically, remained comparatively invisible or marginalized in the profession (Carter, Branston, & Allen, 1998). This analysis also draws on feminist theories of war which maintain that gender is important in understanding war and that gender roles, reflecting a male-female dichotomy and hierarchy, are deeply embedded in times of war.4

Results

Despite the magnitude and significance of women’s wartime work as homemakers, volunteers and wage earners, there was minimal newspaper coverage on the subject of women’s wartime labour. Only about half the newspaper issues analyzed in the commercial and labour press over the six war years (52 and 45 per cent, respectively) contained coverage of women’s labour (domestic, volunteer and wage combined). Furthermore, despite surveying the news, editorial and women’s sections in all 342 issues, as applicable, the search yielded only 263 individual news items or ‘hits’ (with a ‘hit’ being either an article, an editorial or a photo with caption): 190 ‘hits’ in the commercial press and 73 ‘hits’ in the labour press.

The subject of women’s labour in wartime was not a priority on the overall news agenda, even though (by observation) a majority of news and editorial coverage did concern the war, focusing foremost on the battlefront. This is consistent with the gendered nature of war journalism, which results in media portrayals of war dominated by patriarchal and patriotic logic.5 War and war news, therefore, becomes about military strategy and attack foremost. Traditional notions of ‘womanhood’ do not align with masculine concepts of ‘war’ or ‘labour’ for that matter, rendering news about women’s wartime labour relatively minimal within the broader news agenda. As Poindexter, Meraz and Weiss (2008) argued, gender norms are entrenched in news work practices, which help to explain who makes it into the news and who does not and, in the end, issues of interest to women are often relegated to second-tier status.

Even though the Canadian government mobilized women’s traditional (domestic and volunteer) labour on the greatest and most strategic scale during the Second World War, it was women’s wage labour that received the greatest proportion of total coverage in the commercial and labour press (see Table 1). In the labour press specifically, this reflects the newspapers’ mandate to cover issues pertaining to paid work, and since domestic and volunteer work are unpaid, this excludes them as topics of coverage. In the commercial press, however, the focus on women’s wage labour signals the gendered realities of journalism. It speaks to the perceived newsworthiness of women’s participation in the paid workforce and, concomitantly, the perceived lack of newsworthiness of women’s traditional work, even though all forms of women’s labour were essential to Canada’s participation in the war. The non-traditional role

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4 See Allan and Zelizer, 2004; Barker-Plummer & Boaz, 2005; Boyd-Barrett, 2004; Carruthers, 2000; Goldstein, 2001; Lemish, 2005; McLaughlin, 2002; and Ward, Murphy, & Donovan, 2006.

5 See Allan and Zelizer, 2004; Boyd-Barrett, 2004; Carruthers, 2000; Lemish, 2005; McLaughlin, 2002; and Ward, Murphy, & Donovan, 2006.
women were called on to assume as wage earners during the war strayed from the pre-war domestic norm. Its ‘unusualness’ made it newsworthy (McKercher, Thompson, & Cumming, 2010). Furthermore, as unpaid work, women’s domestic and volunteer labour was not regarded as ‘labour’ in an economic sense and, at best, was perceived as being of lesser valuable than the paid work traditionally performed by men (Armstrong & Armstrong, 2010, p. 89; Eichler, 1985, p. 63).

![Table 1: Coverage of Women’s Labour (Domestic, Volunteer and Wage), Distribution across Labour Type and Newspaper Type](image)

Women’s wage labour held the greatest potential to challenge the sexual division of labour and, with that, the patriarchal status quo. But rather than challenge traditional notions of gender, representations of women as ‘wage earners’ in the newspapers analyzed upheld stereotypical values about women, marginalizing female labourers and minimizing the social significance of their work. News of women’s labour came filtered through male reporters and editors—through a male lens—leaving women’s voices and perspectives absent. This is also as true in the women’s pages as in the male-dominated news pages and also in the mainstream commercial press as much as in the alternative labour press, which challenges the idea that either the women’s pages or alternative journalism, respectively, offered a space for more progressive and representative coverage than the gendered representations traditionally found in the news.

**Women’s Wage Labour through a Male Lens**

Most of the coverage on women’s wage labour, specifically, occurred in the male-dominated general news pages: 59 per cent in the commercial press (compared to 30 per cent in the women’s pages, for instance) and the labour press divided coverage of women’s wage labour between its two sections—general news and editorials—at a percentage ratio of 95:5. While the war created opportunities for women journalists who worked as general news reporters or editors (Freeman, 2001; Lang, 1999), most general assignment reporters and editors were still male during this period and practically all women’s page reporters were female. Qualitatively, this means that men generated the greatest proportion of coverage on women’s wage labour. As Molotch (1978) noted, the formal news business “is essentially men talking to men” while the women’s pages “are a deliberate exception: Here it is the case that women who work for men talk to women” (p. 180). The predominance of men writing about women’s labour was especially prominent in the labour press because it did not contain a women’s section and, therefore, no ‘acceptable’ space for female voices.

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6 For discussions of the hard-soft news divide in journalism practice, see Chambers, Steiner, & Fleming, 2004; Lang, 1999; Mazepa, 2003; Marzolf, 1977; Molotch, 1978; Mills, 1988; Ross, 1936; Schudson, 1978; and Yang, 2000.
This reflects a broader “struggle to articulate labour in terms of gender” (Mazepa, 2003, p. 52). Historically, labour—in practice and scholarship—has been conceived of as “a largely male enterprise” (Palmer, 2010, p. 211) and, hence, the “male norm” or men’s experiences as labourers were presumed “the universal standard” (Baron, 1991, p. 10).

This means that women were comparatively less involved in drafting the story of their own labour. Even coverage in the women’s pages reflected patriarchal interests and influence, given male control and ownership of media. The lack of a genuinely female perspective on women’s (wage) labour resulted in a ‘story’—as chronicled in the pages of the press—that did not fully capture women’s voices and experiences of war. Feminist media scholars have argued that women bring different perspectives to their writing, which stem from their distinct cultural experiences as women. Barker-Plummer and Boaz (2005) wrote that the absence of women and concomitant dominance of men writing the news results in news that is excessively masculinist in form. With respect to war specifically, feminist media scholars have argued that women’s accounts of war offer a different perspective on a conflict from that told in the official “War Story,” the “official state authorized story about why we go to war and how wars are won” (Hunt and Rygiel, 2006, p. 4). The War Story draws on essentialist notions of gender, evoking traditional “gendered tropes” said to be ‘natural,’ but that are in fact far from ‘natural’: “It is written in their genes that men shall be active and women passive” (Cooke, 1996, p. 16). Cardinal, Goldman and Hattaway (1999) argued that a ‘female perspective’ can complement, correct or reshape the war story told by men. However, given the consistency between government and media agendas during times of war, combined with the control that men in the profession exerted over (war) news generally, where in the wartime press did such a perspective exist?

**Whither ‘Her’ Voice? Exploring the Challenge to Women’s Journalism**

Such a ‘female perspective’ on war did not exist in the women’s pages of the commercial press which reflected power relations in the journalism profession and reinforced the masculine-feminine binaries that the War Story is based on.

This study explored the extent to which the women’s pages of the commercial press covered the different types of labour that women engaged in during the war, with particular interest in how the women’s pages discussed an ‘alternative’ conception of ‘woman’: woman as wage earner. The content analysis revealed that the general news pages contained the greater proportion of coverage on women’s wage labour and, concomitantly, the women’s pages contained the greatest proportion of coverage on women’s traditional labour—that is, domestic and volunteer work (see Table 2). Largely regarded as news written by women and for women, the women’s pages of the commercial press reflected a dominant patriarchal social order that defined and addressed women in terms of the private, domestic sphere. Newspapers sought to

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8 For a survey of research that suggests a consistency between government and media agendas during times of war, see Barker-Plummer and Boaz, 2005; Baroody, 1998; Boyd-Barrett, 2004; Cardinal, Goldman, & Hattaway, 1999; Carruthers, 2000; Cooke, 1996; Covert, 2001; Hallin, 1986; Herman and Chomsky, 1988; Hunt and Rygiel, 2006; Keshen, 2004; Lasswell, 1972; McLaughlin, 2002; Robinson, 2004; Ward, Murphy, & Donovan, 2006; and Yang, 2000.
“include ‘feminine’ values” but were carefully managed so as not to “hand over any power to women” (Holland, 1998, p. 21) such that, although women ‘ran’ the women’s sections, men still controlled the newspaper and influenced coverage (Mills, 1988, p. 123). This patriarchal structure of news journalism reinforced patriarchal messages about women’s labour.

<table>
<thead>
<tr>
<th></th>
<th>General News</th>
<th>Women’s Pages</th>
<th>Editorials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domestic Labour (N=35)</td>
<td>34%</td>
<td>52%</td>
<td>14%</td>
</tr>
<tr>
<td>Volunteer Labour (N=25)</td>
<td>32%</td>
<td>68%</td>
<td>0%</td>
</tr>
<tr>
<td>Wage Labour (N=130)</td>
<td>62%</td>
<td>31%</td>
<td>7%</td>
</tr>
</tbody>
</table>

Table 2: Type of Women’s Labour, Distribution across the Placement of Media Coverage, Commercial Press (1939 to 1945)

This included mixed messages of critique and praise in the women’s pages about women’s performance in the workforce during the war, which represented 45 per cent of topics covered. On the one hand, coverage criticized women for absenteeism and neglect at work and offered advice on maintaining health to ensure increased productivity on the job. For example, in the December 13, 1942 column “A Man Talks to Women” in the Toronto Daily Star, the (male) columnist scolded women’s frivolous and emotional behaviour, namely gossiping and their apparent inability to separate their work and home lives, as detrimental to workplace morale, productivity at work and, ultimately, the war effort. He presented women as overly-emotional and overly-sensitive to the conventions of the male workforce, urging women to behave more like men on the job: “Men are conditioned to work with each other, to take orders from bosses, to see things of which they disapprove but ... their emotions are trained to not interfere on the job” (p. 23). At the same time, coverage in the women’s pages also highlighted women’s workplace strengths but, interestingly, coverage often negotiated these strengths in terms of qualities associated with femininity, such as care-giving and servitude. For example, an article published in the women’s pages of the Toronto Daily Star presented images of Russian, Indian and American women working in logging and in railroad yards as well as manufacturing war goods, heralding these women as exceeding productivity expectations at “jobs their men would be doing in peacetime” (United Nations, 1943, p. 21). One of the photos depicted “four working mothers” who, combined, have 42 children including grandchildren. Women’s paid labour (whether in Canada or internationally, as in this case) was negotiated in relation to the men in their lives—literally and symbolically—and, concomitantly, in relation to gendered roles. This reminded readers that women were wives and mothers and grandmothers first. They were wage labourers second, working hard on-the-job to support their men and “[do] their part in the war” (Ibid., p. 21). Women’s identity, including their identity as wage earners, was bound by their lives in the home.

A close, systematic analysis of the distribution of coverage on women’s labour revealed patterns that raise doubts about the women’s pages as a space that enabled
more progressive identities to unfold. Coverage reinforced dominant patriarchal perceptions of women by replicating—and not challenging—a gendered division of labour. Such a challenge, however, was even less likely to occur in male-dominated general news and editorials, which led the discussion on women’s wage labour specifically and, in the process, framed the story of women’s wartime wage labour in ways that aligned it with their gendered, private-sphere roles.

So, if not in the women’s pages, this still begs the question: Where in the pages of the press did more representative and/or progressive coverage of women’s labour exist?

Whither ‘Her’ Story?: Exploring the Challenge to Alternative Media

Alternative social meanings are more likely to flow through alternative news sources (Comedia, 1984; Curran, 2007). In theory, the alternative press should be more apt than the commercial press to portray women in less conventional ways and to provide ‘alternative’ frames on their experiences, including their experience as wage labourers during the Second World War, given the magnitude of women’s participation in the wartime workforce and the labour press’ explicit mandate to cover labour issues. In theory, the alternative labour press, specifically, should be particularly apt to portray women as wage labourers, given its mandate to cover labour news and issues. Yet, with respect to coverage of women’s wartime labour in the alternative labour press, this was not the case.

As an illustrative example, the content analysis revealed that both the commercial and labour press framed women’s wage labour foremost in ways that placed gender front and centre in the description of female labourers [see Table 3]. Newspapers referred to women as “workers” in 37 per cent of coverage on women’s wage labour in the labour press and 21 per cent in the commercial press. However, this term rarely stood alone. Rather, across both newspaper types, the adjective “women” often preceded and qualified it—as in, “women workers” (Reception, 1943, p. 14). Similarly, both the commercial and labour newspapers described working women with a range of gendered descriptors such as “women wage-earners” or, more specifically, “women bomber and fighter pilots” (State Control, 1939, p. 4; Russ Women, 1942, p. 3). Interestingly, gender was not used as a qualifier in descriptions of male labour in either the commercial or the labour press and regardless of whether coverage appeared in general news, the women’s pages or editorials. If an article simply referred to ‘workers,’ this implied male workers. This was evident because, when an article concerned labour issues specific to women, it indicated as much by referring to ‘women’s work’ or ‘women workers,’ as previously noted. However, when an article concerned male and female labourers alike, it tended to refer specifically and explicitly to both ‘men and women workers.’ This reinforces the notion that the labour force was male domain. Mainstream and alternative news media, in labour-related coverage, associated ‘labour’ with ‘male’ by default, only labelling women’s wage labour as “labour” in two per cent of coverage in the labour press and never so in the commercial press. At times, women’s wage labour was described as “service,” in keeping with traditional notions of women’s familial role, but not “labour.”
Table 3: Discursive Framing – Key Words to Describe Women’s Wage Labour, Commercial vs. Labour Press (1939 to 1945)

<table>
<thead>
<tr>
<th>Category</th>
<th>Commercial Press (N=130)</th>
<th>Labour Press (N=65)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Labour(er)</td>
<td>0%</td>
<td>2%</td>
</tr>
<tr>
<td>Women’s work, Women workers</td>
<td>21%</td>
<td>37%</td>
</tr>
<tr>
<td>Womanpower</td>
<td>4%</td>
<td>3%</td>
</tr>
<tr>
<td>Service</td>
<td>10%</td>
<td>9%</td>
</tr>
<tr>
<td>Temporary</td>
<td>13%</td>
<td>17%</td>
</tr>
<tr>
<td>Gendered Descriptors</td>
<td>22%</td>
<td>17%</td>
</tr>
<tr>
<td>Other</td>
<td>8%</td>
<td>6%</td>
</tr>
<tr>
<td>N/A</td>
<td>22%</td>
<td>9%</td>
</tr>
</tbody>
</table>

Even the influx of women into the paid workforce during the Second World War—600,000 in Canada, 6 million in the United States and 7.75 million in Britain—did not alter gender-based stereotypes arising from the traditional sexual division of labour. Neither did the change in the pattern of female employment, given that many women worked in traditionally male-dominated industries and in jobs typically performed by men such as in shipyards, factories and munitions plants. News media rhetoric reinforced the idea that women did not have an inherent right to these jobs in the same way that men did. News discourse emphasized the temporary nature of women’s employment, positioning working women as temporary replacements for men [see Table 3]. Women were not allowed to fully appropriate their workplace roles. News discourse reminded readers that women were always still doing “men’s jobs” (Antheil, 1940, p. 26) and that they were “wartime additions to labour force” who worked solely to “release” men for other duties as a way to “hurdle the manpower problem” and “answer the Dominion government's call for maximum production” (Women Will Leave, 1945, p. 4; Women Replacement, 1941, p. 7; Girls Replacing Men, 1942, p. 24; Women in British War Industries, 1942, p. 2; Pretty Girls, 1942, p. 8). Women were not in the workforce to stay, and their recruitment was not a statement about gender equality. Framing women’s labour as temporary and tenuous marginalized women’s presence in the public sphere workforce, and the social construction of separate spheres for men and women—men were wage earners, women were not—went largely unchallenged in and by news media which privileged the patriarchal status quo.

The commercial and labour press presented women’s labour in stereotypical ways that projected a patriarchal view of women’s place in society. While it was in the commercial media’s interests to structure women into domestic roles to attract
advertisers (for female consumers through the women’s pages), the same cannot be said of the labour press whose mandate to address labour offered potential for more coverage and, as an alternative news source, more progressive coverage on the subject of women’s wage labour. Also, alternative news sources can more readily offer perspectives outside the “established [patriarchal] order”, the “capitalist system” and the “mainstream view of a subject” (Comedia, 1984, p. 95; Curran, 2007). Yet, a close analysis of coverage about women’s labour across newspaper type through content analysis reveals that the alternative labour press did not, posing a challenge to alternative media history as not quite so ‘alternative.’

Conclusion

Canadian women participated in the ‘total war’ effort in unprecedented numbers through domestic, volunteer and wage labour. And given that Canada could not have participated in the Second World War as it did without the labour of Canadian women, this subject could (and should) have featured prominently in the pages of the press—if not in the male-dominated news pages, then at least in the ‘chronicle’ of the women’s pages, and if not in the ‘male-stream’ commercial press than at least in the alternative labour press.

In the end, despite the magnitude and significance of women’s wartime labour, the subject received minimal coverage in the newspapers discussed here. The lack of coverage on women’s traditional labour during the war reflects its perceived lack of economic value in the public sphere as well as the newsworthiness of women’s non-traditional (paid) labour. Women’s entry into the workforce overshadowed news of women’s domestic and volunteer labour, even though these two were mobilized on the greatest scale during the Second World War. Still, even with more coverage of women’s paid labour, this still offered no greater promise for progressive coverage, with representations that reinforced stereotypical values about women and minimized the social significance of their labour. Newspaper coverage left little room for alternative or non-traditional conceptions of women, such as woman as ‘wage earner,’ by framing women’s wage work in terms of the ‘domestic.’ Patriarchy was systemic not only within (that is, across the news, editorial and women’s pages) but also across commercial and alternative print media. This challenges the idea that either the women’s pages or alternative journalism offered a ‘space’ for more progressive and representative coverage than the gendered representations traditionally found in the news. As scholars accessing historical newspapers today, this further demonstrates the value of a content analysis methodology in revealing patterns that may not be immediately evident using the less systematic methods that dominate literature in this field.

The patriarchal structure of news journalism generally and war journalism specifically made it so that most images of women (textual and visual) were constructed by men, whether literally or symbolically. In this view, the representations of women’s labour in the newspapers analyzed reflected not how women actually were in wartime society—1.2 million Canadian women were wage labourers—but, as Nash (1982) suggested of government recruitment films during the Second World War, how the men controlling the images (in this case, the ‘male-stream’ news media) wanted to see women and how these men wanted women to see themselves: as patriotic wives and mothers or aspiring wives and mothers simply doing their ‘bit’ for the war effort.
Gender served as a filter through which to communicate news of women’s wage labour. This reflects and reinforces a social construction of gender which relies on a traditional division of labour that traps women in domestic identities with no prestige or power that inhibit their equal participation in the public sphere.

If the nation, as an ‘imagined community,’ as Anderson (1991) argued, is a way of organizing the world, then newspapers, which create an ‘imagined community,’ also offer a way of organizing the world—in this case, a gendered world. Applying Anderson (1991), if the developing consciousness of the nation was made possible in part by people reading newspapers, then women’s exclusion or marginalization in the news (both as producers and subjects of news, for instance) resulted in women’s exclusion or marginalization in public consciousness and (via the ‘chronicle’ left by these newspapers) in historical consciousness too.

This paper demonstrates the significance of gender for understanding how news media covered the subject of women’s labour during the Second World War. In the process, it offers feminist media and media history scholars a way of thinking about women’s history and, more specifically, the historical relationship between news media and women, that is inclusive (of women’s paid and unpaid work), but that also extends beyond traditional and historical gendered divisions of labour.
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Anime, a Universal Language Defying Boundaries:  
An Applied Study on a Sample of Egyptian Youth

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The Asian Conference on Media & Mass Communication 2014
Official Conference Proceedings

Abstract:
The Japanese animation, commonly known as Anime, is becoming one of Japan’s most distinguished cultural features. While it dates back to the late 1910s, its true beginning was in the postwar period. It survived and evolved from targeting a local market to an international market. Still maintaining strong links with its Japanese heritage and identity, some commentators think that anime is stateless, happening in a world of its own, which contributes to its worldwide popularity. Its unique narration and character design styles gave it a competitive advantage over other types of cartoons, making it unpredictable, entertaining, and distinctive.

This paper aims to understand why Egyptian viewers were motivated to watch anime despite the boundaries of language, distance and culture. It also tries to find how Anime changed their views about Japan and its culture, encouraging them to participate in activities related to anime like attending drawing workshops, taking Japanese language courses, reading about the history of anime, or planning trips to some Japanese cities.

In this paper, two data collection tools will be used: in depth interviews with a sample of elites as well as focus group discussions with a sample of anime viewers in Egypt to understand the anime appeals that drove them to watch it as well as the gratifications met and fulfilled by Anime.

Keywords: Anime, Egyptian audience, Uses and Gratifications, International Communication.
Introduction

The Japanese animation, commonly known as Anime, is one of Japan’s most distinguished cultural features. Since its true debut in the 1960s, its popularity has crossed the Japanese boundaries, creating communities of fan viewers overseas. Its reach has extended to countries like Korea, Taiwan, Thailand, The United Kingdom, France, and USA during the 1990s and the viewers became familiar with characters like Doraemon and Akira (Napier 2005).

Anime (pronounced ah-nee-may) is the abbreviation of the Japanese word animeshon, meaning animation in English. It has 2 meanings: 1) in the Japanese language, it refers to all animation regarding to its origin. 2) In English, it means the Japanese animation. In this research, it will refer to the Japanese animation only.

The anime beginning was in the late 1910s. It started as simple short works shown in movie theatres with the main movie. In 1945, an animated feature film has been released under the name momotaro umi no shinpei (Momotaro's divine sea warriors), and it was funded by the imperial navy to lift the spirit of Japanese children. The second animated movie Hakujaden (the legend of the white serpent) was released in 1958. Anime's true debut was in 1963 when Osamu Tezuka’s Tetsuwan atomu (Astro boy) was aired on TV, it was based on Tezuka’s 1950s manga (Japanese comics) of the same name. Some anime series started out as manga series which explains the strong link between anime and manga. From the 1960s until now, some anime series became globally recognized, like Mazinger Z, Captain Tsubasa, space battleship Yamato, Pokemon and Naruto.

As for Anime in Egypt, it began to be known during the 1980s and 1990s. Spacetoon contributed to the expansion of Anime in the Arab world. Spacetoon began airing in the summer of 2000. It was the first Arab space channel targeting children from 4 to 15 years old. Most of the shows were of American and Japanese origins. Among the Japanese anime aired on Spacetoon, there is Detective Conan, Digimon, Slam Dunk, Dragon Ball, Gundam Wings, Captain Tsubasa, Hunter. The shows were dubbed in Arabic to make it easier for children to watch and understand without needing subtitles.

In a study conducted about the content that Spacetoon presents and its effects on the Egyptian children, the researcher found that among 51 shows, more than 25% of the children mentioned 5 shows, 3 of them were anime: Detective Conan with a percentage of 47%, Superman 39.5%, Beyblade 33.5%, Digimon 33.2%, Ninja Turtles 28.2%.

Review of Literature

The review of literature will shed light on some important factors that led to the popularity of anime as well as some studies that explained the relations between the interest in anime and the interest in the Japanese language and culture.

The universal popularity of anime is due to many factors; the first one is the unique and distinctive features of anime:
1) Anime stories are complex; they can be fictional as if there are no boundaries for imagination, yet they deal with mature, realistic and relevant topics (Price 2009); for instance, Space battleship Yamato was a science fiction anime series about a battleship "The Yamato" that was assigned to retrieve a special device from outer space. The anime show dealt with universal themes like duty and sacrifice, love and personal relationships, good and evil (McKevitt 2010). In addition to that, Anime stories are available in different genres (Romance, comedy, drama, action, horror) (Napier 2005) which satisfies the various needs of the audience, adjusting to their age, gender and personal preferences (Bryce et al 2010).

2) Anime is exceptional with its long plotlines that may extend over an entire year or several years (Condry 2009) allowing the characters time to develop and grow through the series (Manion 2005). That growth is appreciated by viewers; they can relate to what the characters are going through, the experiences they are having and the emotions they are feeling (Bryce et al 2010). Price stated: "characters don't live happily ever after, bad things happen to good people, and villains go unpunished. The emotions that arise from such storylines—sorrow, regret, shame, anger, love—are easy to relate to no matter what nationality you are”. (Price 2009)

3) The distinctive visual style is one of the reasons that make anime different (Bryce et al 2010); the way the places and the characters are drawn don't reveal where they come from, places can be anywhere in the world and characters can be anyone (Price 2009). Characters have that westernized look that isn’t particularly Japanese (Napier 2005), yet they have their own style with the abnormally huge, glistening eyes (designed first by the artist Osamu Tezuka to depict the characters emotions) as well as the vibrant hair colors used mainly to differentiate between characters in manga and later anime (Price 2009).

4) Some scholars like Price think that one of the reasons that make anime uniquely different is the cultural references that can be unfamiliar to the international audience, yet appealing to them. For instance, the kimonos, the chopsticks, wearing surgical masks when one is having cold, are all aspects of the Japanese culture (Price 2009). Chen said: “global fans embrace products of a culture outside their own, yet feel engaged by themes such as perseverance and friendship”. (Chen)

The second factor that contributes to the popularity of anime is the fan viewers. Leonard indicated that the enthusiastic fans helped anime become a power house in the global media market (Leonard 2005). Anime was once a local product targeting Japanese audience. It was successful that it crossed the national boundaries and became watched overseas in different countries. Not only fan viewers watch anime, dubbed or subtitled but also they become more interested in Japan and its culture. They get involved with activities related to anime and manga. They create fansubs websites where fans, who are fluent in the Japanese language, would translate the raw untranslated versions of anime episodes and upload them online. They organize and attend cosplays events, dressing up in costumes of their favorite characters. And

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1 The Detective Conan anime series started in 1996 until now. source: http://www.imdb.com/title/tt0131179/
sometimes they create art materials and upload it on websites like DeviantArt\(^3\) or write fan fiction stories \(^4\)(Bryce et al 2010).

However, not all viewers are involved in the anime world with the same degree. Studies classify viewers in 3 degrees; the first is viewers who consume anime through mainstream channels like TV or DVD, they aren’t interested in participating in anime activities. The second is viewers who watch anime whether aired on TV or downloaded from fansubs websites, they may attend a convention or produce some fan art. Finally, there are viewers otakus (Japanese anime fans), they are very involved with the anime world; they attend events, they create fansubs or may maintain websites where anime is uploaded, they watch the subtitled versions, their knowledge of Japanese culture is really high and they may take Japanese language courses (Manion 2005).

Based upon what Price said regarding the cultural references in anime, the question is: Is anime a representative of the Japanese culture or is it stateless without a national identity “mukokuseki”.

Some scholars think that anime maintains strong links with its Japanese roots (Napier 2005) and that there is no way to disguise its jpaneseness (Price 2009). They argue that Anime contains references to the Japanese culture, folklore, legends, history and lifestyles. They mention some examples of how the elements of the Japanese culture are strongly integrated in anime; for instance the show Space battleship Yamato, which is named after the Yamato, the largest battleship that sank in 1945 near Okinawa in a suicide mission to stop the American forces from taking the island. (Mckevitt 2010). The name Yamato is derived from Prince Yamatotakeru, a legendary prince of the Yamato dynasty and son of Emperor Keiko. The name was used in anime series like Digimon, say I love you and Naruto.

On the other hand, some scholars think that anime is culturally odorless (Iwabuchi 2002) due to the language dubbing and the characters drawing style. They argue that anime loses its cultural identity when it is edited and dubbed in English (Manion 2005), and that the westernized look of the characters don’t show where they come from (Bryce et al 2010). That's why sometimes when watching dubbed versions, people don’t realize that anime is Japanese.

However once they know about Anime origins, the viewers seek the subtitled versions of anime. Although the dubbed versions contributed to the expansion of Anime (Price 2009), viewers believe that the subbed versions are more original (Fenell et al 2013). As Manion explains: they are looking for a purer form of Japanese culture, they feel that something is lost when anime is dubbed.

That leads to the next point which is the interest in anime may generate an interest in the Japanese language and culture; Anime encourages viewers to take further steps and register in Japanese language courses (Mkevitt 2010). According to the Japan foundation, the number of Japanese learners overseas has increased from 580,000 in

\(^3\) DeviantArt: it is a website founded in 2000 where artists create accounts and they upload their own art works online for others to see and comment. www.deviantArt.com

\(^4\) Fanfiction: it is a website where writers write stories about their favorite characters. www.fanfiction.com
1984 to 3990,000 in 2012. McWilliams said that fans want to be able to better understand and appreciate the shows they are watching so they tend to study the aspects they are interested in of the Japanese society.

In a study conducted by Manion to understand who is interested in anime and to what extent, she found out that the anime fans are developing an interest to learn more about Japan and the Japanese culture, and may consider visiting Japan. She also found that the Japanese language students are associating learning about Japan with understanding anime.

Another study that aimed at understanding how students anime fans perceive the impact of anime on learning the language, Williams said: “they attributed their success in Japanese in part to their exposure to the language through anime. In addition, they all saw interest in anime as influencing the decision to study Japanese; for some, this was even the primary reason for choosing the language”. (Williams 2006). She also mentioned that, according to Suzan Napier, 86.7 % of the students she surveyed believed that they had learned about Japanese culture from watching anime and that 43% of fans had taken a Japanese course.

In the research consuming Anime, Fennell et al found that fans admitted that the shows added to their cultural knowledge; sometimes they would look for information on their own, other times they would help each other interpret the cultural references through discussion boards.

In addition to learning, interest in anime may also generate an interest in visiting Japan. Anime fans dream about going to the Akihabara district of Tokyo, once famous for the electronic shops and now it has become the center of the Japanese otaku and anime culture, with shops selling manga and anime merchandise. On the website of the Japan National Tourism Organisation’s (JNTO), fans can check the ‘Invitation to an “Otaku” Tour’ webpages, where they can get information about museums and anime and manga merchandise shops. (Denison 2011).

The Theory

The Egyptian youth have different reasons for watching anime; the unique nature of anime making it enjoyable to watch is one of these reasons, while other reasons are linked with the needs that anime can fulfill. In order to better understand these motivating reasons, the research will depend on the uses and gratifications theory. One of the early stages of this theory was in 1944 when Herta Herzog conducted a research to understand why people listen to the radio, especially women who were attracted to radio soap operas. After interviewing dozens of women, she found out 3 reasons for the soap operas attraction:

1) Emotional release: The listeners felt better when they sympathized with actors who are facing difficulties.

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5 http://www.jlpt.jp/e/statistics/
6 http://www.japan-guide.com/e/e3003.html
2) Wishful thinking: The listeners were happy listening to the characters talking about situations the audience didn’t experience. They are living the lives they wished to have through the characters.

3) Getting advice: the audience followed the lives of the characters on the show, noticing how the characters were dealing with problems, which helped the listeners handle similar situations in real life.

The Uses and gratifications theory itself was presented by Elihu Katz, Jay G. Blumler and Michael Gurevitch in 1974. It shifted the focus from the purposes of the communicator to the purposes of the receiver. They assumed that the audiences have some needs and are actively using a certain medium or are being exposed to a certain content to generate specific gratifications that could fulfill those needs, therefore these needs and the expected rewards influence people's patterns of attention to media content.

The 5 basic assumptions of the theory are:
1) The audience is active and its media use is goal oriented
2) The initiative in linking need gratification to a specific medium choice rests with the audience member.
3) The media compete with other sources for need satisfaction.
4) People who have enough self-awareness of their media use, interests, and motives to be able to provide researchers with accurate picture of that use.
5) Value judgments of media content can only be assessed by the audience.

The theory deals with 3 important concepts: needs, gratifications and active audience. As for the needs; in 1973, Katz, Gurevitch and Haas were able to identify 35 needs that can be arranged in 5 categories:

1) Cognitive- acquiring information, knowledge and understanding.
2) Affective- emotional, pleasurable and aesthetic experiences
3) Personal integrative- strengthening credibility, confidence, stability and status.
4) Social integrative- contacts with family, friends and others.
5) Tension release- escape and diversion.

The gratifications are what the audience perceive to be the fulfillment of needs after watching a certain content.

The active audience: is when the audiences have certain goals and they select to be exposed to the medium or content that can gratify these needs.
Anne Cooper Chen argues that anime and manga powerfully fulfill all 5 needs for overseas fans. She explained that anime can entertain viewers (tension release and pleasure need) and at the same time educate them about Japan and the Japanese language (cognitive need). The affective need can be achieved through the plots, the visuals and the characters of the anime. As for the personal and social integrative, it is enough to attend an anime convention to realize how anime helped viewers become more confident and more social, allowing them to easily interact with other anime viewers.

The Methodology

The research depends on interviews and focus groups discussions in order to understand the reasons that motivate Egyptian viewers to watch anime as well as how anime changed their views about Japan and encouraged them to participate in anime related activities. 2 focus group discussions have been conducted; one with junior students (4 students) in the Japanese language department in faculty of languages, Ain Shams University and another with students (5 students) in mass communication faculty, Cairo University. Interviews have been conducted with University professors teaching Japanese language, The Japan Foundation vice president, Egymanga a group of Egyptian manga artists, and otaku anime fans (2 students). I tried to choose students with different views about anime, some of them are otakus fans, others watch it from time to time, and a few who used to watch it when they were young.

The findings will be divided into 2 groups: findings related to the reasons Egyptians are motivated to watch anime, and findings related to anime.

1) Findings Related to the Reasons

a) Is the Audience Aware and Active?
In order to understand whether the audience have watched anime and are aware of its Japanese origin, I asked them when they started to watch it, most of them said that they watched it Arabic dubbed on Spacetoon and on other channels when they were elementary school students in the 2000’s, and that they realized it was Japanese later on (1 student knew it was Japanese from the discussion). Only 2 students mentioned that they watched it since middle school and they have known already about its Japanese origin. Among the anime shows they watched when they were younger: Detective Conan, Digimon, Captain Tsubasa, Let's and go, Yu- Gi-Oh, Pokémon. Their words match with Dr. Karam's answer when I asked him when anime began to air in Egypt, he replied that it happened during the 1990's and 2000's. They also match with Shaymaa's words (the artist from Egymanga) that Egyptians became familiar with Anime when the Egyptian TV began to air Mazinger Z in the 1990's then the 2nd TV channel had an agreement with Spacetoon to air some of its shows for 2 hours in the 2000's. That proves that at one point of their lives, they have indeed watched anime whether on Spacetoon or on local channels but became aware of its origin later on.

The second part of the question is about the activeness of the audience, whether they are still active in seeking anime and watching it or it was just a phase in their lives. I found out that one student stopped watching it because his interests changed, while all of them still watch anime. Their degree of viewership isn’t the same; it varies from
movies only, to series only, to both. It also changes according to the amount of free time they have and the availability of anime plots they enjoy. They have different preferences regarding the anime genres they watch; sci-fi, parody themes, romantic comedy, action, adventure, psychological, mystery, drama, supernatural, horror, shonen, seinen, shoujo. The anime they are currently watching varies from anime with expendable plotlines like, Naruto, One piece, Detective Conan, and other short story anime like Kaicho wa Maid Sama, lovely complex, Death note.

I also wanted to know what they liked the most about anime, they stated that Anime is famous for its extraordinary plots, the creative stories, the unexpected twists that the characters go through, the careful attention to small details in the drawings and the prefect choice of voice actors that fit perfectly the assigned role. Dr. Karam explained that anime attracts Egyptians with the supernatural ideas, the human feelings and the emotional topics it deals with, while Dr. Aya said that anime is available in different genres making it suitable for every taste. She also said that the producers understand the minds of the target audience, which help them give the audience what they are looking for. The Egymanga artist thinks that what attracts Egyptians to Anime is how people can relate to anime, it isn’t about happy endings only, the hero can go through a lot, may win or lose the fight. She also admires the fact that Anime doesn’t spoon-feed you the morals and values but you got it in an indirect way, it is an anime but there are values in it like respect, responsibility, hard work, friendship, commitment.

b) Why Would They Watch Anime?
That question aimed at understanding the needs of the students and the gratifications fulfilled by watching anime. 4 of the 5 basic needs were fulfilled through anime, although they change according to the academic background as well as the interest of the students. The entertainment need was common among them. However, the cognitive need was fulfilled in different ways; the Japanese language students consider anime as a training to improve their listening skills, while the students interested in culture watch anime to get more information about Japan. The affective need was fulfilled among the students interested in art and graphics as well as the egymanga team members; they watch anime because they like the drawings and consider watching anime and reading manga as a mean to help improving their drawing skills. As for the social integrative need, one student mentioned that she attends conventions, posts pictures on facebook groups and discusses anime and manga topics with her friends.

c) Dubbed or Subtitled?
The question of watching the dubbed or subtitled versions of anime is debatable. At one point in their lives, most of the students have watched the Arabic dubbed versions of anime on Spacetoon. What I wanted to know is nowadays when they watch Anime, they prefer to watch it dubbed or subtitled. Again, the answers were different: The Japanese language students prefer to watch the raw versions of anime to improve their listening skills. Sometimes, though, they may watch the subtitled versions in case they aren’t familiar with a new term. They agreed on the fact that dubbed versions don’t give anime its true value, and that the Japanese voice actors are more capable of expressing the role. To support their point of view, they gave examples from anime shows where the same actor is capable of playing the role of a player romantic guy in one anime and a complex demented character in another anime. On the other hand, some students in mass communication agreed on the fact that the subtitled versions
get them in the mood while others mentioned that the dubbed versions are better because they would rather enjoy the drawings than read the subtitles.

2) Findings Related to Anime

a) Is Anime Atateless or Representative of its Culture?
When asking students their opinions about anime and whether it represents the Japanese culture or it is stateless, students were divided into 2 groups. One group argues that anime portrays life in Japan in terms of the society, the houses, the way the characters are drawn, therefore Anime isn't stateless, but a representative of its culture. Another group (mostly with academic background) thinks that it depends on many factors like the genre of the anime and the vision of the author and the director. They justified their point of view by bringing up evidences from some anime shows that contained Japanese references, for instance, the students changing shoes at entering school grounds. However they also mentioned that sometimes anime shows can be quite fictional because the author/director is trying to express his inner thoughts and imagination, and that characters don’t show where they come from like Captain Tsubasa who became famous for his Arabic name Captain Magued.

When asking University professors, both Dr. Karam and Dr. Aya agreed on the fact that anime isn’t stateless, that it maintains its link with its Japanese heritage.

b) Would Anime Change People Views about Japan and the Culture?
The responses I got for that question were similar in the way that most respondents said that anime helped them know more about Japan and its culture. Japanese language students explained that anime was like a portal to the Japanese culture and language even before joining the department. Anime transmits part of Japan's history. They have more knowledge about Japan, its history, festivals, prayer rituals, temples compared to other students who don’t watch anime. Dr. Karam agreed with the previous argument saying that anime became the new keyword that come to the Egyptian minds when asking them about Japan. Although the old keywords like WWII, Kimono, Hiroshima and Nagasaki, are still there but the focus shifted to the new Keyword Anime especially among the youth. Dr. Aya mentioned that anime portrays the real life as it is, that sometimes some content may be different or against our values and customs. Shaymaa, the Egymanga artist, agrees with what Dr. Aya said about the depiction of real life. The otakus fans think that anime shows more sides to the life of the Japanese people, the fun emotional side that is always hidden behind the polite and strict side. As for mass communication students, I didn't ask them that question because those who still watch anime are watching the dubbed versions. Only one student is watching the subtitled version because she believes the language helps the anime transmit the culture.

3) Would Anime Motivate People to Take Japanese Language Courses or Manga Drawing Courses, or Participate in Events?

A) Academics
Dr. Karam and Dr. Aya have both agreed on the fact that some of their students are motivated by anime to join the Japanese language department. They said that students want to be able to understand what is going on without reading the subtitles. And through Anime, they know more about the Japanese culture, language, society,
customs and traditions. That's why sometimes they would use anime and manga as fun learning tool, like asking them to translate one or two pages of manga, or giving them anime scripts with an Arabic translation to learn about the language and especially the common language. However, it is just for fun and not always used as to not let the students consider the common language used in anime as the main language.

In Faculty of languages, the biggest event of the year is the Japan cultural day. Last year, students organized a special corner for anime; like a special contest using anime characters and people have to guess which character. One student was dressed as a ninja and almost 5 or 6 people from outside the faculty in costumes. They also brought Naruto costumes from the Japan foundation so that people can take photos while wearing these costumes. The students did everything; They chose an anime song and they memorized it 2 months prior to the event; sometimes one of them will look for a Japanese dance, learns how to perform it then teaches it to other students. They even have a fund box; each day, each one puts 1 pound and they use that money for advertising purposes related to the event.

In Faculty of Arts, students participate in tea ceremonies events, origami sessions, and when an anime writer is visiting Egypt, they attend his lectures. They are always communicating with the Japan Foundation.

B) Egy Manga
They were motivated to draw their own manga. The idea of drawing an Egyptian manga came to Anas and Fouad when they were attending a lecture at the Japan Foundation in Cairo. Their goal was to provide a good valuable alternative to comics already existing in Egypt, a valuable product that could preserve our values, just like artists did in Japan, France and USA. They wanted to help people self-develop using comics. So they created a group on Facebook to be able to communicate and share the knowledge with writers and artists and to recruit new talented members to join the main team. They began to produce a portfolio of short stories then worked on freelance projects to get the money needed for printing new issues of their manga. And now People asked them to organize workshops and drawing courses. The Japan Foundation helped them by providing a place for the workshops, and invited them to events, where they can draw people instantly manga style.

C) Japanese Language Students
Japanese language students joined the department for many reasons, for some of them one of these reasons is anime. Other reasons include loving the Japanese culture and history, the educational system in the department is better than in other departments, loving the drawings and wanting to study animation in Japan, a desire to work in the technology field in Japan.

They don’t usually participate in activities related to anime, like cosplays. However, they participate in the cultural day that the faculty organizes every year and may attend an event. One student mentioned writing and drawing.
D) Mass Communication Students
One student attended the egycom event held annually but didn’t participate in a cosplay. She used to give drawing lessons and attended comics events and workshops. Right now, she is taking Japanese language courses. However, other students, didn’t show any interest in activities.

E) The Japan foundation
According to the Japan foundation, the number of visitors during the months of April, May and June was 290 while during the months of July, August, and September the number became 384. The Japan foundation also organized other events like the Sumu festival in Saqiet el sawy and Japan kingdom of Characters in the Gezirah art center. The Japanese embassy held movie screenings every Thursday, sometimes these movies are anime.

4) Would Anime Motivate People to Visit Japan?
Although most of them have shown interest in visiting Japan, it wasn’t because of Anime, they had other reasons. Reasons vary from wanting to know the culture and history, to studying abroad, working in the electronics field. Except one student who mentioned that he had the idea of wanting to visit Japan because of the anime, but it was dismissed later on.

The Conclusion:

1) The audience is aware of Anime and active in watching it; they are familiar with different anime genres, they are still actively seeking it and they have reasons for that admiration.

2) These findings correspond with Chen's argument about the needs that anime and manga powerfully fulfill for overseas fans. This sample of the audience are goal-oriented; they are aware of their needs and they choose anime among other animation to help them gratify these needs.

3) Dubbed or subtitled is a matter of personal preferences; some watch anime for the sake of the art and drawings and don’t care about the language, others are absorbed by the whole situation and feel that the Japanese language help them better get in the mood.

4) Regarding the status of Anime as stateless or representative, students were divided between both groups, which corresponds with the arguments provided by the scholars in the review of literature.
5) Anime doesn't only change people's views about Japan, but also it helps them know more about the country in terms of culture, history and daily life.

6) Anime can motivate people to participate in activities but to a certain extent.

7) Anime doesn’t influence people’s choice of visiting Japan. They have other interests and therefore they want to go there.
Acknowledgement

Special Thanks to the wonderful people who helped me conduct this study: Tomoe Murakami-san, Assistant Director at the Japan Foundation Cairo Office. Prof. Dr. Karam Khalil, Head of the Japanese language department, faculty of Arts, Cairo University. Dr. Aya Zaghloul, Teaching assistant at the Japanese department in the Faculty of Languages, Ain Shams University. Shaymaa Ibrahim from the Egymanga team. Special Thanks to the wonderful students at Mass Communication faculty, Cairo University and at The Japanese department of the faculty of Languages, Ain shams University, for giving me the chance to conduct the focus group discussions with them.

References


Public Service Broadcasting in South Korea

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Abstract
This paper contributes to the role of public service broadcasting in South Korea in the context of changing media landscape created by convergence. It explores two issues that have attracted considerable scholarly attention. Firstly, it concerns the interpretation of traditional rationale of public service broadcasting in a more democratised political landscape, as compared to the situation when authoritarian state dictated the definitions and conditions of broadcasting. The other concerns the emerging challenges public service broadcasting has faced in converged and multi-platform environment.

Based on the examinations of the interests involved in key policy decisions, promoting or inhibiting traditional principles of public service broadcasting, and the level its commitment to meet technological challenges, this paper argues that the development of public service broadcasting in South Korea has been hampered largely because of the lack of policy that safeguards public service broadcasting from politicisation. In established democracies, public service broadcasting plays crucial roles in citizenship, culture and education. In South Korea, however, both economic and social rationale that public broadcasters have long pursued has been secondary to political interests.
Introduction

Public service broadcasting remains uncertain in many countries. There are sharply conflicting interests, pressures on government to accommodate existing vested interests, and a general tendency to lack of coherence and consistency in policy-making. The old rationales that required public service broadcasters to commit to ‘being responsible for public’ are changing gradually. At the same time, the increasing dominance of what has been labelled economic rationalism has meant a tendency for governments to treat public service broadcasting like commercial one.

This paper examines public service broadcasting in South Korea (hereafter Korea), as this has come to symbolise the struggles over pluralism and deregulation of the broadcast media, most particularly against the past practice of state monopoly and control over television broadcasting. Of particular relevance here is the understanding of public service broadcasting as a complex incorporation of various aspects – political, economic, cultural and technological – which have affected the formation and implementation of the policy agenda for public service broadcasting in any specific country. By examining the extent to which the state has influenced public service broadcasting in the areas of personnel matters and programming, this paper shows that the development of public service broadcasting in Korea has been hampered largely because of the lack of policy that safeguards public service broadcasting from politicisation.

Current Structure of Public Service Broadcasting in Korea

The current structure of public service broadcasting in South Korea is the results of media merger enforced by the military regime in 1980. Table 1 summarises the ownership and financial revenue structure of the two public broadcasters in Korea, the KBS (Korean Broadcasting System) and MBC (Munhwa Broadcasting Corporation). They have monopolised the industry in the 1980s, and their dominance continued even with the start of commercial broadcasting by the SBS (Seoul Broadcasting System) in 1991. This has been possible mainly because of the revenue structure that allows them to collect revenue from advertising. This has been so largely because they have been competing for the high ratings, rather than complementing the commercial counterparts. Both KBS and MBC have been actively involved in Pay-TV business through their affiliate companies. KBSN, an affiliate of KBS, provides 6 channels – KBS Drama, KBS Joy, KBSN Sports, KBSW, KBS Kids, KBS Prime – via cable or satellite platforms, while MBC provides three Pay-TV channels.

The growing concern about the KBS for its heavy reliance on advertisements (more than 60 per cent), together with audience dissatisfaction with KBS programming, which aimed to attract mass audience with popular entertainment programs, has placed both the Korean government, the owner of KBS, and the KBS itself in a vulnerable position. The core of the criticism against the KBS was the lack of justification for collecting a license fee from the audience while pursuing its commercial interests at the same time. From the KBS point of view, double-sourcing had been already inevitable as early as in the late 1980s when the penetration rate of the television set reached saturation point. In order to meet the increasing production and operation costs required to run two channels, the KBS had to seek more income from advertising. This has been particularly true when a large proportion of the
audience who were dissatisfied with the KBS refused to pay the licence fee (KW2,500 per month), which has never increased since 1981. While the soliciting of alternative revenue from advertising has been implicitly justified, the KBS could not escape from the criticism that its revenue has come more from advertising. Several attempts made by the KBS to increase the licence fee – the argument that has been based on the economic viability of the KBS in the process of digital switchover – have been continuously rejected by the lawmakers.

Table 1 – Ownership and funding of KBS and MBC.

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<th>KBS</th>
<th>MBC</th>
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<td>Ownership</td>
<td>Government</td>
<td>*FBC (70%), Jung-Soo Foundation (30%)</td>
</tr>
<tr>
<td>Status</td>
<td>Public corporation</td>
<td>Limited company</td>
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<tr>
<td>Governing body</td>
<td>Board of Governors</td>
<td>FBC Board</td>
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<tr>
<td>Network stations</td>
<td>25 local networks</td>
<td>19 local networks</td>
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<td>(MBC Seoul station owns more than 51% of its networks’ stocks)</td>
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<td>Affiliate</td>
<td>KBSN</td>
<td>MBC Plus Media, MBS Sports. MBC Super Stations (Local)</td>
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<td>(program provider)</td>
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<td>Revenue source</td>
<td>KBS1 (licence fee)</td>
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<td>KBS2 (licence fee + ads)</td>
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*FBC: Foundation for Broadcast Culture, a government-owned public corporation.

The MBC has developed in a peculiar way. In terms of its ownership, it is owned by public institutions. In terms of its financing, however, it relies entirely on advertising. For this reason, it has been essential for the MBC to attract a mass audience with entertainment programs. This has been the major point of criticism of the MBC for many years. A number of commissioned reports have noted that the public broadcasters’ partial or entire reliance on advertising has been the major obstacle which undermined the very nature of public service broadcasting in Korea. Some reports suggested the major structural changes of television broadcasting (BRC, 1999; KBI, 1994; MOI, 1995), while other reports highlighted the way in which public service broadcasters could be better operated and effectively managed without changing their structure and status (KBC, 1994; BPPC, 2001). Unlike the former view, which was made by the proponents of the privatisation of the MBC, the latter view, arguing that MBC’s ownership structure has been largely attributable to the inefficient management and operation, emphasised that the role of MBC as public broadcaster could be strengthened if the major shareholder FBC were to take over the remaining shares from Jung-Soo Foundation. In this sense, public broadcasting is an instrument of the state due to both financial and operational conditions and obligations. Despite all these reports commissioned by a number of government organisations, and a plethora of discussions and hearings, nothing has changed. This clearly shows the difficulties of modifying, if not breaking, the current ownership and financing structure of public service broadcasting in Korea. More importantly, however, this is an indication that neither the governments nor the politicians have wanted the system to be changed. It is not surprising to note from the structural constraints that political parties and the government can exert influence on the operation and management of
the broadcasters and the recruitment and selection of staff and members of the board of governors.

**State Control over Personnel Affairs**

The state control over public service television has been most visible in the appointment and nomination of the presidents and board members of public television broadcasters. The president of the KBS is handpicked by the President of the nation, while that of MBC is appointed by the Board of the FBC that owns 70 per cent of MBC stocks. The eleven members of the KBS Board of Governors are all appointed by the president of Korea at the recommendations of the Korean Communications Commission (KCC). Similarly, the nine board members of the FBC are appointed by the KCC who selects them through open competition. In the past, they were appointed at the recommendation and nomination of the Speaker of the National Assembly and the KCC. As the members of the KBS Board and FBC Board are nominated by the ruling and opposition parties, the board has mainly served as political proxy, rather than as a supervisor who serves on behalf of the public. These structural constraints – that is the President of the nation and the KCC appoint the key positions – have invariably placed the KBS and MBC in a vulnerable position in maintaining its relationship with the state. To illustrate this, it is worth looking at the recent examples of the way in which the CEO of public broadcasters has been appointed and/or dismissed.

In 2003, Rho Mu-Hyun handpicked Mr Choi Moon-Soon, a hardliner with strong background as union leader, as president of the MBC. Mr Choi had been leader of the MBC Union since 1995, but was sacked in 1996 after he orchestrated a strike. He, however, soon returned to work and was elected as the first leader of the National Union of Media Workers, which was launched in 2000 after consolidating all existing media-related unions. As soon as he was appointed as president of MBC, Choi replaced the key positions with the hardliners who had worked with him at the MBC Union. Furthermore, he sacked and replaced seventeen presidents of nineteen regional MBC network stations even before their terms ended (Choi and Kim, 2007). Later, eight of those sacked filed a lawsuit collectively against the MBC and won it (CNMR, 2009). With the government change in 2008, Eom Ki-Young, a former anchor, became the president of the MBC. A series of social issues, such as US beef and Mad Cow disease, have dominated the Korean media in 2008. When *PD Diary*, MBC’s flagship current affairs program, aired in-depth coverage of the import beef from the US in 2008, it sparked a huge controversy, creating confusion and distrust against the newly-formed Lee Myung-Bak government. When it turned out that the program has been biased, Eom has been under enormous pressure to take some measures about *PD Diary*. The Lee government replaced the board members of the FBC, and Eom was replaced by Kim Jae-Chul in 2010.

The state’s control over personnel matters in the KBS has been more blatant. Jung Yeon-Joo, a former editor with the *Hankyoreh Daily*, a left wing newspaper, was handpicked by the former President Rho Mu-Hyun to become the president of the KBS in 2003. He was reappointed in 2006 for another three-year term, despite strong opposition from the opposition parties and the KBS labour union. The newly elect conservative President Lee through 2007 Election did not waste too much time to replace Mr Jung who had fully supported the ideologies of former Rho government
and the ruling party (CNMR, 2009). Without doubt, this move has met criticism from the main opposition parties who claimed that the Lee administration would try to put the public broadcaster under his control (Korea Times, 13 June 2008). Despite the pressure from the government and the KBS union’s criticism that he failed to boost the company’s profits, Jung refused to resign as he claimed that the President has no legal right to remove the head of KBS. Current Broadcast Law stipulates that the President of Korea has the right to appoint the CEO of KBS at the recommendation of the KBS Board of Governors. The same law, however, does not mention about any grounds of dismissal. In the midst of discussions on the legal interpretations and implications, the Blue House claimed that the president’s right to appoint the head of KBS also includes the right to dismiss. In Aug 2008, Mr Jung was arrested by Seoul Prosecutors’ Office on allegations of embezzlement, charging him against settling with the National Tax Service (NTS) in the middle of an appeals trial in which the company sought a corporate tax refund, which caused 51.4 billion won ($43 million) in losses to the public broadcaster (Korea Times, 11 August 2008) – Mr Jung was later cleared of this charge, but there were no chance for his reinstatement. Immediately after that, the National Board of Audit and Inspection recommended his dismissal to the KBS Board of Directors for mismanagement and abuse of authority (BAI, 2008). President Lee soon dismissed Mr Jung, and appointed Lee Byung-Soon – a former media advisor to Lee Myung-Bak during the presidential election campaign in 2007 – as new CEO. Mr Lee was replaced by Kim In-Kyu, another media advisor to Lee Myung-Bak in 2007, at the end of 2009.

Another example that showed state control over personnel matters can be found in recent KBS crisis that has been sparked during the coverage of Sewol ferry disaster in April-May 2014. The crisis emerged when Kim Si-Gon, former chief of the network’s news bureau, resigned in the midst of criticism against the biased coverage of the ferry disaster. In a press conference Kim revealed that the Blue House (equivalent to White House in the USA) and Mr Gil Hwan-Young, the President of the KBS, had intervened in the news reporting and personnel matters of the KBS (Hankyoreh, 17 May 2014). Kim’s resignation eventually led to a strike by the KBS Association of Journalists and the KBS unions resulting in the disruption of its news service. They demanded the resignation of Gil Hwan-Young as they believed the public credibility of the KBS was damaged because he, influenced by the Blue House, tried to control of news reporting. Gil’s forced resignation, however, is hardly surprising when we know that amongst a total of nine KBS presidents who have been appointed by the President of the nation since 1987, only two completed their terms.

News Coverage of Presidential Elections: From Party Logic to Media Logic?

Another area that shows the vulnerability of the public service broadcasters in Korea is their news coverage of politics. Political communication through television in Korea has been little driven by, what Altheide and Snow (1979) called, ‘media logic’ until recently. The ‘media logic’ states that news coverage of politics is more and more autonomously determined by the media and their criteria. According to the ‘media logic’, the attention on politicians would be determined by journalistic criteria, the working rules of the media and elements that might attract and hold the attention of the public (Van Aelst, et. al., 2008). More recently, the concept of ‘media logic’ was further elaborated: “… the themes and content of news reporting are decided more by a media frame of reference, and by the practices and activities of journalists,
often inspired by market considerations; hence, a stronger focus on sensational, dramatic and personal conflicts, and, in general, on news that sells (Poletti and Brants, 2010, p.333). This logic is in contrast to ‘party logic’ that favors particular party or ideology.

Long tradition of subordination of the public service broadcasters to political power has been well demonstrated in the coverage of the presidential election campaigns. Since the democratic transition in 1987, the media coverage of the presidential elections has been biased according to their political affiliation and ideological orientations. The newspapers have achieved external diversity which allowed them to criticise the political elite and political parties at the other side of their political and ideological spectrum. In contrast to the newspapers, public service broadcasters in Korea have been destined to serve the government of the day. The presence of a number of communication channels created prospects for extensive and intensive coverage of the election campaign. This, however, has little affected the way in which the public service broadcasters cover the presidential election campaigns. In the 1987 and 1992 presidential elections, the candidates of the ruling party have received more exposure than the candidates of other parties. In the 1997 presidential election campaign, television broadcasters’ coverage has been biased in favor of the ruling party (Park, 1998; Son, 1998), such as different broadcasting time and image-shaping. The past two presidential elections in 2002 and 2007, however, have been less driven by ‘party logic’. As Mazzoleni (1987) observed, the traditional party logic was gradually replaced by the media logic in the selection and presentation of politics. Rather than highlighting the candidate from the ruling party, both KBS and the MBC tried to cover the issues based on their own news values and criteria. One of them was the public polls. Regardless of the party the candidate(s) belonged to, television broadcasters covered them as long as they are leading the public polls. In the 2002 and 2007 elections, the broadcasters focused more on eye-catching issues such as dramatic development in coalition and mud-slingings, rather than policy issues (Park, 2007; Lee-Song, 2003). In the 2007 Election, public service broadcasters, driven by ‘media logic’, – that is according to their judgment, the candidate’s wrongdoing could be an important issue for the voters – highlighted corruption scandal that involved the opposition candidate Lee Myung-Bak. Later, it turned out that the media logic was overshadowed by the growing popularity of Lee (Kim and Kim, 2007).

The fact that the Korean public broadcasters’ coverage of presidential election campaigns have been recently driven more by ‘media logic’ than ‘party logic’ can be seen as a sign of change in the way the public service broadcasters cover politics. More importantly, it could be also seen as an attempt by KBS and MBC – the docile media that had followed and supported the ideological ‘colour’ of the ruling party – to distance itself from the ruling party-dominated ‘party logic’. As a result, the political actors from the ruling party could not hold their dominant position on the platform of political communication. This transforming trend, however, did not continue in the 2012 presidential election when ‘party logic’ has been the main drive used by all media, including public service broadcasters (CCDM, 2012). The transforming trend has not been witnessed in programming, current affairs programs in particular, of public service broadcasters.
State’s Influence on Programming

One of the major features that distinguish public service television in Korea from its counterparts in other parts of the world is that its programming has not been different form the commercial television at any stage of its development. The pursuance of ratings by KBS (KBS2) and MBC is well shown in the amount of entertainment programs they aired (Table 2). KBS and MBC have been always in competition with each other, and with commercial broadcasters. This is in stark contrast to the way in which public service television has operated in Japan, USA and Australia, where it has functioned mainly as complementary to commercial television. In Japan, for example, although the NHK (Nippon Hoso Kyokai, or Japanese Broadcasting Corporation) has been the major broadcaster, its programming has been very different from commercial programming, yet it has been able to attract a large number of loyal audiences. Similarly, the ABC (Australian Broadcasting Corporation), despite its decreasing audience in recent years, has hardly been in competition with commercial broadcasters for ratings.

Table 2 – Total broadcast hours and distribution of programs on terrestrial television in 2012.

<table>
<thead>
<tr>
<th>Programs</th>
<th>News &amp; Current Affairs</th>
<th>*Cultural programs</th>
<th>**Entertainment</th>
<th>All</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>hours</td>
<td>%</td>
<td>hours</td>
<td>%</td>
</tr>
<tr>
<td>Channels</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KBS1</td>
<td>2,427</td>
<td>31.7%</td>
<td>4,180</td>
<td>54.5%</td>
</tr>
<tr>
<td>KBS2</td>
<td>577</td>
<td>7.9%</td>
<td>3,361</td>
<td>45.8%</td>
</tr>
<tr>
<td>MBC</td>
<td>1,190</td>
<td>16%</td>
<td>2,458</td>
<td>38.2%</td>
</tr>
<tr>
<td>SBS</td>
<td>1,308</td>
<td>13.8%</td>
<td>2,553</td>
<td>35.8%</td>
</tr>
</tbody>
</table>

Source: MSIFP & KCC, 2013

*Cultural programs: educational programs and documentary

**Entertainment: dramas and show programs

In Korea, however, competition has existed from the beginning of public service broadcasting. In the 1970s, the KBS had to compete with its commercial rivals, although it did not carry any advertisements. Both the KBS and MBC, as the sole television broadcasters in the 1980s, were allowed to carry advertisements and virtually monopolised the advertising market. The competition amongst the broadcasters for the ratings became stronger in the 1990s with the start of the commercial broadcaster SBS, and this situation still remains unchanged. The state political control has remained unchanged for the most part, in spite of the reforms and the extension of television broadcasting structures, including the creation of new bodies such as FBC and SBS. This is well evidenced from the fact that 75% of the journalists working for KBS believed that KBS news programs are influenced by political power (Dong-A, 28 May 2014). In order to illustrate the point, this section briefly presents the way in which the current affairs programs on KBS and MBC have been produced under the different governments.

Rho Mu-Hyun was elected as president when the generational divide was at its height. Given that regional and ideological rivalry had dominated the political landscape for the past four decades, the polarization on generational lines was a significant change that emerged in the democratisation process. The weekly current affairs programs were filled with issues that left-leaning ideologies, which had been prohibited under the conservative governments in the past. Sisa Tonight (KBS2) was one of the programs that started immediately after Jung Youn-Joo was reappointed by President Rho Mu-Hyun as the president of the KBS. The majority of political topics covered in the program in 2006 have been in favor of the ruling coalition parties, while very few topics were in favor of the opposition party, GNP (Grand National Party, renamed as Saenuri Party in 2013) (Choi & Kim, 2007). The comments on the opposition party made by the presenters, reporters and interviewees were mostly negative, while their comments on the ruling coalition were predominantly positive. Likewise, the footages about the opposition party were all negative, while the ruling parties were shown in positive images.

The program’s bias was most notable in its coverage of North Korea. In their analysis of the programs broadcast after North Korea resumed Nuclear Test in September 2007, Choi and Kim (2007) found that the program demonstrated its pro-North Korea and anti-USA stance, which were in line with the reformist government’s policy. The typical framing of the program maintained during sample period (September – November 2007) was that the United States has to be blamed for the North’s Nuclear Test, and it’s little to do with ‘Sunshine Policy’ – the reformist governments’ official policy toward North Korea. Media Focus (KBS1) was launched in 2003 as media critique and monitoring program. Being a program critical to media, it requires fairness, accuracy and balance. Contrary to this, however, the program has been devoted to criticising particular party (GNP) and media (conservative media) as their main target (CCFM, 2007). While criticising the conservative media, the logic of ‘black and white’ was applied. This was well shown in the fact that virtually all comments, narrations, and interviews about the conservative media were negative, while the coverage of progressive media was all positive (CCFM, 2007). Not surprisingly, the program seldom criticised its own, let alone KBS. The implication for this is crystal clear. It supported the ideology of the reformist government. The program also was at the heart of controversy when it aired a North Korean revolution song during the air time. Earlier in 2003, ‘Song of Kim Il-Sung’ – a song that praises Kim Il-Sung, former leader of North Korea – had been aired in one of KBS’s feature programs. From these, we can say that the basic principles of public service broadcasting have been subordinated to ideological orientation of the producers, KBS and the reformist President.

Now we can reveal (MBC), a historical documentary program launched in 1999, ended in June 2005 after showing its 100th episode. More than half of its episodes were devoted to examining the contemporary historical issues/events that occurred during the authoritarian governments. They were reflected as regimes that delayed democracy, and the issues were addressed largely in negative perspective. What these regimes achieved for the nation was hardly mentioned. In stark contrast, the program aired only two episodes for the issues occurred during the reformist governments.
Table 3 – The periods and themes covered in *Now We Can Reveal*

<table>
<thead>
<tr>
<th>Period covered</th>
<th>Themes covered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japanese Occupation &amp; Liberation: 9</td>
<td>Liquidations of Japanese Colonial legacy: 9</td>
</tr>
<tr>
<td>Rhee Seung-Man government: 17</td>
<td>Reunification and North Korea: 9</td>
</tr>
<tr>
<td>Park Jung-Hee government: 33</td>
<td>Korean War: 7</td>
</tr>
<tr>
<td>Chun Doo-Hwan government: 15</td>
<td>Korea-Us relations: 12</td>
</tr>
<tr>
<td>Rho Tae-Woo government: 2</td>
<td>Red Complex: 13</td>
</tr>
<tr>
<td>Kim Young-Sam government: 4</td>
<td>Grass Root’s Resistance: 7</td>
</tr>
<tr>
<td>Kim Dae-Jung government: 2</td>
<td>Unknown Story of Power Struggle: 10</td>
</tr>
<tr>
<td>General history: 17</td>
<td>Human Rights: 13</td>
</tr>
<tr>
<td></td>
<td>Social Issues: 14</td>
</tr>
</tbody>
</table>

A closer look at the themes covered in the program discloses that it broadened the ideological spectrum (Table 3). Yet, on the other hand, the fact that more than 40 episodes were related to North Korea demonstrates that the program reflects the reform government’s ‘Sunshine Policy’. These episodes attempted to redress the conventional view of North Korea – that is, it is not a main enemy of South Korea but its brother who is a partner for dialogue and cooperation in the peace and reconciliation of the two Koreas, ultimately leading to the reunification of the Korean peninsula.

**Current Affairs Programs under Conservative Lee Myung-Bak Government (2008-2012)**

The change of the government in 2008 brought the change of the programming on the public service broadcasting channels. The newly-appointed presidents of the KBS and MBC soon influenced the current affairs programs, reflecting the new government’s policy and ideology in them. In 2008, Lee Byung-Soon, the newly appointed President of KBS, replaced the producers of the existing current affairs programs. Two investigative programs, ‘Sisa Journal’ and ‘Media Focus’ were replaced by ‘Sisa 360’ and ‘Media Critique’, respectively. Other existing current affairs programs such as ’60 Minutes’ and ‘KBS Special’, largely cover soft topics, social and cultural issues, rather than political issues. KBS was not alone in restructuring its programming. The newly-appointed president of the MBC, Kim Jae-Chul, abolished two investigative reporting programs, ‘Hu Plus’ and ‘Kim Hye-Soo’s W’, and replaced them with entertainment programs. Through a restructuring process, MBC’s flagship ‘PD Note’ that had been produced by the production section was placed under the scheduling section (Jung, 2011).

As a result, investigative reporting has been discouraged in the flagship current affairs programs on both KBS and MBC. This was particularly notable in MBC’s *PD Note* (Table 4). In 2008, 59% of its programs dealt the political or /and economic issues that involved powerful elites, but it was dropped to 44% in 2010. On the other hand, the percentage of the soft issues – e.g social issues, accidents/events, entertainment, international issues – covered in the two programs increased. Investigative reporting – e.g reporting of corruption, wrongdoings and structural problems – has been diminished in both programs. In *60 Minutes*, the drop of investigative reporting was more visible in corruption and structural problems, while the reporting of economic issues increased (Kim, 2011).
Table 4 – Number of items covered in 60 Minutes and PD Note, 2008-2010.

<table>
<thead>
<tr>
<th>Items</th>
<th>60 Minutes (KBS): 171</th>
<th>PD Note (MBC): 212</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2008</td>
<td>2009</td>
</tr>
<tr>
<td>Issues that involve political/economic elites</td>
<td>18 (32.7%)</td>
<td>31 (43.7%)</td>
</tr>
<tr>
<td>Issues with non-political/economic elites</td>
<td>37 (67.3%)</td>
<td>40 (56.0%)</td>
</tr>
<tr>
<td>All</td>
<td>55 (100%)</td>
<td>71 (100%)</td>
</tr>
</tbody>
</table>


Conclusion

The changing pattern of state control over television broadcasting has been similar to that of newspapers, with one major exception. When the political system shifted to a more pluralistic one in the late 1980s, a shift from incorporation to cooptation occurred in the case of newspapers (Yoon, 1994). The degree of state control over television broadcasting in the same period, however, did not show any significant change from that of cooptation. The government control over public service broadcasting is not surprising. Governments in Korea sought advantage in their continuing domination of the public service broadcasting, but governments change hands and were bound to do so again. The public broadcasters in Korea had been used to be criticised for being in favour of the conservative parties until 1997. They were under fire for being in favour of the reformist governing parties during 1998-2007. Under the conservative governments (2008-), public service broadcasters, KBS and, to a lesser extent, MBC, have been again criticised because of their conservative stance.

State control of public service broadcasting in Korea has been gradually intensified within the political context under authoritarian governments until 1987. However, the emerging political diversity provided by new governments since then, has not brought any significant deregulation or relaxation. This means that the state, to a varying degree, has exerted and is continuing to exert control within the established framework of restrictions. As demonstrated in this paper, this has been strengthened by the fact that the government and the ruling party, still somehow have a dominant position of control in appointing personnel and programming.
References


Can Fake Headlines Rescue Journalism?

The Irrelevancy between Headline and Content in Online Journalism

Alaaddin F. Paksoy, Anadolu University, Turkey

Abstract

This paper claims that headlines and body of news reports have become remarkably irrelevant in new journalism’s writing styles. The readers’ experience while consuming online news media today is a type of trickery. The reader is firstly directed by an overwhelming headline and then they encounter a totally unrelated content. Therefore, this paper aims to answer the research question “what types of tricks the Turkish online news media employ in news headlines to receive more clicks?” 10 news websites’ main pages were monitored for 5 days on in October 2014. In total 980 news items’ headlines were analysed and evaluated if they were useful to answer the research question of this study. The empirical work was carried out on the news websites by employing a qualitative content analysis.

Keywords: Online journalism, headlines, media ethics, clickbait
Introduction

While hard copy newspapers require better circulation figures, news websites seek to reach more and more clicks. In the new circumstances of news media, the latter started to employ more striking and sensational headlines in order to improve its click rate statistics. Making the headline interesting is a duty of any journalist since journalism came into existence, however what is happening in recent years is a new way to sacrifice the authenticity of journalism.

This paper claims that headlines and the body of news reports have never been that much irrelevant in journalism history. The readers’ experience while consuming online news media today is a type of trickery. The reader is firstly directed by an overwhelming headline and then they end up with content where the headline was constructed as a ‘click-catcher’ but not as an informative sign. For instance, on 14th April 2011, a Turkish daily Sabah used a horrible headline about a Turkish actor: “Peker Açıkalın died but…” (Sabah, 2011). When the readers clicked the headline and read the whole report, it was found out that the actor had a cardiac arrest and his heartbeat became normal after an electroshock treatment. Therefore, he actually did not die but was killed by the headline. This striking and tricky headline probably received so many clicks but it was a clear example of how media ethics can be overlooked for the sake of the number of clicks in the new media order.

The issue is new for the readers and the academics in media studies. Some opinion articles and some news reports have been published to criticise what is happening regarding these tricks in headlines (Thompson, 2013; Ersoy, 2014; Evrensel, 2014; Lagorio-Chafkin, 2014). The tricks that misuse the readers’ attention are usually called ‘clickbait’. According to Oxford Dictionaries (2014), this term refers to Internet “content whose main purpose is to attract attention and encourage visitors to click on a link to a particular web page”.

All in all, this preliminary research aims to categorise the types of tricks conducted by Turkish online news media and presents some examples that can clearly put forward the transformation headlines in the new conditions of news writing.

Research Sample and Method

This study is based on a satisfactory sample that can be accepted as representative of the Turkish online news media. 10 Turkish news websites (milliyet.com.tr, hurriyet.com.tr, haber7.com, mynet.com, ensonhaber.com, haberturk.com, internethaber.com, sozcu.com.tr, radikal.com.tr, sabah.com.tr) were chosen for the sample as they received the most traffic between 27 September 2014 and 26 October 2014 (Alexa, 2014).

The empirical work was carried out on the news websites by employing a qualitative content analysis. Categories according to the type of employed tricks were prepared and a coding schedule was designed to perform the analysis. A pilot study was firstly applied to 2 news websites on 26 October 2014. This was useful to test the method and create the categories. Following that, 10 news websites’ main pages were monitored for 5 days on 27-28-29-30-31 October 2014. In total 980 news items’ headlines were analysed and evaluated if they were useful to answer the research
question of this study. The table below shows the rank of traffic of the news websites and indicates the number of news items included in the study.

<table>
<thead>
<tr>
<th>Rank in highest traffic</th>
<th>Name of news website</th>
<th>Number of news items in headlines gallery</th>
<th>Number of news items included in the analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>milliyet.com.tr</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td>2</td>
<td>hurriyet.com.tr</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td>3</td>
<td>haber7.com</td>
<td>25</td>
<td>125</td>
</tr>
<tr>
<td>4</td>
<td>mynet.com</td>
<td>15</td>
<td>75</td>
</tr>
<tr>
<td>5</td>
<td>ensonhaber.com</td>
<td>20</td>
<td>100</td>
</tr>
<tr>
<td>6</td>
<td>haberturk.com</td>
<td>14</td>
<td>70</td>
</tr>
<tr>
<td>7</td>
<td>internethaber.com</td>
<td>20</td>
<td>100</td>
</tr>
<tr>
<td>8</td>
<td>sozcu.com.tr</td>
<td>22</td>
<td>110</td>
</tr>
<tr>
<td>9</td>
<td>radikal.com.tr</td>
<td>25</td>
<td>125</td>
</tr>
<tr>
<td>10</td>
<td>sabah.com.tr</td>
<td>25</td>
<td>125</td>
</tr>
<tr>
<td></td>
<td><strong>Average:</strong> 19,6</td>
<td><strong>Total:</strong> 980</td>
<td></td>
</tr>
</tbody>
</table>

Table 1: The rank of traffic of the news websites and the number of news items included in the study.

**Research Question**

News websites of today are usually built on headline galleries of the main pages which include the headlines of the relevant moment. This is usually in motion throughout the day but some important news items remain there all day long. This study investigates only the news gallery of main pages instead of analysing the whole site.

News reports' headlines in these galleries and the content of these reports were analysed to see the tricky techniques to receive more clicks. By this way, it was possible to find out what kind of clickbaits Turkish news websites use. All in all, this paper aims to answer this research question: What types of tricks the Turkish online news media employ in news headlines to receive more clicks?
Findings

In this section, the tricks types found in the headlines will be exposed. The presentation of tricks will be made in separated sub-sections. Therefore, the findings will not be listed according to the name of websites but according to the type of trick.

**Trick Type 1: Hidden/Implicit Subject**

This is one of the most common tricks in Turkish online news media. The subject, the protagonist of the news story is somehow hidden in the headline. This is a way to make the readers be wondering who is this person, acting or being affected in this event. However, in some cases this trick becomes the default way in headline writing and most of the time it is in a remarkably disturbing fashion. Here are some examples:

**milliyet.com.tr (26.10.2014)**

“O Saldırıda Flaş Gelişme” (“Shocking Development In THAT Attack”)

The story is about an armed attack against Turkish soldiers by a terrorist group in southeast of Turkey. Three soldiers were killed in the incident and this follow-up news story is about some people who are taken into custody.

The assault was one of the most important issues of the week in the news agenda. Therefore, probably most people firstly thought of the assault when they read the headline “... that/the attack”. The event was actually very well known by the editors but it was deliberately hidden in the headline. However, making the headline in this way created a meaning that the attack is not clear and it might mean that a new attack happened. That is why the readers start wondering what it is and click the news story.

**milliyet.com.tr (27.10.2014)**

“Açıkladı! Galatasaray’ın Yeni Hocası...” (S/He Revealed! Galatasaray’s New Coach Is...)

This headline is a clear example of implicit subject. The reader must click the headline to see who revealed it and who has become Galatasaray Football Team’s new coach. The content of news story is a real disappointment. The name of new coach is not an official declaration from the club but just a guess by a football commentator.

**Trick type 2: Exploiting Three Dots**

This kind of trick is used almost everyday in low and middle quality news websites. Using it can actually be a literary initiative if it is not used with exploitation. However, in this study, it was found that ‘three dots’ at the end of headlines is the easiest way for news websites editors to make the readers confused and strongly motivate them to click the headline.

**milliyet.com.tr (27.10.2014)**

“Floryada kritik saatler! Istifa...” (“Critical hours in Florya! Resignation...”)

344
This story is about Turkish football team Galatasaray’s Italian coach Cesare Prandelli and the possibility of his resignation. The headline forces the readers to think that the resignation is coming up as it is used with three dots. However, when the content of the story is checked, it is possible to see that there is no resignation and there is even a point that says that the possibility of resignation case is now closed.

*hurriyet.com.tr (31.10.2014)*

“G.Saray-Kasimpasa Maçına Doğru... EYVAH” (Towards G.Saray-Kasimpasa Match... ALAS!”

In this example, three dots is used for exaggeration or simply for lying. After this headline, the content says that tonight’s match can be played in heavy rain but the pitch looks fine. At first glance, the headline signifies that there is a serious problem about the game and the match can even be cancelled. The body text of the news item has no connection with these issues.

**Trick type 3: Intensification / Mitigation**

It is possible to better explain this trick by drawing into the discursive strategies of Wodak (Reisigl and Wodak, 2009). According to her view, some discourses are created by modifying (intensifying or mitigating) the epistemic status of a proposition. In this trick type, it would be too much to refer to a discursive strategy but the tactic is a similar one to expose things bigger than their real existence. The headline in the example below was employed to show something much bigger than its reality.

*haber7.com (27.10.2014)*

“Yüzbinlerce Üniversite Mezununa Müjde: Borçlar Siliniyor” (“Good News for Thousands of Graduates: Debts Are Going to Be Written Off”)

When we look at the headline, it explicitly says us that graduates’ loan debts are going to be abolished. This is extremely good news for many graduates. However, when the news content is checked, it can be seen that the written off bit of the debt is only the interest. The reader can only understand this if they continue reading the 2nd paragraph. Besides, there is an example of mitigation here because the editor or the correspondent used the word “deferral debt” instead of simply writing “interest”.

**Trick type 4: Using the Archive**

In this trick, news websites aims to get attention from their readers by using pictures or events from the past. They represent the events as if they are happening nowadays or just happened recently. This is sometimes a historical event or sometimes an archive picture. By this means, news websites can depict the events more than their potential importance by using some archive or made up photographs.

*sabah.com.tr (30 October 2014)*

“Bomba Iddia! İsrail ABD Gemisini Kasten Vurdu” (Big Claim! Israel Bombed US Ship On Purpose)
This striking example is a clear example of deliberate lying. The headline tells the reader that a US military ship had a missile strike by Israel. No date was mentioned. When the content is checked the readers realise that the event took place in 1967.

mynet.com (27 October 2014)

“Çinli Kadın Askерler Nefes Kesti” (“Chinese Female Soldiers Will Make You Breathless”)
The news piece is strange itself as it shows woman soldiers’ pictures from China. In addition to its insignificance, the headline box of the news photo gallery presents a semi-soldier looking sexy models that are definitely not from the Chinese Army as the pictures composition clearly reveals that they were from a photo shoot cast.

Trick type 5: Omissions in the Headline

Omissions in headlines are not something new came with online journalism. It is also still popular in traditional newspapers. However, in the case of online media, it is employed to increase the number of clicks the news websites gather, and therefore it is used in an extreme fashion.

mynet.com (27 October 2014)

“15 yaşındaki öğrenciden şoke eden cinayet” (“Shocking murder by a 15 years old student”) The event is really shocking. As a reader, you would probably wonder how it happened and in which city it happened in your home country. However, when the news content is read, it is seen that the murder happened in Estonia not in Turkey. It is known that a murder in a far away country cannot easily make a headline in the paper’s home country.

hurriyet.com.tr (27 October 2014)

“Samsung çekiliyor” (Samsung withdraws market) This omissioned headline tells the reader that Samsung leaving Turkey. This would be a remarkably unexpected event if it would have been real. When you click the headline, the content tells that Samsung is going to giving up LED light market. This is extremely insignificant event when the size of Samsung in electronic market is considered. The readers are simply deceived and forced to click to the headline.

Trick type 6: Forcing to multi-clicks

This trick forces the readers go through a photo gallery. It is not possible to define each photo as a news story but there is very short information about each photo. Readers must click continuously to reach the news text and photograph they are looking for. Each click means more advertisement revenue for the news website.

hurriyet.com.tr (29 October 2014)

“Geri dönüyor” (“He is coming back”)
In the main page, Kenan İşik’s, a famous TV presenter in Turkey, picture is used and written in the headline that “he is coming back”. Most readers know that he has been in coma for a long time and being taken care at a hospital abroad. Coming back here might refer to coming to TV programme or his home country. So it is not clear. The readers who are interested in his recent condition and if he is going back to his TV programme click the headline. However, instead of the expected news text, they face a photo gallery where totally unrelated photographs with unrelated topics are listed one by one. The reader needs to click each photo to pass the next one. It takes 27 photos to reach the content about his health condition.

Conclusion

This preliminary research about the clickbait issue aimed to put forth different types of tricks that are employed in today’s online journalism language. It is of course cannot be limited by the tricks listed here. There are different types of tricks to misuse the readers’ attention. This paper was limited with the most common ones within the Turkish online news media sample.

The overall findings show that there are six main trick types for news websites to use in clickbait headlines. Even though these tricks look new for our online news media readership experience, one can connect these tricks to the times of ‘yellow journalism’. It is surprising that 21st century’s online journalism enjoy so many technological benefits but also go back to 1900s New York style eye-catching and sensational techniques to get attention from the readers. In the following research projects, this working paper’s framework could be improved by more empirical data on content and news production process.
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The Role of Culture in Communication: How Cultures Influence the Way People Perceive Information

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Abstract
Communication is an important part of everyday. However, its perpetual presence often implies simplicity and mutual understanding. While there are a lot of description on communication, generated information and symbols, thoughts and feelings so the message from the source to be transferred to the receiver and transferred correctly understood the interpretation of this message is a process that is completed. Of course, this process is not always realized correctly because of cultural factors. To say that communication takes place, as can be seen from the definition of the message to be transmitted is not sufficient. We can say communication totally done if message understood and interpreted correctly. Therefore, this process is not always realized correctly because of cultural factors. Cultures influenced the communication ways and how the people access information. There are different cultures and culture-models. The primary aim of this paper is to show how a person’s cultural background affects the communication.

Keywords: communication, culture, perception, influence, people
Introduction

Communication is an important part of everyday. However, its perpetual presence often implies simplicity and mutual understanding. While there are a lot of description on communication, generated information and symbols, thoughts and feelings so the message from the source to be transferred to the receiver and transferred correctly understood the interpretation of this message is a process that is completed. Of course, this process is not always realized correctly because of cultural factors (Gamsriegler, 2005).

Culture

Culture and communication have been defined and re-defined repeatedly, as they are concepts that are intimately linked with what is intrinsically human (Garcia&Rising, 2006). Culture is, basically, a set of shared values that a group of people holds. Such values affect how you think and act and, more importantly, the kind of criteria by which you judge others. Cultural meanings render some behaviors as normal and right and others strange or wrong. Every culture has rules that its members take for granted. Few of us are aware of our own biases because cultural imprinting is begun at a very early age. And while some of culture’s knowledge, rules, beliefs, values, phobias and anxieties are taught explicitly, most is absorbed subconsciously (www.forbes.com).

Cultures are merely different, not deficient, and each culture’s norms and practices should be assed only from the perspective of the culture itself, not by standards embraced by another culture. It is the idea that one cannot make judgments about a culture just because they are not a part of that it. Outsiders should be able to see the cultural from a neutral perspective and not judge the culture before understanding it. Each culture should be viewed with respect and as an equal because no one culture is better than any other. They should be allowed to practice their own beliefs, what a cultures believes to be true, and values, a shared view about is right. Cultural relativism emphasizes that ethnocentrism, which is the belief that one’s culture is superior to everyone else’s, should not be forced upon cultures, and cultures should remain unprejudiced toward each other. Cultural relativism is the moral and ethical way to look at different cultures (www.wikipedia.com).

Edward T. Hall (Hall, 1976) proposed the difference between what he called high context and low context cultures. In communication in the low-context society, there must be explicit reference to the topic being conveyed. Nationalities used as examples include the Swiss-Germans, the Germans and the Scandinavians. At this point we should mention the fact that nations do not always coincide with culture. In Hall’s high context communication, much of the information is found in the physical context or is internalized in the person himself. Examples given include Japan, many Arab countries and even Latin American countries. Implicature is important here, as meaning is conveyed through hints, understood signals and background knowledge.

What is Culture?

In most Western languages the word culture is usually used in the sense of “civilization” or “refinement of the mind” and in particular the results of such refinement, like education, art and literature. For example, Breyten Breytenbach
represents South African culture, Shakespeare British culture and Voltaire and Sartre French culture. The word culture, however, also has a broader meaning. In the anthropological sense of the word it refers to both the activities that are supposed to refine the mind as well as ordinary and menial things in life such as how to greet people, how to show emotions, which physical distance to keep from others, what to eat when with whom. There are more than 300 definitions of the word culture in the anthropological sense of the word (Victor, 1992).

The symbols of a culture are of course things like a flag, a coat of arms, a logotype, a slogan, but also clothes, language use (such as which words you use to greet people, which rate and loudness of speaking you consider normal, whether or not you interrupt people) and non-verbal communication (which distance between people you consider normal [proxemics], whether or not you look at people when you speak to them [oculesics], whether or not you like long silences in a conversation) (Gerritsen, 1998).

The rituals of a culture are the activities that are, technically speaking, superfluous in reaching desired ends, but which, within a culture, are considered as socially essential: they are therefore carried out for their own sake. Ways of greeting and paying respect to others, social and religious ceremonies (birthdays, holy communions). Even business and political meetings organized for seemingly rational reasons often mainly serve ritual purposes (Hofstede, 1991).

**Major Dimensions of Culture**

Hofstede, found a “culture score” on each item with an average of each “nation” and through factor analysis found four major dimensions. These dimensions were (Hofstede, 1980):

1) **Power Distance**

This refers to the acceptance by the less powerful members of the society of the idea that power differences are a natural part of their society. Cultures with a low score would not accept this inequality as easily. An example of the way a reprimand from a superior is given and received would illustrate this difference (Hofstede, 1980).

**High and Low-Power Distance**

Power distance is the degree of equality, or inequality, between people in a particular society. The higher the power distance of a country, the more dominant individuality and individual rights are. When power distance is low, society does not emphasize people’s status, power, or wealth. In other words, individualistic cultures have high power distance and collectivist cultures have low power distance. Examples of countries with high power distance include Malaysia, Russia, and Romania while countries with low power distance include Austria, Israel, and Denmark (www.wikipedia.com).
2) Individualism/Collectivism:

This is the dimension most often used to explain cultural variability, sometimes to the exclusion of all others. Individualistic cultures are person-based, with examples coming from the Northern European countries, the United States and Australia. The group-based culture found in collectivism is exemplified by countries such as Japan and other Asian societies, African countries and Latin American countries (Hofstede, 1980). The individualism-collectivism dimension (The Me-We Dimension) is thought to be the most important of all value dimensions that distinguish cultures. The individualist culture has a “me” consciousness. Individuals are loosely linked to each other, but largely independent of group identification. Emphasis is placed on the self; they are motivated by their own preferences, needs, and goals, and personal achievement and initiative are stressed. Words such as “independence,” “self,” “privacy,” and “rights” are common in individualistic cultural conversations. The collectivist culture has a “we” consciousness. Individuals are closely linked to one or more groups. Commitment to these valued groups is a primary goal of collectivists, and they tend to look to the goals and successes of the group rather than to the individuals. Words such as “loyalty,” “responsibility,” and “community” permeate collectivist cultural conversations (www.wikipedia.com).

3) Uncertainty Avoidance:

Obviously this, as all the other variables, refers to a predominant tendency within a culture and not to all the individuals within that culture. A high score, however, indicates that the tendency is for members of this culture to have higher levels of anxiety when faced with uncertainty. They feel a greater need for absolute truth and are less tolerant of people or groups who deviate from the norm. This may affect their communication with strangers (Hofstede, 1980).

4) Masculinity:

This male-female dichotomy especially affects communication within gender roles. In a “masculine” culture the roles are clearly distanced, the men being assertive, tough, and materialistic while the “feminine” involves modesty, nurturing and sensitivity. A “feminine” culture would be more concerned with the quality of life and show less differentiation between the sexes. The bipolar scales used by other authors to describe role relations, such as cooperative/competitive, equal/unequal, socio-emotional/task-oriented might also be included in this category (Hofstede, 1980).

Communication and Culture

Culture does not just lie in the way one eats or dresses, but in the manner in which they present themselves as an entity to the outside world. Language is a huge proponent of communication, as well as a large representation of one's cultural background. Cultural miscommunication often stems from different and conflicting styles of speech and messages. A perfectly normal intonation pattern for a native German speaker may seem angry and aggressive to a foreign listener. Connotations of words, as well as meanings of slang phrases vary greatly across cultural lines, and a lack of tolerance and understanding of this fact often results in misinterpretations.
Non-verbal communication greatly, greatly varies across cultural lines. One must take the time to study different cultures as to fully understand messages being transmitted. There are many aspects of non-verbal communication, such as gesture, facial expression and space, affect the way a message is construed. There are different modalities of culture, which affect communication in different ways:

**High-Context and Low-Context Cultures**

Every aspect of global communication is influenced by cultural differences. Even the choice of medium used to communicate may have cultural overtones. For example, it has been noted that industrialized nations rely heavily on electronic technology and emphasize written messages over oral or face-to-face communication. Certainly the United States, Canada, the UK and Germany exemplify this trend. But Japan, which has access to the latest technologies, still relies more on face-to-face communications than on the written mode. The determining factor in medium preference may not be the degree of industrialization, but rather whether the country falls into a high-context or low-context culture.

In some cultures, personal bonds and informal agreements are far more binding than any formal contract. In others, the meticulous wording of legal documents is viewed as paramount. High-context cultures (Mediterranean, Slav, Central European, Latin American, African, Arab, Asian, American-Indian) leave much of the message unspecified – to be understood through context, nonverbal cues, and between-the-lines interpretation of what is actually said. By contrast, low-context cultures (most of the Germanic and English-speaking countries) expect messages to be explicit and specific. The former are looking for meaning and understanding in what is not said – in body language, in silences and pauses, and in relationships and empathy. The latter place emphasis on sending and receiving accurate messages directly, and by being precise with spoken or written words (www.forbes.com).

**Sequential or Synchronic Cultures**

Some cultures think of time sequentially – as a linear commodity to “spend,” “save,” or “waste.” Other cultures view time synchronically – as a constant flow to be experienced in the moment, and as a force that cannot be contained or controlled.

In sequential cultures (like North American, English, German, Swedish, and Dutch), businesspeople give full attention to one agenda item after another. In many other parts of the world, professionals regularly do several things at the same time. I once cashed a traveler’s check at a Panamanian bank where the teller was counting my money, talking to a customer on the phone, and admiring the baby in the arms of the woman behind me. To her, it was all business as usual.

In synchronic cultures (including South America, southern Europe and Asia) the flow of time is viewed as a sort of circle – with the past, present, and future all inter-related. This viewpoint influences how organizations in those cultures approach deadlines, strategic thinking, investments, developing talent from within, and the concept of “long-term” planning.
Synchronic cultures have an entirely different perspective. The past becomes a context in which to understand the present and prepare for the future. Any important relationship is a durable bond that goes back and forward in time, and it is often viewed as grossly disloyal not to favor friends and relatives in business dealings (www.forbes.com).

**Affective or Neutral Cultures**

With much angry gesturing, an Italian manager referred to the idea of his Dutch counterpart as “crazy.” The Dutch manager replied. “What do you mean, crazy? I’ve considered all the factors, and I think this is a viable approach. And calm down! We need to analyze this, not get sidetracked by emotional theatrics.” At that point, the Italian walked out of the meeting.

In international business dealings, reason and emotion both play a role. Which of these dominates depends upon whether we are affective (readily showing emotions) or emotionally neutral in our approach. Members of neutral cultures do not telegraph their feelings, but keep them carefully controlled and subdued. In cultures with high affect, people show their feelings plainly by laughing, smiling, grimacing, scowling – and sometimes crying, shouting, or walking out of the room (www.forbes.com).

**Culture in Communication**

In the first part of my paper I have tried to show that there are major differences between cultures in values and that those differences result in differences in communication. In this part I will try to indicate that differences in communication between cultures may lead to miscommunication. I will do this on the basis of the so-called layer-based pragmatic communication model of Targowski and Bowman (Targowski&Bowman, 1988). Their model consists of two parts: one part depicts the relationship between sender, receiver and external environment in communication. I will not deal in detail with this part of the model. I will only mention two so-called paths of communication in this model, which may lead to miscommunication if the culture of the sender of the message is different from the culture of the receiver (Targowski&Bowman, 1988):

**Non-Verbal Communication**

This holds for both conscious and unconscious nonverbal communication. Conscious non-verbal communication is, for example, how to beckon people. In some parts of the world you do it with the palm of your hand upwards (for example Western and Northern Europe), in others with the palm of the hand downwards (Southern Europe). In some cultures (Ethiopia) you use the first way of beckoning for animals and the second for human beings. This may lead to a great miscommunication when people with different manners of beckoning communicate with each other. Whereas one person means to beckon a human being, the other believes that he or she is treated as an animal.

There are also many cultural differences in unconscious non-verbal communication. For example, the distance in normal face-to-face communication. In the United States and Europe this is about 60 centimetres, in Asia about one meter and in South
America about 45 centimetres. Whether or not you look at a person to whom you speak is also culturally determined. In most Northern European cultures it is very impolite to not look at people. When you do so people believe that you have to conceal something. In China and India on the other hand it is impolite to look at people, because then you do not show respect (Gerritsen, 1998).

**The Interpretation of the External Environment**

When cultures largely differ in their basic values, for example the dimensions of Geert Hofstede, they will differ in their interpretation of words. The meaning of the sentence "Go to the boss" is different in a culture with a high index for power distance than in one with a low index. The statement "You are the best at your school" is a real compliment of which one is proud in a masculine, individualistic society, but a shame in a feminine and collectivistic society. The statement: "You look much older than you are" is a compliment in a culture such as China with a high power distance where elderly people automatically have respect, but it is not in cultures with a low power distance (Gerritsen, 1998).

**Conclusion**

Cultures influenced the communication ways and how the people access information. There are different cultures and culture-models. They affect interpersonal communication. The primary aim of this paper was to show how a person’s cultural background affects the communication. What was found was that the process of communication involves the perception, interpretation and evaluation of a person’s behavior. Eventually, all three are dependent on a person’s cultural background, which determines the meanings attached to a specific behavior. As it is a vast topic, it was focused on the differences in high-context and low-context communication styles across cultures and their influence on the way people perceive information (Gamsriegler, 2005).
References


A Research Study of the Application of Digital Music in Taiwanese Films

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Abstract
The rapid progress of today's digital technology has made a great impact on the music creation in the film industry. Today, musicians create their musical pieces using modern-day software and hardware to replace the traditional ways of writing music notation and performing by the orchestra or musical bands. It is more and more popular and has become a trend in the film industry to use digitally created music in the movies. Taiwanese musicians Giong Lin and Summer Lay have long been focused on the creating and producing movie soundtracks in many Taiwanese films. Their creation and production feature is the use of digital music technology in the movie soundtracks. This article will discuss two musicians working with Taiwanese film directors in using today's digital music technology to present the special meanings of Taiwan's film culture and the correlation between film texts. Finally, this article will explore the current situation of digital music in Taiwan film soundtrack and discuss its future development and vision.

Keywords: Digital Music, Taiwan New Movie, Rhythmic, Dramatic, Lyricism, Giong Lin, Summer Lay
Introduction

Due to the rapid development of the digital information related industry in recent years, Digital Music has become an indispensable element in movie soundtrack. The flourish development of computer technology has made all kinds of musical creation, production, and sound processing technique easier and more convenient. The early day digital music was not widely popular due to slow internet speed, user interface and limited amount of available songs or musical pieces. The electronic synthesized music began to rise during 1980s. Musicians tried to use electronic synthesizer to create and arrange their musical work and eventually used that technique in the creation of movie soundtrack. Thanks to the quantum leap of computer technology during 1990s, the digital music became popular, especially in the film industry. The digital technology was widely applied in sound processing and soundtrack production. The film music first appeared around 1930s when movies began to have sound or some simple forms of music. Since then, composers have been constantly searching for ideas of creating new form of music; from traditional element or creating new or combining two together. Their purpose is to lead the audience into the story of the movie through songs, sounds, or even few simple musical notes in the soundtrack. The importance of the film music is to help the film itself. The spirit is to enhance of story of the film by emphasizing the power of the plot through music. Regardless of feeling of sadness or happiness; the rhythm of musical notes allows movie scene or story to be more appealing (or convincing) to the audience.

Digital Music

The term of Digital Music usually refer to the use of electronic synthesizer, sound effect devices, interface, and computer musical software and hardware to produce electronic sound. There is wide range of application of the digital music such as film soundtrack, advertisement music, or pop songs. Development of digital music can be traced back to 1950s when composers used simple analog electronic device such as a tape recorder to pre-record the surrounding sound of great nature as the material of their music creation, or used electrical equipment such as oscillator to produce pure electronic sound for their musical work. In 1980s, with increasingly sophisticated electronic technology, music creation gradually moved from analog environment to the digital world. Nowadays, the digital music, generally means the music is created using tool such as digital synthesizer; even though without any analogy or musical instrument.

Taiwan New Movie

The rise of New Taiwan Movie was the turning point of the changing of Taiwan film music. Led by “Madam Yu-Chin” and “Daughter of the Nile”, both directed by Hung-Yi Chang, the film music is no longer just music, it has become a “theme music” that is direct related to the story of the movie. After that, more and more films had music or songs created just for the films themselves such as “Dust In the Wind” and “The Puppet Master” by Ming-Chang Chen. Gerald Shih’s “The Heroic Pioneers” was created with Chinese epic orchestra music genre, and Jim Shum mixed Chinese genre into a Taiwanese folk song “missing” in the movie “Farewell China.” Giong Lin and Summery Lay were once considered as the leading pioneers of new model of digital music creation in Taiwan music industry.
Both Lin and Lay have long been careered and awarded in creating and producing movie soundtrack in many Taiwanese films. Giong Lin’s “Goodbye, South, Goodbye”, “Millennium Mambo”, “Do Over”, and “A Touch of Sin” won Taiwan’s Golden Horse Film Festival’s best original film song and best original film score. His “Yang Yang” won the 11th Taipei Film Festival’s best musical award for the feature film, and “Deep in the Clouds” won the 13th Shanghai International Film Festival writer Music Awards. Summery Lay’s “Taipei Exchanges” won 2010 Taiwan’s Golden Horse Film Festival’s best original film song.

The diversity of today’s music genre, music composers are able to select different musical patterns and use them in the film soundtrack production. This diversity also gives today’s film music a whole new different atmosphere. Taiwan’s films soundtrack seldom used electronic music element in the past. In general, it was mostly the type of chamber music using instruments such as piano, violin, flute, cello, etc. The music creation was more of classical style or orchestra type of music. Another type film soundtrack represented more of unique and local Taiwanese characteristic.

Taiwan’s film music had a big change during 1980s when Taiwan’s pop music began to change its trend, for example the rise of Disco music and electronic synthesized music. This emerging trend offered an additional choice for the film directors who have always been in favor of using classical or local music as the film soundtrack (林譽如、黃怡玫:2014). However, digitally created soundtrack was still considered minority during 1980s. It wasn’t until 1990s, the booming of the digital soundtrack taking its center stage in Taiwan’s film industry.

Music Language

In “Le langage cinématographique”, Marcel Martin mentioned three characteristics of music in the film, the Rhythmic, the Dramatic, and the Lyricism. Professor Hsiao-Lay Hang in Beijing Film Academy professor Hsiao-Lay Hang further classified these characteristics in his book “Film Director Tutorial”. This article will discuss in more details of these three characteristics using several Taiwanese films as examples.

The Rhythmic

“Goodbye, South, Goodbye” was Giong Lin’s first time involving in film soundtrack production. Directed by well-known Taiwanese film director Hsiao-Hsien Hou, “Goodbye, South, Goodbye” was filmed with an unique and local Taiwanese grass-root style. “Self-destruction” is the opening song of this movie. Under the famous long shot techniques by director Hou, the Pingsi train shuttling through the mountain cave, along with the heavy rhythm of the opening song, the camera lens reflecting characters walking in the farm village, countryside, and mountain; Giong Lin used the rhythmic features of electronic synthesizer and electrical drums mixing with the sound of train and moto cycle in the film to create a “sound echoing” effect to emphasize the style of rhythm. Giong Lin’s opening song in “Goodbye, South, Goodbye” with strong grass-root character opened the conversation between image and music. Giong Line as the film soundtrack producer, the theme song was created not only with his electronic tone style, but also the collection of Summer Lay’s drama.
as well as the LTK Commune’s rough rock. This mixing rhythm style was a unique and somewhat adventure musical work at that time.

The “Millennium Mambo” was Giong Lin’s second film working with director Hsiao-Hsien Hou. This was the first time Giong Lin attempt to create the soundtrack using Mambo genre that was associated with the title of the film. The movie began with the leading actress walking on the sky bridge in the dark night; monologue-style electronic music plus voice-over from the leading actress. It was the memory (with music) that narrated her past. By taking into account the rhythm of the music of Mambo, Giong Lin, in the production of music, fused his own music style with Mambo into special a rhythm that would meet director’s interpretation about film. The movie theme and soundtrack of “Millennium Mambo” were very similar to Taiwan’s 1970s disco genre. Some of background music was created live by the DJ’s mixer. The electronic music style interpreted the young men and women’s lost and wandered emotion; the strong and dynamic rhythm exhibited the young and frivolous personality traits. Lin once mentioned that one of theme songs “A Pure Person” was a well match to the scene because the song was created with the elements of electronic music and dance music; it felt like a four-four beat note; or just like leading actress, Vicky’s youth but with a feeling of tradition as well. (黃婷:2001)

The Dramatic

In the movie “Exit”, the actress released her repressed emotions through Tango steps. In the world of dance music, Tango music has the inherent advantage. It appeared quite early in the Europe and when people fighting for the turf or women, dance (Tango, in particular) was often used to show the relationship between powers. Summer Lay’s Tango presents s sense of flirting like a warm welcome, yet sometimes close to the edge of violence. His Tango music has a strong tension, like a serious drama story. Taiwanese musician and song writer Whitney Chang believes Summer Lay has strong ability to control “voice”. He can piece together a complete musical image with the “voice” he created and allows the melody to be filled with unique mood and imagination. (瓦瓦:2014)

Giong Lin chose a different approach for his soundtrack style in the movie “Do Over”. Giong Lin used a low profile style of music to reflect humanity’s loneliness. The dialogue of the image, music and sound effect mixed with electronic synthesized sound presenting an illusory scene. In this movie, the elegant and light melodic music beautify the physical conflicts among actors. It was in a way a dramatic yet smooth and easy to follow the story. In “Yang Yang”, director filmed many actors’ facial features, expressions, and body close-up. These close-up shots allowed audience to directly feel the powerful protagonist complex emotional changes. Giong Lin’s music in “Yang Yang” utilized simple but precise instrument, along with digital music’s virtual instrument effects to present an intense and dramatic style of music.

Giong Lin has unique style and mastery of the use of a variety of digital sound and rhythm of music. He likes to use electronic music to produce unique sound waves to bring out different forms of creativity. He believes that the sound waves from the digital music creation can expand and reach a new level of musical style, and can explore the unknown possibilities of the future digital music world. (吳君薇 2013)
The Lyricism

Giong Line began his cooperation in film or soundtrack production with director Hsiao-Hsien Hou in 1993’s “The Puppet Master” where he played the young age puppet master Tien-Lu Lee. He also played the roles in the films like “Good Men, Good Women” and “Goodbye, South, Goodbye”. He believes that his job is to convey the feeling that director wants. Once he achieves such basis, he will then further communicate with director about the ideas that he see (or feel) through a musician’s perspective. The goal is to create a “chemical reaction” between music and image to enhance the “storytelling” of the film; it’s like the bold texts in an article or the lyrics of a song. (吳君薇 2013)

In “Millennium Mambo”, the opening theme song “A Pure Person”, a similar to the electronic dance music style, was a rare combination of Taiwanese singing and dance music elements. The soundtrack of this film originated from 1970s Taiwan disco music genre; some of background music was in fact a mixer created live by the DJs. “Millennium Mambo” was filmed mostly in the dimly lit or nosy Pub. Giong Lin used electronic rock style music to interpret younger generation’s confused emotion; voices mingled with sound of music, representing the atmosphere of young people’s addiction to the self-liberation inside the metropolitan.

Giong Lin’s soundtrack work carries a message of lyricism with a quality that expresses his deep feelings or emotions in a work of art (i.e., films). Some of his soundtrack work are artistically beautiful and have profound influence to the younger generation of song writers.

Conclusion

Today, the form of digital music is very diverse and freedom. It incorporates the movie image to develop a broader perspective of different music. Taiwanese musicians Giong Lin and Summery Lay both have long term commitment and devoted their efforts in experimenting digital music creation; in which, their work utilize current frequently used digital music technology such as digital sound effect, virtual instrument and synthesizer. Their musical products not only successfully combining the movie and music but also presenting Taiwan film music’s new vision.

Giong Lin is mastery in using digital music’s unique virtual instrument and synthesized sound and music style to create unique level and atmosphere of the film script. He utilizes the changing of the sound from the musical instrument to emphasize or create characters psychological fineness. Using musical passages connection, he can easily establish the continuity of the scenes. He elaborates the melodies as background music to fill the void of dialogue, so that the film has the feeling, when it ends, it ends perfectly.

In addition to his special style of using digital instrument to create his musical work, Summer Lay will also add, in due course, element of traditional instruments in his work. This is different from Giong Lin’s style. Studies have shown that even though their approaches are somewhat different in many ways, their influences are obvious and profound. They utilize current digital technology to produce some of most noticeable piece of work that represents Taiwan film culture’s special meaning.
Younger generation of song writers or composers follow their foot step and create new style of digital music for the film soundtrack. The possible future work beyond this research study can focus on the different type of music creation in Taiwan music or film industry.
References


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