

OCTOBER 25-27, 2019 | TOKYO, JAPAN

The 10th Asian Conference on Media, Communication & Film

M E D I A S I A

Conference Theme: "Reclaiming the Future"

Official Conference Proceedings



ISSN: 2433-7544 (Online) ISSN: 2433-7587 (Print)

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



[/iaforjapan](https://www.facebook.com/iaforjapan)



[@iafor.official](https://www.instagram.com/iafor.official)



[#iafor](https://twitter.com/iafor)



www.iafor.org

“To Open Minds, To Educate Intelligence, To Inform Decisions”

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

INTERNATIONAL

INTERCULTURAL

INTERDISCIPLINARY

iafor

The Executive Council of the International Advisory Board

Mr Mitsumasa Aoyama

Director, The Yufuku Gallery, Tokyo, Japan

Lord Charles Bruce

Lord Lieutenant of Fife
Chairman of the Patrons of the National Galleries of Scotland
Trustee of the Historic Scotland Foundation, UK

Professor Donald E. Hall

Herbert J. and Ann L. Siegel Dean
Lehigh University, USA
Former Jackson Distinguished Professor of English and Chair of the Department of English

Professor Arthur Stockwin

Founding Director of the Nissan Institute for Japanese Studies & Emeritus Professor
The University of Oxford UK

Professor Chung-Ying Cheng

Professor of Philosophy, University of Hawai'i at Manoa, USA
Editor-in-Chief, The Journal of Chinese Philosophy

Professor Steve Cornwell

Professor of English and Interdisciplinary Studies,
Osaka Jogakuin University, Osaka, Japan
Osaka Local Conference Chair

Professor A. Robert Lee

Former Professor of English at Nihon University, Tokyo from 1997 to 2011, previously long taught at the University of Kent at Canterbury, UK

Professor Dexter Da Silva

Professor of Educational Psychology, Keisen University, Tokyo, Japan

Professor Georges Depeyrot

Professor and Director of Research & Member of the Board of Trustees
French National Center for Scientific Research (CNRS) & L'Ecole Normale Supérieure, Paris, France

Professor Johannes Moenius

William R. and S. Sue Johnson Endowed Chair of Spatial Economic Analysis and Regional Planning
The University of Redlands School of Business, USA

Professor June Henton

Dean, College of Human Sciences, Auburn University, USA

Professor Michael Hudson

President of The Institute for the Study of Long-Term Economic Trends (ISLET)
Distinguished Research Professor of Economics, The University of Missouri, Kansas City

Professor Koichi Iwabuchi

Professor of Media and Cultural Studies & Director of the Monash Asia Institute, Monash University, Australia

Professor Sue Jackson

Professor of Lifelong Learning and Gender & Pro-Vice Master of Teaching and Learning, Birkbeck, University of London, UK

Professor Sir Geoffrey Lloyd

Senior Scholar in Residence, The Needham Research Institute, Cambridge, UK
Fellow and Former Master, Darwin College, University of Cambridge
Fellow of the British Academy

Professor Keith Miller

Orthwein Endowed Professor for Lifelong Learning in the Science, University of Missouri-St. Louis, USA

Professor Kuniko Miyanaga

Director, Human Potential Institute, Japan
Fellow, Reischauer Institute, Harvard University, USA

Professor Dennis McInerney

Chair Professor of Educational Psychology and Co-Director of the Assessment Research Centre
The Hong Kong Institute of Education, Hong Kong SAR

Professor Brian Daizen Victoria

Professor of English
Fellow of the Oxford Centre for Buddhist Studies

Professor Michiko Nakano

Professor of English & Director of the Distance Learning Center, Waseda University, Tokyo, Japan

Professor Thomas Brian Mooney

Professor of Philosophy
Head of School of Creative Arts and Humanities
Professor of Philosophy and Head of School of Creative Arts and Humanities, Charles Darwin University, Australia

Professor Baden Offord

Professor of Cultural Studies and Human Rights & Co-Director of the Centre for Peace and Social Justice
Southern Cross University, Australia

Professor Frank S. Ravitch

Professor of Law & Walter H. Stowers Chair in Law and Religion, Michigan State University College of Law

Professor Richard Roth

Senior Associate Dean, Medill School of Journalism, Northwestern University, Qatar

Professor Monty P. Satiadarma

Clinical Psychologist and Lecturer in Psychology & Former Dean of the Department of Psychology and Rector of the University, Tarumanagara University, Indonesia

Mr Mohamed Salaheen

Director, The United Nations World Food Programme, Japan & Korea

Mr Lowell Sheppard

Asia Pacific Director, HOPE International Development Agency, Canada/Japan

His Excellency Dr Drago Stambuk

Croatian Ambassador to Brazil, Brazil

Professor Mary Stuart

Vice-Chancellor, The University of Lincoln, UK

Professor Gary Swanson

Distinguished Journalist-in-Residence & Mildred S. Hansen Endowed Chair, The University of Northern Colorado, USA

Professor Jiro Takai

Secretary General of the Asian Association for Social Psychology & Professor of Social Psychology
Graduate School of Education and Human Development, Nagoya University, Japan

Professor Svetlana Ter Minasova

President of the Faculty of Foreign Languages and Area Studies, Lomonosov Moscow State University

Professor Yozo Yokota

Director of the Center for Human Rights Affairs, Japan
Former UN Special Rapporteur on Myanmar

Professor Kensaku Yoshida

Professor of English & Director of the Center for the Teaching of Foreign Languages in General Education, Sophia University, Tokyo, Japan

The Asian Conference on Media, Communication & Film 2019

Official Conference Proceedings

ISSN: 2186-5906



© The International Academic Forum 2019
The International Academic Forum (IAFOR)
Sakae 1-16-26-201
Naka Ward, Nagoya, Aichi
Japan 460-0008
www.iafor.org

Table of Contents

<i>The Self on Instagram: A Study on How People with Different Hair Colors Use Instagram for Online Self-Presentation</i> Donnalyn A. De Chavez	pp. 1 - 16
<i>Perceptions of the Impact of US Drama Binge-Watching in the Emirates</i> Azza Abdel-Azim Mohamed Ahmed	pp. 17 - 36
<i>Transforming Families in Chinese Melodrama under the Influence of May Fourth</i> Yiyuan Zhang	pp. 37 - 46
<i>From Policy to Curriculum: Analyzing Digital Literacy Initiatives in the Asia-Pacific Region</i> Amalia Nurul Muthmainnah	pp. 47 - 58
<i>Experimental Research: the Country of Origin Effects on Advertising</i> Xianglin Su	pp. 59 - 70
<i>Coverage of Various Communication Platforms: A Guide for Marketing Universities</i> Eloida Carpio Dagumboy	pp. 71 - 86
<i>Learning Media Based on Local Culture Characteristics for Literacy Aspect</i> Susi Darihastining Ari Ambarwati Ratna Rintaningrum	pp. 87 - 96
<i>The Next Innovation in Immersive [Actuality] Media Isn't Technology—It's Storytelling</i> Michael R. Ogden	pp. 97 - 112
<i>Self – Assessment on Media and Information Literacy Competencies among Communication Professionals in Philippine Information Agency and Philippine News Agency</i> Monica P. Ornopia	pp. 113 - 120
<i>Exploration in the Mist of the History: Review of Blind Spots in Research on History of Taiwanese Cinema</i> Hsien-Cheng Liu	pp. 121 - 132
<i>Regionalism, and Latin American Cinema as a Source of Hope, Renewal and Inspiration</i> Anna Karin Jytte Holmqvist	pp. 133 - 142
<i>Breaking the Shackles: Toward a Taxonomy of Interactive Cinema</i> Chao Ming	pp. 143 - 158

- Policy Communication Strategies of Palang Pracharat Party for the Songkhla Region 1 Member of Parliament Election Campaign*
Karn Boonsiri pp. 159 - 166
- Research on Chinese Art Film Screening*
Zhixia Mo pp. 167 - 176
- Batik, Space and Memory: Reading Visuality and Collective Memory in Batik Canting Merapi*
Mutia Dewi
Ali Minanto
Nadia Wasta Utami
Ida Nuraeni Dewi
Puji Hariyanti pp. 177 - 190
- Using New Media as Occupational Inspiration for the Disabled*
Siriwan Jianchatchawanwong pp. 191 - 200
- Communication Strategies for Conveying the Cultural Wisdom of Krajoed Wicker Product Weaving at Ban Huayleuk in Surat Thani Province*
Piyata Nuanlaong
Pattharawadee Inthapantee pp. 201 - 208
- Communication Patterns of Leaders of the Provincial Administrative Organization of Sukhothai in a Crisis Situation*
Hareuthai Panyarvuttrakul
Wasin Panyarvuttrakul
Rasika Angkura pp. 209 - 216
- Communications of the Leader of a Model Community for Community Tourism Management*
Rasika Angkura
Singh Singhkajorn
Haruethai Pannyarvuttrakul pp. 217 - 224
- Political Communication Network Building by Journalists in Songkhla Province*
Supaporn Sridee pp. 225 - 234
- Activity and Deliberative Enclaves of Fragmented Turkish Youth Groups of Political Parties on Twitter*
Seval Yurtcicek Ozaydin pp. 235 - 244
- Academics and Social Media Usage: The Role of Informal Communication on Social Capital Development and Work Performance*
Zulqarnain Abu Hassan
Wan Puspa Melati Wan Halim pp. 245 - 258
- Animals are Friends, Not Food: The Turning Point to Go Vegan*
Pataraporn Sangkapreecha pp. 259 - 266

Thai Gay Men's Behaviors in Choosing to Use VDO Game Character Gender
Nathee Monthonwit
Ophascharas Nandawan

pp. 267 – 274

*The Communication Process and Strategy to Create Participation for Thai
Early Childhood Oral Hygiene Development Campaign Among Healthy Teeth
Network Schools, Thailand*
Wattana Chancharuswattana

pp. 275 - 282

The Self on Instagram: A Study on How People with Different Hair Colors Use Instagram for Online Self-Presentation

Donnilyn A. De Chavez, De La Salle University, Philippines

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

This study explores how women with different hair colors use Instagram for online self-presentation, considering how hair has been historically significant to identify a person's status. Goffman's framework of self-presentation was used in this study. Furthermore, he explains self-presentation through the concept of theater, in which a person performs different roles in front of an audience to influence their impressions. When Goffman conceptualized self-presentation, digital technology was unavailable. This study looks at how self-presentation is enabled by digital technology. In order to explore self-presentation in the context of digital technology, the researcher considered Instagram as the online self-presentation platform for this study. Made as a photo-sharing mobile application, the study looked at the top 10 most liked photos of the participants on their Instagram accounts. A mixture of qualitative and quantitative methods was used. The researcher used a quantitative method to know the themes visible on the participants' Instagram accounts; visual content analysis was used to examine and analyze the content of the participants' photos along with in-depth interviews to learn about their online self-presentation. The results showed that the participants perform offline and online strategies, curating one's self for their online self-presentation. Strategic online self-presentation paved the way for online self-branding where the participants get value from different companies and brands.

Keywords: online self-presentation, self on Instagram, hair color, Goffman, visual content analysis

iafor

The International Academic Forum
www.iafor.org

Introduction

Each society has its own norms. These social norms are implemented inside different companies and institutions. Based on what their objectives are, these institutions disseminate the norms for their people to observe and follow. One of the social norms that caught the attention of the researcher is the dress code policy, specifically the policy on hair colors. This study emerged from the experience of the researcher where she was called out and questioned by different institutions and companies because of her unusual hair color. Thinking about how some institutions and companies watch and sanction people over their choice of hair color, the researcher thought of exploring the importance of hair styles, specifically hair colors, in today's society. Since hair is considered as a part of a person – not only through the concept of body but also in one's life – there are instances that people associate changes in their lives with changes in their hairstyles. When institutions and companies try to control or discipline people with their physical looks, there is an assumption that those people would try to resist.

Social and Academic Significance

In ancient times, people used their hair as an indication of age, gender, and social status (Bartman, 2001, p. 1). Aside from being a signifier, hair is also considered as public, personal, and malleable as it is visible to everyone, linked to the body, and does not only suit personal preferences but also has cultural inclinations (Synott, 1987, p. 381). Since hair is personal, a person has a choice if he or she wants to style or change it. One of the properties of hair that could change is its color. However, even if a person has a choice on what hair color to wear, there are social norms that must be followed.

Preview Magazine explains that most people in the Philippines dye their hair black or brown to suit their skin tone. Two of the most famous hair dye companies in the world, *L'Oréal* and *Revlon*, sell their products at malls in the country. They offer different shades of black and brown hair dyes, from blackest black to blond/e, in order to suit the skin tone of Filipinos. When it comes to changing their hair colors, Filipinos could either do it by themselves inside their homes or ask for professional help at salons. They can have different motivations for choosing their hair colors. Since the researcher of this study is from the Philippines, she is only familiar with black and brown hair until she watched foreign films.

Let us look at how hair culture is presented in media. Most foreign films and television shows from other countries present celebrities that have light-colored hair; they're often blond/e. *Legally Blonde* (2001), *Bridget Jones's Diary* (2001), *How to Lose a Guy in 10 Days* (2003), and *Mean Girls* (2004) are some of the films that the researcher saw which featured blonde or light-colored-hair women. According to Nuñez (2010), these films underestimate blondes at work and that the personalities of the characters in these films are dictated by their hair color (p. 27). Nuñez adds that these films associate blondes with being dumb and sexually active. Examples include the characters of Regina George and Karen Smith in *Mean Girls* (2004) who are both blondes and characterized as dumb but attractive based on interviews done among their schoolmates in the movie. These representations affect the life of people in real

life because some companies believe these representations pave the way in establishing dress and appearance guidelines (Karl, Hall & Peluchette, 2013, p. 443).

Media is an important source of information as shown by the number of people who have access and can watch different films, anime, and television shows. While people rely on it to be updated with the latest trends, it can also help a person to internalize the message being sent and put into action (Turkle, 1997, p. 270). Our self is associated with how we dress and how others look at us (Kostanski, n.d., p. 260). Media paved way to some creative activities like cosplay in Japan where people dress-up and reenact media figures that are found in animations and comics (Kafai, Peppler, Lemke & Warschauer, 2011, p. 106). Media paved way to some creative activities like cosplay in Japan where people dress-up and reenact media figures that are found in animations and comics (Kafai et al., 2011, p. 106). With the emergence of hair color culture in media, the researcher saw a gap where television shows and movies, mostly American, represented blonde, brunette, and black hair people but almost none for other hair colors like pink, blue, green, and purple.

By looking at the case above, social significance exists in the context of how society react to these kinds of hair colors. The policing of hair colors, acceptance and resistance to the policy, and self-presentation in social media are the researcher's motivation for doing this study.

This study allows people to rethink how hair colors affect not only the self but the society and the emergence of technology and social media as well. The researcher builds Goffman's self-presentation in light of the curation of self both offline and online.

Research Questions:

- 1) How do people with different hair colors use Instagram for online self-presentation to achieve their online ideal self?
- 2) How do technology and social media affect self-presentation of people with different hair colors?

Hair Culture

Before looking at the existing situation of hair culture, let us take a look at how it started and the differences among cultures. According to Bartman (2001), female hairstyles during ancient times were important signifiers of age, social status, and role that could express an identity (p. 1).

During the first century, men's sculptures have short hair while women's sculptures have long hair. According to Bartman (2001), these sculptures represent what men and women wore during that time. Based on Roman rules, men should have shorter hair than women because longer hair would require attention and would appear unmanly (p. 3-4). Aside from associating gender with hair, the cutting, grooming, and braiding of hair during the Roman period signifies the participation of a person to society (p. 5). Women are likely to be associated with head hair compared to men because of the cultural definition that having long hair symbolizes femininity (Synott, 1987, p. 383). According to Bartman (2001), there are certain hairstyles that express

Roman culture such as old women having their long hair tied while adolescent girls wearing their hair loosely. Hair is notably considered to determine physical attractiveness (p. 5). The hairstyles of Roman women were inspired from Venus, who symbolizes beauty, and is usually associated with physical attractiveness (p. 22).

Hair meanings are dependent to the culture. Two cultures might have the same hair practice but can have different ideologies assigned to them (Bartlett, 1994, p. 60). Pergament (1999) claims that aside from hair representing a culture, it could also show how a culture can change over time through the acceptance of different hairstyles (p. 44). For example, shaving the hair of a Jewish bride means having an active sexual life while a hermit's shaved head symbolizes abstinence from sexual life (Bromberger, 2007, p. 380). With the study on African sculptures, Sieber and Herreman (2000) stated that hairstyles are always changing from generation to generation and what might be an accepted hairstyle today might not be accepted in the future, just like how hood hairstyle became popular for only a year (p. 57). Another example would be how people used to look up to blond/e Hollywood stars who eventually are perceived as a laughingstock today (Bromberger, 2007, p. 396).

According to Lawson (1971), hair color can give meaning to one's personality (p. 322). De Bortoli and Maroto (n.d.) add that colors are important as they could be a part of communication because of the various meanings given to them (p. 4). A color's role in marketing could create, increase, and modify a brand's personality (Labrecque & Milne, 2011, p. 711). This could be one of the bases that hair color affects one's identity. Despite the expenditures, time, and health risks involved, Guenard (2015) finds one thing that is certain as to why people still dye their hair: there is an emotional connection between them and their hair (para. 43). Considering how the importance and meaning of hair varies from one society to another, it serves as a subtle element that should not be ignored.

Self-Presentation

As discussed earlier, this study revolves around Goffman's self-presentation. He describes self-presentation using an analogy of a person's performance in a theater with an audience (p. 10). He posits that self-presentation is a sociological perspective in society. In order for a person to express one's self, he or she must "perform" in front of an audience and gain an impression from them (Goffman, p. 3). Performance, as defined by Goffman, is an important concept in the paradigm of self-presentation; it is an act that influences other people. He assumes that once a person appears in front of an audience and performs, that person is trying to manipulate their impressions (p. 8). In this study, the researcher looks and analyzes how participants "perform" their self-presentation with their hair color.

Goffman's analysis of self-presentation is the relationship between performance and life. He argues that a person plays different roles in front of other people and that a person does not have an actual true self.

Technology, Social Media, And Online Self-Presentation

A significant amount of time has passed since Goffman's initial discussion on self-presentation. Presently, people have learned new ways to incorporate new technology into their lives and identities. In a study conducted by Muzellec and O'Raghallaigh (2017), they find smartphones as a piece of technology that have intensified human consciousness (p. 13). It is not just a device that lets people store data and information; it's a device that can extend the self.

Nicolle Ellison (n.d.) writes that social media is used as a platform to create an identity and to control how others view them. Ellison notes that self-presentation is selective since people have more control over what they show to others. *Selective self-presentation* can happen if a person with multiple identities, chooses among them and presents it online (p. 2). Having multiple identities is characterized as identities online evolving over time (p. 5). It also means creating a different identity for different social media platforms (p. 10). Turkle (1997), as discussed earlier, articulates that early forms of social media let people to create multiple identities; social media platforms give people a chance to express who they are, who they want to be, and discover more about themselves. However, social media platforms today avoid these kinds of scenarios. On Facebook, people are encouraged to create a profile or an account that is parallel to who they are offline (Ellison, n.d., p. 10).

Online self-presentation requires time and effort (Frunzaru & Garbasevski, 2016, p. 4). The eagerness to present one's self leads to the curation that requires time and effort in choosing what to show the audience. Online self-presentation in social media is getting complicated because of different features. An example is how a person can communicate publicly, share information with other people, and/or post a photo that they would want others to see. In addition to these features, friends of friends or those within one's network can share a post or tag photos that do not align with one's online ideal self (Rui and Stefanone, 2013, p. 2). A 2009 study by Ramirez and Walther note that this type of additional information challenges the image portrayed by a person (as cited in Rui & Stefanone, 2013, p. 2). Goffman's self-presentation is similar to online self-presentation since both concepts need an audience.

According to Schroeder (2018), visual self-presentation is an effective way to use in the different social media platforms (p. 92). According to Miller et al. (2016), one of the reasons why visual self-presentation is widely used is that it makes it easier for people to communicate to others even with few words (as cited in Schroeder, 2018, p. 292). Ibrahim (2015) adds that posting photos on Instagram could be associated as an objectification of the self. This could invite the public gaze and the preservation of identity through posting of photos online (p. 51). All things considered, Rettberg (2016) posits that a feed could express a narrative about the user (p. 35).

All things considered, it must be noted that people can present themselves differently to different online communities depending on their motivations (Rettberg, 2016, p. 42).

Online Influencer Culture and Online Curation

In the context of self-presentation and social media, influencers do things, or rather curate their selves, to successfully achieve their role. On Instagram, online curation is considered as choosing what information and photos to share. In order to fully understand how online curation happens, Abidin (2017) explains that it is a “learned process” that has to look natural. Online curation varies from one influencer to another. According to Abidin (2013), one of the examples is how a person documents his or her “daily life” (p. 7). Details of one’s daily life or routine are shared online to the audience. For example, the outfit before and after leaving the house, food shots before and after consumption, and lastly, the infamous self-portrait “selfie”, are shared online.

The processes and the preparations on how the contents are done serve as the curation of the self. Similar with Goffman’s self-presentation, curation of the self requires strategic acts that can result to the ideal self. Curation can happen either offline or online, depending on one’s strategies. According to Abidin (2013), these influencers undergo “trial” and error”, in order to develop strategies that would expand their specialty on the virtual world (p. 9).

In the digital world, the narratives about one’s self, serve as a confirmation of one’s identity to the audience (Eakin, 2015, p. 20). In order to create a narrative on the online self, people must consider their experiences offline and share it online (Eakin, 2015, p. 26). Taking into consideration what self-presentation means, we can say that online curation is the careful selection of the information associated to one online.

The illustration below shows how an online self is made based on Goffman’s self-presentation, technology, and social media.

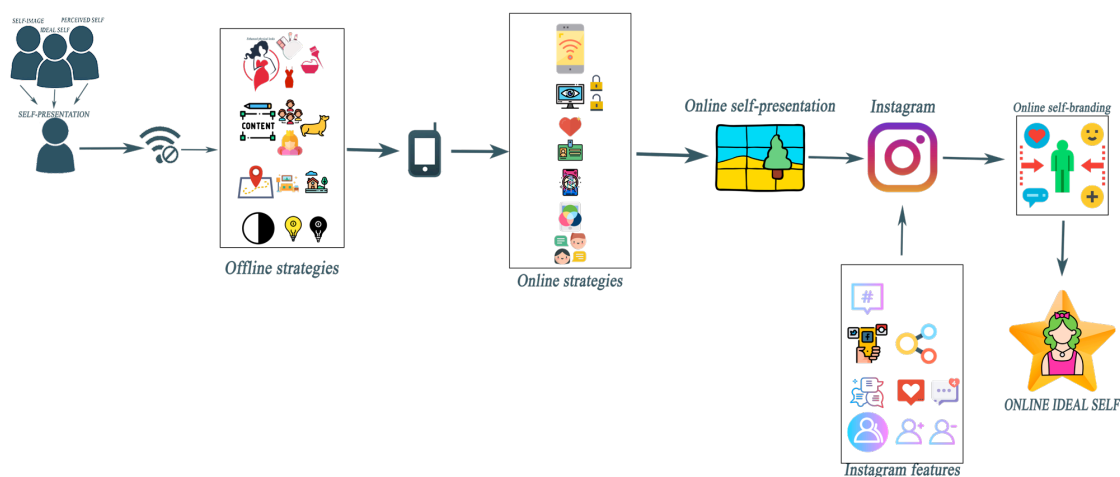


Figure 1. The process of online self-presentation that resulted to self-branding.

Research Question 1: How do people with different hair colors use Instagram for their online self-presentation

Goffman's self-presentation concept can be applied on the self-branding of the participants. According to Evans (2017), self-branding shows how a person wants to be seen by other people, especially those who want to achieve success (p. 271). In this study, strategic means being able to utilize technology and social media features, together with the ability to curate the photos and apply their knowledge on the current trends. Participants have similarities when it comes to their strategies for online self-presentation. Since all of them want to be seen as cool and artistic, they used their colored hair to help them achieve that goal. However, they did not only use hair colors. There are other strategies, both offline and online, that helped them establishing their ideal selves.

According to a study made by Schroeder (2018), online self-presentation requires more effort than self-presentation through face-to-face interaction (p. 84). This is proven because based on the in-depth interviews, the participants exerted time preparing for their photos, thinking about what to wear, how and where to pose, what angle, and what to post, which are all parts of their strategies to present themselves. According to Giddens (2009), self-presentation is explained by Goffman through the metaphor of theater, which is all about the performers being well-prepared before their on-stage performance, and how it's one of the many perspectives in looking at self-presentation (p. 291). In everyday real life, people do not exactly rehearse or prepare themselves with settings, scripts, props, costumes, and make-up, the same as with theater. As discussed by Pinch (2010), new media technologies are linked with Goffman's self-presentation as it already became a part of everyday life (p. 411). Instagram serves as the theater stage for the participants, where they are able to prepare and rehearse to achieve their ideal selves and their online self-presentation.

According to Crossan, individuals create their reality (as cited in Djafarova & Trofimenko, 2018, p. 5). In this study, the participants created their online identities with different strategies that are popular and commonly used in their circle. The use of photo-editing applications and filters were common strategies used by the participants. With different offline strategies, online strategies, and Instagram features, the participants strategically perform self-presentation and make sure that they achieve their ideal selves. Khamis et al. (2016) add that self-branding is when a person changes his or her personal image to have more chances of gaining commercial or cultural investment (p. 191). Both self-presentation and self-branding enhance the self through different strategies.

Self-presentation is different from self-branding. In self-presentation, one can achieve the ideal selves without acquiring value from others but acquiring impressions. Self-branding, on the other hand, is about enhancing the self to gain value, whether social value or commercial value (Gehl, 2011, p. 5). However, in this study, the participants were not aware that their self-presentation would lead to gaining value and being able to profit from it. They did not know that it could result to self-branding. With their hair color, online strategies, technology, and social media, self-presentation shows a strong correlation between self-branding, where people try to show their idealized selves, and unknowingly getting a value from others. The participants first wanted to show their idealized selves on Instagram and with that, they were able to capture the

attention of people and companies that gave them commercial and social value through features and sponsorships.

The motivations of the participants are personally driven. When the participants first used Instagram, their motivation was to satisfy their self-expression. In this study, the researcher found out that elements of Goffman's self-presentation are also applicable on the Internet and social media platforms. People use photo composition, photo content, and Instagram features to help them in performing self-presentation. In Goffman's terms, these are props, locations, appearance, clothes, and attitudes. They are similar in such a way that the elements help people establish themselves. On the other hand, they are different because the ease of curating makes it difficult to determine what is fake. Through their performance or online posting and curating of photos, they use strategies to gain what they want from their audience and at the same time, unintentionally get social values and brand values. Through their persistent online self-branding, they are already getting sponsorship from brands which is at first, was not part of their motivations.

Previous studies show that hair in general is a signifier of status. Gehl (2011) points out that this type of branding is often called "personal branding", where a person chooses to curate his or her own image as part of controlling one's social status (p. 2). The difference between Gehl's (2011) study and this one is that the main motivation in the former is to gain sponsorships, while in this study, the participants' first motivation is to express their identity (p. 2). The participants curate themselves by choosing photos that they think would fit their ideal selves. The visibility of their colored hair along with their recurrence in posting are parts of their strategy for self-presentation.

In order to achieve their ideal selves, the participants used their hair color as part of their strategies. People recognize and remember them because of their hair which made them decide to maintain it and associate it with their identity, by always dyeing it and making sure that it is visible in the photos.

The participants use hair as part of their branding so people can easily recognize and remember them. Just like a brand, they maintain their hair color because this is what people would remember them for. It becomes a part of their identity and self-expression, which Synott (1987) and Lawson (1971) also confirmed during in their previous studies. The colored hair of the participants helps them achieve their idealized self because hair colors, as part of branding, according to Labrecque and Milne (2011), can either create or modify personality.

As discussed earlier, the participants have different motivations for different social media platforms. Based on the study conducted by Jones (as cited in Ting, 2014), there are multiple motivations when it comes to using social media as a platform for self-presentation. Results showed that the participants started using Instagram because they want to be seen the way they wanted to be. They wanted to influence other people through their photos. By analyzing the responses of the participants, the researcher was able to know even without directly admitting it, that the participants want social rewards. These social rewards, according to Jones, were given to people who were seen positively. One of the features of Instagram is the capability of the audience to like posts, which could mean an affirmation. Liking a post means giving

positive feedback, which according to the results, made the participants feel that they achieved their ideal selves. The participants are aware that a large following elevates them to influencer status, giving them the capability to select, enhance, or edit (at any time) what they want people to see as their online self.

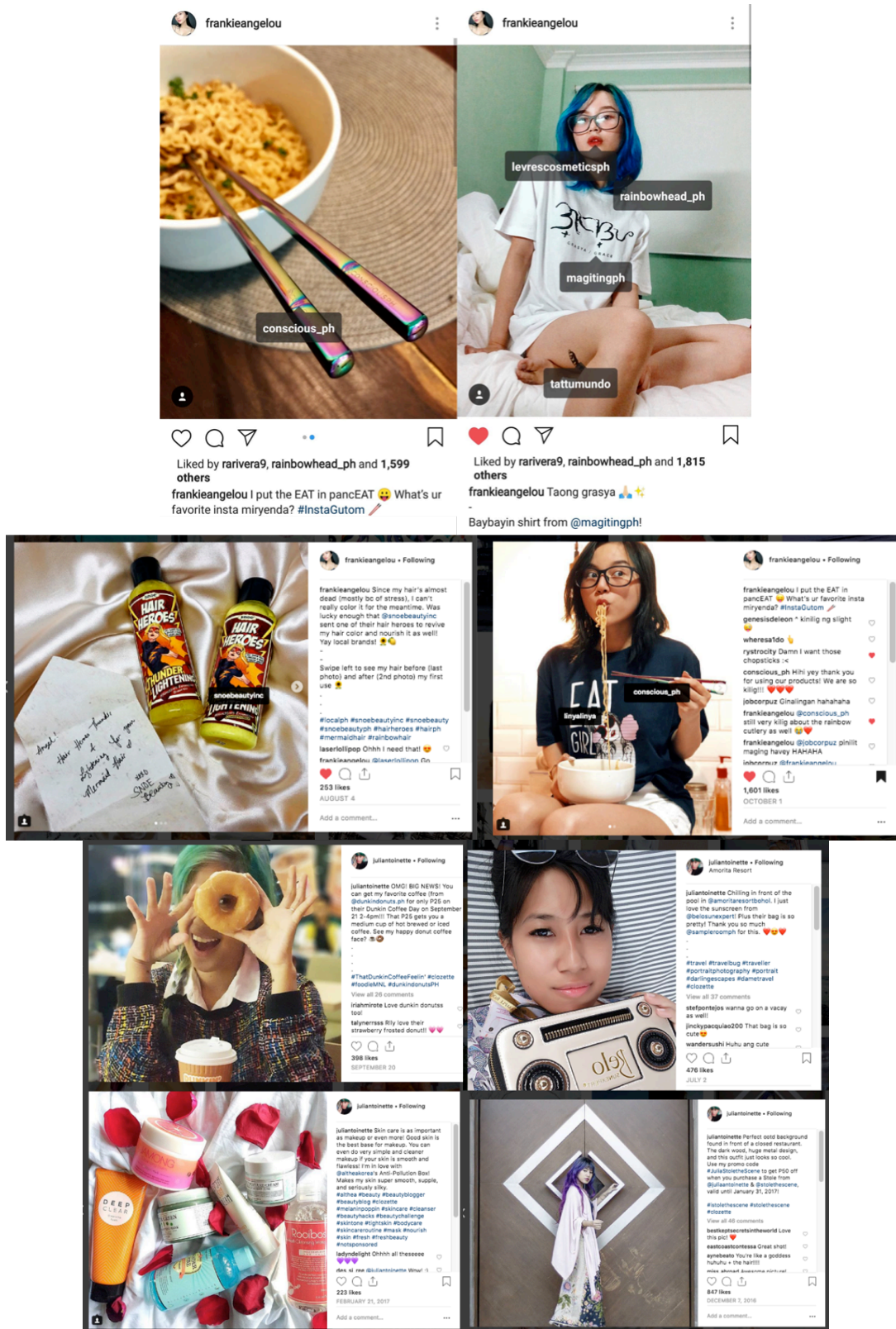


Figure 2. Screenshots of the participants' Instagram posts and comments.

The participants confirmed that their self-presentation paved the way for sponsorships, which motivated them to be more aware of their self-branding.

Online self-branding according to the participants involves processes that make themselves a brand of their own. According to Djafarova and Trofimenko (2018), positive images would gain positive feedback and impressions from the audience (p. 7). Since the participants already have an idea on their self-presentation strategies, they choose and post images that they think would gain attention from brands and companies, that would lead to their “influencer” title, with the application of their online ideal self.

Research Question 2: How do technology and social media enable online self-presentation?

Selfies and self-portraits were the most common themes in the participants’ contents. The posting of these types of photos complements the participants’ strategy of having visibly colored hair since colored hair is easily seen in selfies and self-portraits. As part of self-presentation, Katz and Crocker (2016) add that by creating selfies, people are able to communicate themselves to others. These selfies are staged and performed to control the impressions of the audience (Katz & Crocker, 2016, p. 134).

The selfies and the portraits of the participants are strategically staged, as they carefully prepare every shot and choose only the best photos. Crafting the look means spending time to put on make-up, accessories, and choosing the best photo among all the photos taken (Miller et al., 2016, p. 83). Strategically staged means that the participants prepare themselves before taking and posting a photo. Almost all of the photos are selfies and portraits give a clear view of the participants’ hair color, make-up, clothes, and settings that add up to their online self-presentation. Based on the results, people mostly like photos where the face and the body are visible. Only two out of the forty photos contain other things. This means that people are more interested to see the physical appearance of the person compared to the things she does (Ramos-Serrano & Martinez-Garcia, 2016, p. 101).

Receiving several likes under this kind of theme, based on the study made by Nicolescu (2016), serves as a validation of the participants’ appearance (p. 129). The likes and positive comments for the previous posts that focus on how good their physical appearances are make the participants knowledgeable on what kinds of posts the audience want or approve. Even if selfies and portraits are the most liked photos of the participants, they try to veer away from the audience’s concern on the normativity of liking only the physical appearance by posting other things such as their pets, food, hobbies, arts, and favorite places – which also tell something about them. They use social media to focus on themselves as a whole and not just on their physical appearances.

This study connects Goffman’s self-presentation with digital technology, the Internet, and social media. According to Chernev et al. (2011), advancements in technology helps self-presentation through the course of customizing media content anytime and anywhere (p. 66). The participants are able to choose photos that best suit their ideal selves whenever and wherever they are. By customizing the contents, the participants are actually “performing” how they wanted to be. Time and effort are given for the

strategies to be done. In order to create photos that suit the participants' personalities and ideal selves, they spend time and effort editing photos, looking for perfect locations, choosing which photos to post, acting out their personality, and lastly, bleaching and dyeing their hair. Bleaching and coloring the hair takes time, effort, and money.

When Goffman conceptualized self-presentation, this was at a time before the presence of the internet and social media. Therefore, applying the theory combined with the affordances of technology and social media today, the presentation of the self is different. This is how it is different. The online self, compared to the offline self, is not bound by space and time. An image or ultimately an identity persists despite not being physically present at a certain point in time. People can have a control on when they would post, and how they want to present themselves.

Conclusion

The digital world allows its users to constantly look and re-invent themselves in their photos. The participants post things that are related to them to create and keep a memory of their idealized selves. Another point away from Goffman's self-presentation, is the use of people's faces through their selfies for their self-presentation, even without presenting their whole body. The act of framing online makes it possible for the people to focus on their selves. According to Wendt (2014), it is innate that people are captivated by themselves, which can explain selfies (p. 19). Most of the participants' posts contain selfies and self-portraits. This best describes McLuhan's explanation on how Narcissus did not fall in love with himself; he was just not able to recognize his own reflection (as cited in Wendt, 2014, p. 19). The participants confirmed that they only post photos where they think they are beautiful. As discussed earlier, the process of choosing what to post, especially photos that are considered as beautiful and accepted by society, is online curation. Self-curation happens because of the motivations of the participants to gain social rewards for their online self-presentation.

This research revolves around how self-presentation by Goffman can be applied with the emergence of technology and social media. With hair as an indicator of identity, this research focused on people with different hair colors that are unusual to the researcher's country. The researcher focused on these hair colors to contribute more information on the existing studies, which are mostly focused on the dominant hair colors like black, brown, and blonde.

The researcher found out that aside from using hair colors as a strategy for online self-presentation, the participants also edit their Instagram content through offline and online strategies to achieve their ideal selves. Editing their photos and choosing the photos to be posted are the most common strategies used by the participants. Knowing who they want to be, the participants had a clear view on their motivations and therefore adopted various strategies that helped or enhanced their online selves. The participants' hair colors became a part of their branding and trademark—which are also part of their identities. Aside from presenting their ideal selves online to give information to the audience on who they aspire to be, the participants use social media to influence other people because of its wide range and their number of followers. By posting of photos that include their hair colors, the participants try to show their

followers that having colored hair is not bad. The participants try to normalize other hair colors. Pink, blue, and purple hair do exist and should be acceptable.

In this study, self-branding emerged as a result of self-presentation. Instagram was first used as a social media platform for online self-presentation. However, with different strategies and through the emergence of technology, people were able to acquire value through self-branding. At first, Instagram for them was a place where they could express and show their idealized selves. Posting on Instagram is a way for them to promote themselves. As what Julia said, despite using Instagram for business, she is promoting and selling who she is so people actually “buy” herself.

The researcher found out that despite the participants saying that their online self is their actual or self-image, they still consider how others see them and what they desire to be. Based on the in-depth interviews, the participants show their online perceived and online ideal selves on Instagram.

References:

- Abidin, C. (2013). #lifeisgood: Understanding Social Currency in the Female Commerical Blog Industry in Singapore . *ISA ESymposium for Sociology*, 1–11.
- Abidin, C. (2017). Influence Extravaganza: Commercial ‘Lifestyle’ Microcelebrities in Singapore. *The Routledge Companion to Digital Ethnography*, edited by Larissa Hjorth et al., Routledge by Taylor and Francis, pp. 158–168.
- Bartlett, R. (1994). Symbolic Meanings of Hair in the Middle Ages. *Transactions of the Royal Historical Society*, 4, 43. doi:10.2307/3679214.
- Bartman, E. (2001). Hair and the Artifice of Roman Female Adornment. *American Journal of Archaeology*, 105(1), 1. doi:10.2307/507324.
- Bromberger, C. (2008). Hair: From the West to the Middle East through the Mediterranean (The 2007 AFS Mediterranean Studies Section Address). *Journal of American Folklore*, 121(482), 379–399. doi:10.2307/20487626.
- Chernev, A., Hamilton, R., & Gal, D. (2011). Competing for Consumer Identity: Limits to Self-Expression and the Perils of Lifestyle Branding. *Journal of Marketing*, 75(3), 66–82. doi:10.1509/jmkg.75.3.66.
- De Bortoli, M., & Maroto, J. “Colours Across Cultures: Translating Colours in Interactive Marketing Communications.” *Global Propaganda*.
- Djafarova, E., & Trofimenko, O. (2018). ‘Instafamous’ – Credibility and Self-Presentation of Micro-Celebrities on Social Media. *Information, Communication & Society*, 22(10), 1–15. Doi:10.1080/1369118x.2018.1438491.
- Eakin, P. J. (2018). Self and Self-Representation Online and Off. *Frame*, 28(1), 11–29.
- Ellison, N. (2013). “Future Identities: Changing Identities in the UK- The Next 10 Years.” *Government Office for Science*.
- Evans, J. R. (2017). A Strategic Approach to Self-Branding. *Journal of Global Scholars of Marketing Science*, 27(4), 270–311. doi:10.1080/21639159.2017.1360146.
- Frunzaru, V. & Garbasevschi, D. (2016). Students' Online Identity Management. *Journal of Media Research*, 9(1), 3–13.
- Gehl, R.W. (2011). Ladders, Samurai, and Blue Collars: Personal Branding in Web 2.0. *First Monday*, 16(9), 1–17. doi:10.5210/fm.v16i9.3579.
- Giddens, A. (2009). On Rereading The Presentation of Self: Some Reflections. *Social Psychology Quarterly*, 72(4), 290–295. doi:10.1177/019027250907200402.

- Guenard, R. (2015). "Hair Dye: A History." *The Atlantic*, Atlantic Media Company, from www.theatlantic.com/health/archive/2015/01/hair-dye-a-history/383934/
- Ibrahim, Y. (2015). Instagramming Life: Banal Imaging and the Poetics of the Everyday. *Journal of Media Practice*, 16(1), 42–54.
doi:10.1080/14682753.2015.1015800.
- Kafai, Y. B., & Peppler, K. (2011). Youth, Technology, and DIY. *Review of Research in Education*, 35(1), 89–119. doi:10.3102/0091732x10383211.
- Karl, K., Hall, L., & Peluchette, J. (2013). "City Employee Perceptions of the Impact of Dress and Appearance." *Public Personnel Management*, 42(3), 452–470.
doi:10.1177/0091026013495772.
- Katz, J., & Crocker, E. (2016). "Selfies as Interpersonal Communication." In *the Beginning Was the Image: The Omnipresence of Pictures*, edited by Andras Benedek and Agnes Veszelszki, Peter Lang AG., pp. 131–137.
- Khamis, S., Ang, L., & Welling R. (2016). "Self-Branding, 'Micro-Celebrity' and the Rise of Social Media Influencers." *Celebrity Studies*, 8(2), 191–208.
doi:10.1080/19392397.2016.1218292.
- Kostanski, M. (n.d.). "Beyond the Media: A Look at Other Socialisation Processes That Contribute to Body Image Problems and Dysfunctional Eating." *Journal of Communications Research*, 5(2).
- Labrecque, L. I., & Milne, G. R. (2011). Exciting Red and Competent Blue: The Importance of Color in Marketing. *Journal of the Academy of Marketing Science*, 40(5), 711–727. doi:10.1007/s11747-010-0245-y.
- Lawson, E. D. (1971). Hair Color, Personality, and the Observer. *Psychological Reports*, 28(1), 311–322. doi:10.2466/pr0.1971.28.1.311.
- Miller, D., Costa, E., Haynes, N., McDonald, T., Nicolescu, R., Sinanan, J., ... Wang, X. (2016). *How the World Changed Social Media*. UCL Press.
- Muzellec, L., & O'Raghallaigh, E. (2017). Mobile Technology and Its Impact On the Consumer Decision-Making Journey. *Journal of Advertising Research*, 58(1), 12–15.
doi:10.2501/jar-2017-058.
- Nicolescu, R. (2016). *Social Media in Southeast Italy: Crafting Ideals*. UCL Press.
- Nuñez, R. (2010). "International Communication Association." *International Communication Association*.
- Pergament, D. (1999). It's Not Just Hair: Historical and Cultural Considerations for an Emerging Technology. *Symposium on Legal Disputes Over Body*, 75(1), 41–59.
- Pinch, T. (2010). The Invisible Technologies of Goffman's Sociology From the Merry-Go-Round to the Internet. *Technology and Culture*, 51(2), 409–424.
doi:10.1353/tech.0.0456.

Ramos-Serrano, M., & Martinez-Garcia, A. (2016). Personal Style Bloggers: The Most Popular Visual Composition Principles and Themes on Instagram. *Observatorio Journal*, 10(2), 89–109.

Rettberg, J. W. (2016). *Seeing Ourselves through Technology: How We Use Selfies, Blogs and Wearable Devices to See and ... Shape Ourselves*. Palgrave Macmillan.

Rui, J. R., & Stefanone, M.A. (2013). Strategic Image Management Online. *Information, Communication & Society*, 16(8), 1–20. doi:10.1080/1369118x.2013.763834.

Schroeder, R. (2018). *Social Theory after the Internet*. UCL Press.
Sieber, R., & Herreman, F. (2000). Hair in African Art and Culture. *African Arts*, 33(3), 54–96. doi:10.2307/3337689.

Synott, A. (1987). Shame and Glory: A Sociology of Hair. *The British Journal of Sociology*, 38(3), 381. doi:10.2307/590695.

Ting, C. T. (2014). A Study of Motives, Usage, Self-Presentation and Number of Followers on Instagram. *Discovery- SS Student E-Journal*, 3, 1–35.

Turkle, S. (1997). *Life on the Screen: Identity in the Age of the Internet*. Simon & Schuster.

Wendt, B. (2014). *The Allure of the Selfie: Instagram and the New Self-Portrait*. Institute of Network Cultures.

Perceptions of the Impact of US Drama Binge-Watching in the Emirates

Azza Abdel-Azim Mohamed Ahmed, Zayed University, United Arab Emirates

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The study investigates respondents' perception of the negative effects of US drama binge watching on the respondents' own cultural values as compared with its perceived effects on the cultural values of others. The study examines both the perceptual and behavioral components of The Third Person Effect (TPE) in relation to binge TV watching. Cultural background traits (individualism and collectivism) are studied as an intervening variable. The results showed that UAE binge US Drama watchers tend to perceive the effects of binge watching as more positive for themselves than on other people. The finding was the same even for TV drama perceived as violent. The results also showed that the presence of individualist vs collectivist cultural tendency did not have a significant impact with respect to the workings of TPE. The perceptual component of TPE was proved, while the behavioral component was not significant.

Keywords: Third Person Effect - US Violent Drama - Binge TV Watching - Media Imperialism - US Drama - Cultural Self-Conceptual

iafor

The International Academic Forum
www.iafor.org

Introduction

As technology advances and media becomes more accessible, psychologists, among others, have inquired about the impact of media on human development and society, as the values and the everyday lives of its audience have been affected (Jacobs, 2017:1). In the advent of new technologies – for example, online services like Netflix, which are so popular among a huge number of youngsters – efforts to limit the negative impact of US and western influences are quite challenging.

The ability of digitalization to allow “interoperability” between television and other technologies gradually has led to a transformation of multiple aspects of television, including its technology, distribution, economics, associated media policy, and use (Mikos, 2016: 154). The convergence between television and computers was a key outcome of interoperability (Lotzl, 2009, p. 53). Rather than only being received by means of the conventional television set, television content can now be accessed from various platforms and technical devices (Mikos, 2016: 155). As viewers began to use new technologies to watch TV content in different ways, they discovered that they had access to huge amounts of new content that they had never seen before (Colin, 2015: 2). The result was a new era of TV watching behavior, binge (TV) watching. Binge watching has been supported by a phenomenon known as media symbiosis, where people are using new media to watch traditional media-TV content more than ever before (Ahmed, 2017:205). Further, the continuing evolutions in new technology and internet services allow users greater control over the time and duration of their consumption of a televised content. In light of such changes and impacts like binge-watching, it is important to explore how individuals view the impact of intensive watching of certain content, and how their perception of this differs from that of others. In the Arab world, most media scholars and professionals used to look at foreign (US and Western) media flows in the region as a real threat to their local culture and Arab identity. Yet Arab audiences’ perception of the effects of US TV drama on their cultural values has received little attention from media scholars.

This study investigates how US drama binge-watchers in the UAE perceive its influence on themselves and on other Arabs from various nationalities. Cultural self-construal, i.e., a person’s perception of their level of interdependence in terms of collectivism and individualism, is studied as a possible predictor of the relationship between binge TV watching and TPE.

The study also examines whether Davison’s (1983) Third Person Effect and cultural self construal correlate with existing support for the censorship of US TV dramas in the UAE and the Arab world.

Theoretical Framework and Literature Review

The study is based on a conjunction of three theoretical frameworks. The first is the Third-Person Effect (TPE) hypothesis of Davison (1983) which proposes that people exposed to a persuasive communication tend to perceive themselves to be less influenced by such communication than others. The second is the literature on binge TV watching (aka marathon TV watching), that is, watching back to back episodes of the same TV content over the internet for four hours or more in one sitting. The third is the literature on media and cultural imperialism that discusses the impact on

audiences' values and culture from the consumption of foreign media, as well as literature related to the study of cultural self-construal (individualism vs. collectivism).

Third-Person Effect Theory and Binge TV Watching

Davidson's (1983) perceptual hypothesis states that people tend to believe they are less influenced, compared to others, by content perceived as negative and deleterious to one's own cultural values. This theory has been applied to a wide range of media content, such as pornography (Lo and Wei, 2002), music clips (Ahmed, 2006), advertisement (Henriksen and Flora, 1999), political advertising (Cohen and Davis, 1991), defamation (Cohen & Price, 1988), violence (Hoffner et al., 2001). Asian and European students who exposed themselves to US traditional media (newspapers, magazines or TV) were more likely to believe that violent US media content affected others more than themselves (Willnat et al., 2002: 186). The cognitive processes underlying TPE have generally been related to how and why social comparisons and contrasts are made (Tsay-Vogel, 2016: 1957). US drama, particularly examples that include violence, has been perceived as negative TV content that might affect its Arab audiences. This subject has attracted the attention of some scholars who studied this phenomenon in Europe, Asia, Hong Kong, Malaysia, Singapore among other countries (Lee, 1998; Hoffner, et al., 2001; Willnat et al., 2002; Willnat et al., 2007). Yet this subject and related issues have been investigated primarily for traditional series or spontaneous TV watching, and not for binge watching, nor for viewers from the UAE and the Middle East. This leads to the first research question:

Q1: How do UAE respondents perceive the negative impact of US drama on self vs. others?

The majority of media programs, including TV dramas, are flowing mainly from the Global North and West to the East. As a sign of the emergence of new technologies that make US media products available to audience all over the world 24/7 through internet live streaming and various website such as Netflix, US drama was marked as a top favorite type of televised content among various age groups in the Arab world (Ahmed, 2017 & 2019).

In terms of beliefs about positive or negative media influences, Lee (1998) found that few people in Hong Kong believed that foreign programs had negative effects on their personal values, behaviors, or way of living. Instead, many of the respondents thought that foreign programs could increase their knowledge of foreign cultures and enrich their own culture. Attitudes about positive or negative influences also have differed cross-culturally with respect to whether such influence was experienced more strongly within or without the local culture or society.

While TPE has been widely supported in the context of social media (Tsay-Vogel, 2016) and traditional media, including print, auditory, and visual (Hoffner, et al, 1997 & 2001; Boynton & Wu, 1999; Ahmed, 2006), it is unclear whether TPE is still prevalent considering new developments in TV watching behavior, for example, binge watching. Binge watching has recently received attention from scholars because of the potential impact such constant consumption of TV content has on media habits, and people's behaviors and beliefs. Binge TV watching is defined as watching back-to-back episodes of TV content, enabling viewers to potentially

consume full seasons in a matter of hours, and a full series in a matter of days. Mikos (2016) considered binge watching of television series as a cultural practice that viewers integrate in their everyday lives and adapt to their personal circumstances. The social conditions of their lives limit their consumption of series, as work, partners, and children demand a share of their time (p: 159). Research on binge watching has recently flourished, bringing in its wake some concerns about worrying consequences for viewers' physical and mental health (Flayelle, 2019: 26).

Based on the TPE hypothesis that people tend to perceive the impact of media content as higher on others than themselves, as well as research on TPE and binge TV watching, the first hypothesis is stated as follow:

H1. Binge watchers of US TV dramas will perceive its negative impact as greater on others than on themselves.

Concern about the three possible types of effects of television violence (cognitive, affective, and behavioral) may have stimulated more research than any topic in media and communication studies. Controversy concerning television violence helps to reveal public beliefs about media effects. Although some people believe that television violence has a significant effect on other all people's behaviors and morals, others believe that they themselves are unaffected (Salwen & Dupagne, 2001: 211, 212). Therefore, the second research question was:

Q2: How do respondents perceive the negative impact of violent US TV drama on self vs. others?

Hoffner, et al. (2001) examined the third-person effect in perceptions of the influence of television violence and found that the more people liked violent television, the less effect they saw on themselves relative to others on average around the world. Willnat, et al. (2002) concluded that respondents in eight Asian and European countries perceived the effects of mediated US violence to be stronger on others than on themselves (p. 188). Therefore, the second hypothesis stated:

H2. Binge watchers of US violent TV drama will perceive its negative impact as greater on others than on themselves.

Davison (2003) discussed the relationship between third-person perception and censorship attitudes, and highlighted that those who strongly supported censorship believed that the general public is adversely influenced by media messages, but did not admit to themselves being affected by media messages. The third-person effect's behavioral hypothesis predicts that people who are more likely to exhibit third-person perception are also more likely to support restrictions on media messages (Lee & Yang, 1996), and has been examined and supported by many researchers (Chia, Lu & McLeod, 2004; Hoffner et al., 1999; Salwen & Dupagne, 1999; Ahmed, 2006; McLeod et al., 1997). Therefore, the third research question formed as follow:

Q3: To what extent do UAE respondents support censorship of US drama and violent drama?

Taking for granted a direct correspondence between the presumed exposure of others to a media message and its impact on them, individuals are more likely to partake in actions aimed at regulating the distribution and/or production of media messages under consideration (Sun, Shen and Pan, 2008: 260). Willnat, et al (2002) indicated that European policy makers have tried to restrict the amount of US television programming shown in Europe with the 1989 Television Without Frontiers directive, as per the Commission of the European Communities 1989. While the quota limiting US programming to 50 percent of European television was ignored by many EU members, countries such as France and Great Britain strongly supported limits on US media imports (p. 178). This leads to the hypothesis below.

H3. Binge US TV drama watchers in the UAE who perceive that US drama negatively affects others more than themselves are more likely to support imposing censorship.

Cultural & Media Imperialism and TPE

Culture affects the way its members view themselves, their social environment, and their relationships with others (Markus & Kitayama, 1991). Cultural imperialism theory suggests that media from one country will invade and colonize another, and the culture of the invading nation will seep into the receiving/victim nation. The victim nation is imagined to be culturally autonomous prior to invasion, then under siege and culturally disenfranchised (Gray, 2014 :984). Unlike the colonial enterprise, which was imposed in many instances by force of arms, cultural imperialism acts subtly until it gets to the critical stage of addiction (Akpabio & Mustapha-Lambe, 2008: 261).

Cultural imperialism may be distinguished from physical colonization. Beyond the mere physical attacks associated with colonization, virtual colonization is a process that often outlives physical disengagement from the occupied territories.

Communication imperialism, as a form of cultural imperialism, suggests that Global North political and economic powers not only control the political and economic management of the world, but also have worldwide control over means of communication, and thus rule over communication flow (Sabir, 2013: 284). Consequently, communication and media imperialism diminish cultural interaction to be a one-sided process instead of a two-party exchange of culture and values.

The closely related term “media imperialism” also implies a situation whereby the media system of a particular area of focus is subjected to the dictates of the media system of another area. The pertinent issue here is the effect of media imperialism on culture (Omoera and Ibagere, 2010: 5). Media imperialism emerged from the West, and it created an entirely new phenomenon – a media dominance that has controlled, managed, and changed the culture of developing countries around the world (Sabir, 2013: 283).

Boyd – Barrett (1977) described several features of media imperialism: the shaping of the communication vehicle (communication technology); a set of individual arrangements for the continuation of media production, the body of values about ideal practice, and special media content. The current study is concerned with the latter, that is, “special media content”. Omoera and Ibagere (2010) have argued that, in many countries compelled to view the world through the prism of Western values, ideas, and civilization, the influence of American media content only intensifies consumption values rather than production values (p. 6). Consequently, this relegated the developing world as mere consumers of American media content. The negative impact of US media on local cultures has been studied in various contexts, such as in Nigeria (Omoera & Ibagere, 2010), Malaysia (Willnat, et al. 2007), and among Asian and European students (Willnat, et al 2002).

Kim (1995) describes how individuals with an independent cultural self-construal tend to see themselves as unique and value the ability to express themselves and act independently. On the other hand, individuals with an interdependent self-construal have the desire to be part of a social group, and are less likely to behave in a way that disrupts the social order (Triandis, 1989).

Lee & Tamborini (2005) found that students who perceived themselves as more collectivist (or interdependent) exhibited smaller third-person effects and were less likely to support internet pornography censorship.

Willnat, et al. (2007) found respondents who exhibited interdependent (or collectivist) self-construal were less likely to exhibit the third-person effect and more likely to support censorship of US media in Malaysia (p. 16). Therefore, it can be hypothesized that:

H4. The cultural background (individualism vs collectivism) of UAE binge watchers of US drama correlates to perception of its negative effect on self vs. others.

Control variables

Salwen & Dupagne (2001) indicated that biased optimism, one of the causes of TPE, which is tied to sociodemographic factors, such as age and education, may lead individuals to look at themselves and at others in a self-serving manner as invulnerable to harmful media influences (p. 214). Hoffner et al. (1997) found that males exhibited a larger third-person gap (self vs. others) regarding mean-world perceptions, but females exhibited a larger gap regarding acceptance of aggression and aggressive behavior.

Boynton and Wu (1999) found that older respondents reported greater estimated effects of television violence on themselves than on younger viewers; additionally, females were more likely than males to perceive greater effects on others. Salwen & Dupagne (2001) tested the third-person effect in relation to television violence to determine whether self-perceived knowledge is a stronger predictor of third person perception than sociodemographic variables. They found that self-perceived knowledge was a stronger predictor of third-person perception than sociodemographic variables (demographics, ideology, and media use). Therefore, it was predicted that:

H5. Third Person Effect differs among binge US TV drama watchers according to their age, gender, English language proficiency and visit/s to USA.

Methodology

Data collection

The data were collected using an online survey disseminated to US TV drama Arab fans in the UAE using a snowball sampling technique. Data collection took place in July 2019. All participants were informed about the aims of the study and asked to give their consent before starting the survey, which took 15 to 20 minutes to complete. The criteria for participation, stated in the beginning of the questionnaire, was being at least 18 years old and having watched US TV drama episodes regularly over the last six months. Anonymity and confidentiality were guaranteed as respondents were not asked to reveal their personal identification. The questionnaire obtained approval from Zayed University Office of Research in June 2019. It included 19 questions in Arabic, the mother tongue of the respondents, and was constructed to measure the research variables.

Variable	%
Gender	
• Females	72
• Males	28
Age	
• Less than 20	25.7
• From 20 to less than 25	36.6
• From 25 to less than 30	21.4
• From 30 and more	14.0
• Missed	2.3
Nationalities	
• UAE	48.6
• Egyptian	5.4
• Palestinian	8.9
• Jordanian	10.9
• Syria	9.3
• Sudan	3.5
• Oman	2.3
• Others (Lebanon-Iraq- KSA..etc)	11
English language proficiency	
• Fair	5.4
• Good	21.8
• Very Good	37.3
• Excellent	35
Visiting USA	
• None	78.6
• Once	12.5
• Twice	3.5
• Three times and more	5.4

Table (1): Sample characteristics (N: 257)

Measurements

Exposure to TV US Drama

The questionnaire started with two questions designed to filter respondents to better reach the target category of US TV drama watchers. The first one asked respondent to identify the frequency of exposure to US Drama (Always, Sometimes and Never), and the second asked about the type of US TV drama the respondent tends to watch. Those who never watched US TV drama were excluded and asked not to answer the rest of questions.

Binge TV watching of US drama

This is the independent variable of the research. It was measured through three questions: first, the number of days per week in which the respondents are watching US TV drama. It ranged from one day a week to every day; second, how many hours a day the respondents watch US TV drama. It ranged from less than one hour to 6 hours or more per day; third, how many hours respondents watch American drama sequentially in a single session per day, whether on television or on websites. The score ranged from 3-12, with a mean of 5.6 and standard deviation of 2.16. Cronbach's Alpha is .784, which is an accepted level of reliability for the measurement.

Third Person Effect

- **TPE's Perceptual Component**

The respondents were asked four questions to measure the perceptual component of the Third Person Effect. They were asked how they perceive the influence of US TV Drama and violent drama on their own local cultural values and those of Arab youth (others). The answers ranged from "no effect at all" to "very negative," "negative," "positive," or "very positive."

- **TPE's Behavioral Component**

This was measured through two questions using a 5-point Likert scale. One asked about the respondent's support of censorship of US TV Drama in Arab countries to protect youth from the possible negative effects, and the second asked the same for the UAE. The answers ranged from: "strongly disagree" to "strongly agree."

Cultural background of the respondents: Individualism and collectivism

A 5-point Likert scale ranged from (5) strongly agree to (1) strongly disagree, and was adopted from Willnat, et al. (2007) to measure the independence (individualism) and interdependence (collectivism) variables. 13 statements were included in the questionnaire to measure independence or (individualism) and 13 statements to measure interdependence (collectivism). The total score ranged from 13-65, mean 50.5 and standard deviation 8.8. Cronbach's Alpha = .8964, which indicates a high level of reliability.

The questionnaire also included questions about number of visits to the USA, if any, English language proficiency, and demographic variables (age, gender and nationality).

Control variables

Demographic questions – age, gender (M,F), English language proficiency (excellent, very good, good, poor), and previous visit(s) to the USA (“1” Never to “4” three times or more) – were assessed to control for possible external influences on perceptions of US media effects.

Statistical techniques

The data were analyzed using the Statistical Package for the Social Science (SPSS). The following statistical tests were used to examine the research hypotheses: reliability analysis, scale (alpha), frequencies and percentages, means and standard deviations, Pearson Correlation Coefficient, T- Test and paired sample T-test, One Analysis of Variance (ANOVA).

Results

Types of US drama the respondents tend to watch frequently

The respondents were asked about the type of US drama they frequently watch. The answers are shown in the following chart:

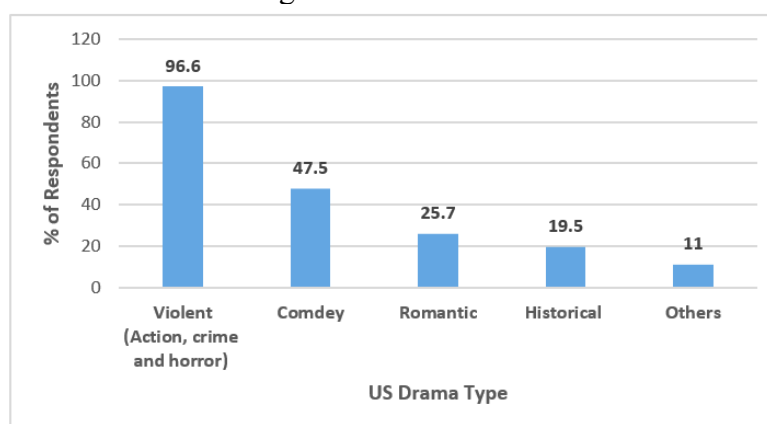


Chart 1: Respondents' Preference of US Drama Types
Respondents can select more than one type

As Chart 1 shows, the most preferred type of US drama the respondents tend to watch frequently is violent drama (96.6%), that is, US televised drama that included action, crime, and horror. Comedy is the second (47.5%) preference, followed by romantic drama (19.5%).

Q1: How do respondents perceive the negative impact of US drama on self vs. others?

The respondents were asked about their perception of the negative impact of US drama on themselves and on other Arabs. Chart 2 summarizes the results:

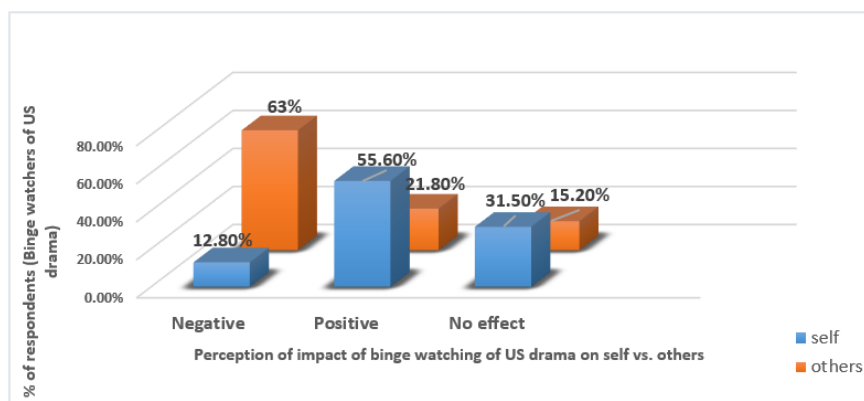


Chart 2: Perception of impact of US drama on self vs. others

The results reveal that US drama binge watchers tend to perceive the negative effect of US drama as higher on others, 63%, compared to themselves, 12.8%, while they perceive the positive impact as higher on themselves, 55.6%, compared to others 21.8%.

Q2: How do respondents perceive the negative impact of violent US drama on self vs. others?

The respondents were asked about their perception of the negative impact of US violent drama on themselves and on others. Chart 3 summarizes the results.

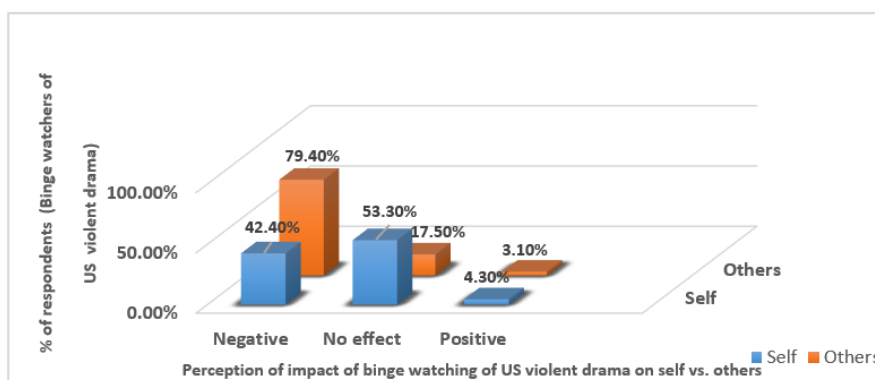


Chart 3: Perception of impact of US violent drama on self vs. others

Chart 3 shows that US drama binge watchers tend to perceive the negative effect of US violent drama as higher on others, 79.4%, compared to themselves, 42.4%, while they perceive the positive impact as higher on themselves, 53.3%, compared to others, 17.5%.

Q3: Do respondents support censorship of US drama in the UAE vs. other Arab Countries?

Respondents were asked about to what degree they support censorship of US drama in the UAE and other Arab countries to prevent its negative impact on Arab youth. To make the comparison between the UAE and other Arab countries clearer, the frequency of Strongly Agree responses was combined with that of Agree, and the

frequency of Strongly Disagree was combined with Disagree. The results are shown in Chart 4.

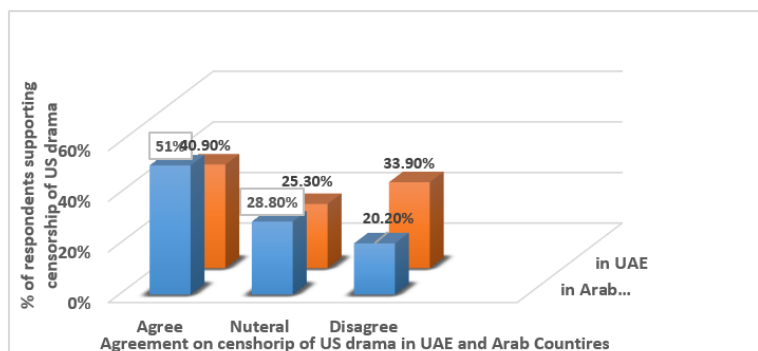


Chart 4: Support Censorship on US Drama in Arab Countries vs. UAE

The results shown in Chart 4 explain that binge watchers of US drama tend to agree on imposing censorship on US drama in Arab countries by 51% compared to 40.9% in the UAE, while 33.9% disagree that these shows should be censored in the UAE, as compared to 20% disagreeing on such censorship for Arab countries.

Hypotheses tests

H1. Binge watchers of US drama will perceive its negative impact as greater on others than on themselves.

Mean, standard deviation and paired sample correlation were used to examine this hypothesis. The results are shown in the table below.

Perception of negative impact of US drama	Self	Others	Paired Samples Correlation	T
Mean	1.8132	2.4786	.474	-14.899
Std. Deviation	.64054	.74512		

Table 2: Perception of US Drama’s negative impact on self vs. others (n=257)

Note: P = .000 df = 256

The results reveal that binge watchers of US drama perceive its negative impact as higher on others (mean=2.47, St.D.= .745) than on themselves (mean=1.81, St.D. = .640). The difference between self and others is significant at ($p= .000$); therefore, the first hypothesis is accepted.

H2. Binge watchers of US violent drama will perceive its negative impact as greater on others than on themselves.

Paired samples correlation was used to test the difference between perception of the possible negative effect of binge watching of US violent drama on self and others. The results are displayed in the table below.

Perception of negative impact of Violent US drama	Self	Others	Paired Samples Correlation	T
Mean	2.3813	2.7626	.393	-10.389
Std. Deviation	.56813	.49419		

Table (3): Perception of US violent drama negative impact on self vs. others
(n=257)

$$P = .000 \quad df = 256$$

The results shown in table 3 demonstrate that the negative effect of intensive watching of violent TV drama is perceived as higher on others (mean=2.76, St.D.=.494) than on self (mean=2.38, St.D.=.568) among binge watchers of violent US TV drama. The second hypothesis is therefore accepted.

H3. Binge US drama watchers who perceive that US drama negatively affects others more than themselves are more likely to support imposing censorship.

Pearson correlation was used to examine this hypothesis. The results are shown in the table below.

Pearson correlation	Perception of negative effects of			
	US drama		US violent drama	
	on self	on others	on self	on others
TPE behavioral component Support of censoring on US drama	.068 (NS)	.168 (*)	-.235 (**)	.128 (***)

Table (4): Correlation between TPE behavioral component (censorship)

$$(*) P = .01 \quad (**) p = .000 \quad (***) P = .05 \quad (NS) \text{ Not significant}$$

The results indicate a positive, significant correlation between the perception of the negative impact of binge watching of US drama on others and the support of censoring US drama ($r = .168, P = .001$) and US violent drama ($r = .128, P = .05$).

There is no significant correlation between the perception of the negative effect of binge- US drama watching on self and the support of censorship. The correlation was significant between the perception of the negative effect of violent US drama on self and censorship ($r = -.235, p = .05$). This indicates that binge watchers of violent US drama do not support censoring US violent drama, which they perceive as having a negative effect on others, but not themselves.

H4. Cultural background (individualism vs collectivism) of binge US drama watchers correlates to perception of its negative effect on self vs. others.

The mean and standard deviation of individualism and collectivism statements based on respondents' answers were measured, and the results are listed below.

	Mean	St. D.
Individualism		
1. I should decide my future on my own	4.18	.993
2. My personal identity is very important to me	4.34	.979
3. I take responsibility for my own actions	4.21	1.146
4. I try not to depend on others	3.92	1.144
5. What happens to me is my own doing	3.72	1.185
6. I prefer to be self-reliant rather than depend on others	4.20	.995
7. I enjoy being unique and different from others	4.10	1.069
8. I am a unique person separate from others	4.02	1.114
9. I should be judged on my own merit	4.24	1.040
10. I am comfortable being singled out for praise and rewards	4.33	.949
11. I try to avoid customs and conventions	3.29	1.214
12. I don't support a group decision when it is wrong	4.15	1.087
13. If there is a conflict between my values, and the values of groups of which I am a member, I follow my values.	3.84	1.120
Overall score of individualism	4.04	
	Mean	St. D.
Collectivism		
1. I respect the majority's wishes in groups of which I am a member	4.08	.951
2. I maintain harmony in the groups of which I am a member	4.08	.908
3. I respect decisions made by my group	4.17	.898
4. I consult with other students on work-related matters	3.72	1.074
5. I give special consideration to others' personal situations so I can be efficient at work	3.85	1.001
6. I stick with my group even through difficulties	4.26	.950
7. It is better to consult with others and get their opinions before doing anything	3.97	1.055
8. I will sacrifice my self-interest for the benefit of my group	3.40	1.162
9. It is important to consult close friends and get their ideas before making a decision.	3.80	1.007
10. I help acquaintances, even if it is inconvenient	4.06	.952
11. I will stay in a group if they need me, even when I'm not happy with the group	3.63	1.172
12. I consult with others before making important decisions	3.88	.995
13. My relationships with others are more important than my accomplishments	3.60	1.135
Overall score of Collectivism		
4.19		

Table (5): Levels of individualism & collectivism among Arab residence of UAE
(*)

(*) *Agreement of each statement was measured on a 5-point scale ranging from Strongly Agree to Strongly Disagree.*

As shown in table 5, respondents tend to get a higher mean score in collectivism (interdependency) rather than individualism (independency), with a small difference in the overall average mean score of (4.04) for individualism compared to (4.19) for collectivism.

To test H4, Pearson correlation was used. The results showed that respondents' cultural background (individualism vs. collectivism) does not affect binge US drama watcher's perception of its negative effects, neither on self nor others. This means that the perception of the negative effect of US drama and its violent content are not affected by the individuals' perception of cultural self-construal, whether individualist or collectivist. Therefore, H4 is not accepted.

H5. The Third Person Effect differs among binge US drama watchers according to their age, gender, English language proficiency, and visit(s) to the USA.

A T-test was used to examine this hypothesis. Results revealed that binge watchers' gender and age do not make a significant difference in the perception of the negative effect of US drama of on self vs. others.

A Pearson correlation was used to examine the possible relationship between the English language proficiency of respondents and the Third Person Effect in relation to the perception of the negative effect of US drama and violent drama on self vs. others. The results revealed a non-significant negative correlation between these variables.

As for the number of visits to the USA and the perception of the negative effect of US drama and violent drama on self vs. others, a Pearson correlation revealed a significant negative correlation ($r = -0.161$, $P = .01$) between the two. This means that the more the respondents visited the USA, the less they perceived US violent drama to have a harmful effect on self and others. The results also revealed that the correlation was not significant between the US visit and perception of negative effect of US drama. Therefore, H5 is partially accepted.

Discussion and Conclusion

This study investigated the relationship between binge watching of televised US drama and violent drama on self vs. others. It also examined the role of cultural self-construal on the perceptual and behavioral components of TPE. Age, gender, English language proficiency, and number of visits to the USA were examined as control variables.

The results showed that 96.6% of binge US drama watchers prefer watching violent drama. This finding is consistent with prior study (Ahmed 2017 & 2019) showing how Emiratis and UAE Arab residents tend to binge watch foreign and US drama more than other types of TV content. The preference for US drama, especially violent drama, raises fears of possible negative impacts of its content on the cultural values of Arab youth. As predicted, binger US drama watchers tend to perceive the effect of US drama and violent drama to be positive for self, while they found US drama to be negative for other Arab youth. Consequently, they support censorship on the flow and content of US drama in Arab countries. The perception of a negative effect of US drama on others is consistent with other findings of previous research on the negative effect of US media content on the culture and values in other Muslim countries, such as Indonesia (Wallnat, et al. (2002) and Malaysia (Wallnat et al., 2007).

The research findings revealed that the respondents tend to perceive themselves as collectivist (mean 4.19) rather than individualist (mean 4.02); despite the high mean score of most of the individualist statements. This might indicate how binge US

drama watching might affect the cultural structure and identity of Arab youth that used to be more interdependent rather than independent in nature. The current research hypothesized that this difference in perception of the negative effect of US drama on self and others might be related to the perception of cultural self-construal (Independent vs. interdependent). The results showed that the assumption that there is a difference between self and others in the perception of the harmful effects of US TV drama might be consistent with collectivist more than individualist cultural self-construal, but the correlation was not significant.

While age and gender do not have a significance effect on binge US drama watching and the third-person effect, English fluency and number of visits to the US have a significant effect. The results revealed that the more respondents visited the USA, the less they perceived the harmful effect of US drama and its violent content on self and others.

The overall results of the study support the perceptual and behavioral hypotheses of TPE, while the cultural background of respondents did not affect the relation between TPE and binge watching of US drama and violent drama.

Limitation and further research

The research finding is limited by the fact that the data collected relied on a snowball sampling technique, thus was a non-probability sample. The findings cannot be generalized to the whole population due to the sample size and technique. However, the results provide a significant indication of the hypothesized correlations regarding the validity of the perceptual and behavioral components of third-person effect theory. Further studies with an extended sample size and probability are recommended to be conducted to investigate binge-TV watching and TPE, which can also consider more control variables such as education level.

Further research should investigate the possible causes of TPE, such as attribution error, self-serving bias, and biased optimism (Griffin, 2009). More research should study the impact of foreign media content flow to Middle East countries and the tendency of Arab and Muslim youth to consume US media content compare to the consumption of Arab media televised production.

References

Ahmed, A. Azza (2019). Marathon TV watching among Emiratis in the interactive media environment. *Journal of Arab Media and Society*, 27 (Winter/Spring), 1-25.

Ahmed, A. Azza (2017). New era of TV watching behavior: Binge watching and its psychological effect. *Journal of Communication: Media Watch*, 8(2), 192-207.

Ahmed, A. Azza (2004). UAEU student's perception of the effects of music clips satellite channels on Arab societies: A study on Third-Person Effect. *Egyptian Journal for Public Opinion Research*, 2(5), 79-134 (In Arabic).

Akpabio, Eno & Mustapha-Lambe, Kayode (2008). Nollywood films and the cultural imperialism hypothesis. *Perspectives on Global Development and Technology (PGDT)*, 259-270. Retrieved from: <file:///C:/Users/Z10509/Desktop/Binge%20watching%20and%20Cultural%20Imperialism/Imperialism%20Hypothesis.pdf>

Boyd-Barrett, O. & Thussu, D.K. (1993). NWIO strategies and media imperialism: The case of regional news exchange. In: K. Nordenstreng & H. Schiller (Eds.), *Beyond National Sovereignty: International Communication in the 1990s* (pp. 177-192). Norwood, NJ: Ablex Publishing Corporation.

Boynton, L. A., & Wu, H. D. (1999, August). Don't look at me! Third-Person Effect and television violence. Paper presented at the annual meeting of the Association for Education in Journalism and Mass Communication, New Orleans, LA.

Chadha, K. & Kavoori, A. (2015). The new normal: From media imperialism to market liberalization – Asia's shifting television landscapes. *Media, Culture & Society*, 37(3), 479–492

Chia, S. C. Lu & McLeod, D. M. (2004). Sex, lies, and video compact disc: A case study on third-person perception and motivations for media censorship. *Communication Research*, 3(1), 109-130.

Cohen, J. & Davis, R. G. (1991). Third-person effects and the differential impact in negative political advertising. *Journalism Quarterly*, 68(4), 680–688.

Cohen, J., Mutz D., Price V., et al. (1988). Perceived impact of defamation: An experiment on third-person effects. *Public Opinion Quarterly*, 52(2), 161–173.

Colin, L. T. (2015). *There goes the weekend: Understanding television binge watching*. (Unpublished doctoral dissertation). University of Alabama.

Davison, W. P. (1983). Third-person effect in communication. *Public Opinion Quarterly*, 47(1), 1-15.

Digital 2019 Report: The United Arab Emirates. Retrieved from: <https://image.slidesharecdn.com/datareportal20190131gd100digital2019unitedarabem>

iratesv02-190131132748/95/digital-2019-united-arab-emirates-january-2019-v02-2-638.jpg?cb=1548941304

Gray, Jonathan (2014). Scales of cultural influence: Malawian consumption of foreign media. *Media, Culture and Society*, 36(7), 982- 997.

Griffin E. (2009). *A first look at communication theory*. Seven Edition. McGraw. Hill. International Edition.

Henriksen, L. & Flora, J. A. (1999). Third-person perception and children: Perceived impact of pro- and anti-smoking ads. *Communication Research*, 26(6), 643–665.

Hoffner, C., Buchanan, M., Anderson, J. D., Hubbs, L. A., Kamigaki, S. K., Kowalczyk, L., ... Silberg, K. J. (1999). Support for Censorship of Television Violence: The Role of Third-Person Effect and News Exposure. *Communication Research*, 26, 726-742.

Hoffner C., Plotkin, R. S., Buchanan, M., Anderson, J. D., Kamigaki, S. K., Hubbs, L. A., Kowalczyk, L., Silberg, K., Pastorek, A. (2001). The Third-person effect in perceptions of the influence of television violence. *Journal of Communication*, 51(2), 283–299.

Kim, M. S. (1995). Towards a theory of conversational constraint: Focusing on Individual level dimension of culture. In: R. L. Wiseman (Ed.), *Intercultural Communication Theory* (pp.148–169). Thousand Oaks CA: Sage.

Lee, P. S. N. (1998). Foreign television in Hong Kong: Little watched but favorably received. In A. Goonasekera & P. Lee (Eds.), *Television without borders: Asian audiences speak out* (pp. 141-170). Singapore, AMIC.

Lee, B. & Tamborini, R. (2005). Third-person effect and internet pornography: The influence of collectivism and internet self-efficacy. *Journal of Communication*, 55(2), 292-310.

Lee, C., & Yang, S. (1996). Third-person perception and support for censorship of sexually explicit visual content: A Korean case. *Sungkok Journalism Review*, 7, 21–39.

Lo V. H. and Wei R. (2002). Third-person effect, gender, and pornography on the internet. *Journal of Broadcasting & Electronic Media*, 46(1), 13–33.

Lotz, A. D. (2009). What is U.S. television now? The ANNALS of the American Academy of Political and Social Science, 625, 49-59.

Jacobs, Rachel A. (2017). Is there a relationship between binge watching and depression? (Unpublished doctoral dissertation). Immaculata University.

Flayelle, M., Canale N, Vögele C, Karila L, Maurage P, Billieux J. (2019). Assessing binge-watching behaviors: development and validation of the “Watching TV Series

- Motives” and “Binge-watching Engagement and Symptoms” questionnaires. *Computers in Human Behavior*, 90, 26-36.
- Markus, H. R. & Kitayama, S. (1991). Culture and self implications for cognition, emotion and motivation. *Psychological Review*, 98, 224-253.
- McLeod, D. M., Eveland, W. P., Jr., & Nathanson, A. I. (1997). Support for censorship of violent and misogynic rap lyrics: An analysis of the third-person effect. *Communication Research*, 24, 153–174.
- Mikos, L. (2016). Digital media platforms and the use of TV content: Binge watching and video-on-demand in Germany. *Media and Communication*, 4(3). 154-161.
- Omoera, O. S. & Ibagere, E. (2010). Revisiting media imperialism: A review of the Nigerian television experience. *The International Journal of Research and Review*, 5, 1-18.
- Perloff, R. M. (1996). Perceptions and conceptions of political media impact: The third-person effect and beyond. In A. N. Crigler (Ed.), *The Psychology of Political Communication*. Ann Arbor (pp. 177–197). University of Michigan Press.
- Sabir, M. (2013). Imperialism of media and developing countries. *South Asian Studies*, 28(2, July–December), 283-294.
- Salwen, M. B. & Dupagne, M. (1999). Effects of US television on foreign audiences: A meta-analysis. *Journalism Quarterly*, 71, 947-959.
- Salwen, M. B. & Dupagne, M. (2001). Third-person perception of television violence: The role of self-perceived knowledge. *Media Psychology*, 3, 211–236.
- Sun, Ye, Shen, L., & Pan, Z. (2008). On the behavioral component of the third-person effect. *Communication Research*, 35(2), 257-278.
- Triandis, H. C. (1989). The self and social behavior in differing cultural contexts. *Psychological Review*, 96, 506-520.
- Tsay-Vogel, Mina (2016). Me versus them: Third-person effects among Facebook users. *New Media and Society*, 18(9), 1956-1972.
- Willnat, L., Tamam, E. & Aw, A. (2007). *Perceptions of foreign media influence in Asia: Cultural self-construal and the third-person effect*. Paper prepared for presentation at the Annual Meeting of the International Communication Association, San Francisco, May. Retrieved from: http://citation.allacademic.com/meta/p_mla_apa_research_citation/1/7/2/8/9/pages172895/p172895-16.php
- Willnat, Lars et al. (2002). Perceptions of Foreign Media Influence in Asia and Europe: The Third-Person Effect and Media Imperialism. *International Journal for Quality in Health Care*, 14, 175-192.

Funding

This research was funded by the Office of Research at Zayed University-United Arab Emirates, 2018-2019.

Contact email: azza.ahmed@zu.ac.ae and azza.abdelazim@yahoo.com

Transforming Families in Chinese Melodrama under the Influence of May Fourth

Yiyuan Zhang, Hong Kong Baptist University, Hong Kong

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

One of the most important dates in twentieth-century Chinese history is May 4, 1919. It is a day of a spate of patriotic demonstrations, led by students and intellectuals, chiefly in big cities such as Beijing and Shanghai, objecting to the Treaty of Versailles. However, May Fourth Movement is a lasting significant movement that is not just for political demands. It has long-lasting effects on Chinese cultural and intellectual activities up to the present day. Intellectuals in that time were not only asking for political reform, but also calling for culture reform in western style. The May Fourth Movement is broadly left-leaning in politics and advocate a strong cultural nationalism, its influences spread across cultural production from literature to film. In Chinese tradition, the family rather than individual or the state was the most important social unit, and it was against in the May Fourth Movement. This paper will focus on several family melodramas from 1920s to 1930s, examining how they represent families during this transitional era. Then this paper examines the films today, to see their similarities and differences. What does a modern family look like in film, in visual representation, and how does it differ from literature's representation. Finally, the paper will examine whether the influence of May Fourth still exists, and how it and will impress the modern China.

Keywords: Chinese Melodrama, May Fourth, 1920s - 1930s

iafor

The International Academic Forum
www.iafor.org

Introduction

One of the most important dates in twentieth-century Chinese history is May 4, 1919. It is a day of a spate of patriotic demonstrations, led by students and intellectuals, chiefly in big cities such as Beijing and Shanghai, objecting to the Treaty of Versailles. However, May Fourth Movement is a lasting significant movement that is not just for political demands. It has long-lasting effects on Chinese cultural and intellectual activities up to the present day. Intellectuals in that time were not only asking for political reform, but also calling for culture reform in western style. May Fourth Movement brings the most profound social thought and cultural change to modern China. It is both an ideological revolution and an ethical revolution. The May Fourth intellectuals opposed the feudal ethics and men's respect for women, advocated personality independence and individual liberation, and the dynasty of marriage ethics became the breakthrough point for intellectuals to promote social change at that time. With the progress of the women's liberation movement, issues concerning social openness, virginity, freedom of marriage, divorce and remarriage, and illegal marriage and celibacy have aroused widespread concern in society. Under the catalysis of the ethical change of marriage, the issue of marriage and love has become the main creative theme of the May Fourth intellectuals. Its creations include freedom of love, intergenerational conflict, marriage ethics, divorce, runaway, celibacy and homosexual love.

Not only in literature but also in film, they echo the demands of the marriage ethics revolution in the May Fourth Movement. In the early 20th century, many domestic film companies established, including Mingxing, Tianyi, and Minxin. By 1927, there were 106 theaters in China, and film-going was becoming a new lifestyle in urban life (North, 1927). Most films were martial art films and family melodramas. Many films represent the oppression of female and youth by the patriarchy family and society. The narrative of marriage and love bears the responsibility of the "new democracy", participates in the social ethical transformation and reconstruction through the new form of art, and expands the marriage ethics revolution through the media. The influence promoted the modernization process of marriage ethics during the May Fourth period. The discussion on the narrative of marriage ethics in the May Fourth Movement is not only the concern for the modernization of Chinese traditional marriage ethics, but also the analysis of the subjective consciousness, spiritual appeal, traditional ethics and personality structure of the May Fourth intellectuals.

Melodrama is now both widely acknowledged as an important dramatic genre, with its own coherent set of conventions, and also understood more broadly as a mode of apprehension, behavior, and social action (William, 2012). The word "Melo-" is actually from the Greek which closely related to songs and music. Therefore the Melodrama was defined firstly in the early 19th century as the show that contained songs and music in order to enhance the situations presented on stage (Dissanayake, 1993). However, the meaning had been changed as a drama of "excess", which is rather a mode of high emotionalism and stark ethical conflict than a tragic or a comic (Brook, 1976). The audience can be part of the process of both experiencing the world and creating it. As mentioned by Marcantonio, melodrama represented the democratic and industrial societies in 19th century, and the melodrama retained a flexibility to adapt the modernity to engage with the cultural, social, technological and political change (Marcantonio, 2015). The main purpose of a melodrama is to give

sensationalism and arise the emotions (Han, 2015). However, the melodrama in Asia, especially China, differs from the melodrama in Western, because the theme of the melodrama is more related to the family as a whole rather than the individuals in a family (Dissanayake, 1993). Pickowicz indicates that melodrama was not the only genre that existed in the thirties, but it was by far the most dominant. And it was a genre especially well suited to the task of popularizing and dramatizing basic Marxist ideas (1993: 301). The family is considered to be the connection between the state and the individual. In the Chinese melodrama this connection could be either maintained or challenged. During the 1920s and 1930s, the Chinese melodrama became prosperous, reflecting the imperialism, nationalism, social hierarchy and gender conflict (Hays, Nikolopoulou, 1999).

Because melodrama is historically tied to the rise of the nation-state, I take it to be a useful angle to consider and visualize the relationship between family and the nation. In Chinese tradition, the family rather than individual or the state was the most important social unit, and it was against in the May Fourth Movement (Cui, 2003). In the play *The Greatest Event in Life* (Hu Shi, 1919), the female protagonist rebels against her parents and walks away from her family home in her pursuit of free marriage. Such a plot of 'walking away' also became a common theme in May Fourth literature. Hu Shi, Lu Xun also tried to raise the status of the human/individual, encouraged individualist expression by depicting young (wo)man rebelling against the family (Yang, 2010). In this paper, I will focus on several family melodramas from 1920s to 1930s, exam how they represent families during this transitional era. I will from the angle of romantic relationship and modern family to discuss the transforming families, especially through feminism perspective, to see how these theories affect the representation of families, female and male characters in family melodramas. Then I will compare them with recent melodramas to see if May Fourth's ideas of gender, female liberation, liberalism and individualism well delivered in the film world of today, and do we step over the debate of feminism and individualism made in the May Fourth Movement?

1. Romantic relationship

When it comes to the relationship between men and women, freedom of love seems to be a nature social phenomenon. Love must be based on freedom. In fact, the freedom of men and women and love are the concepts established in modern times. In the feudal society of thousands of years, the ethical premise and norms of Chinese feudal marriages were "the order of the parents" and "the words of the matchmaker." Through the intermediary role of the matchmaker, emphasize the difference between men and women, to prevent obscenity, in line with the provisions of Confucian rites. In the non-autonomous marriage made by parents and matchmaker, the parents and the matchmaker become the subject of marriage, while the young men and women only exist as supporting roles and objects. Young men and women do not have any marital autonomy and independence consciousness. They can only obey their parents. It is an important way to practice the core value of filial piety in Confucian ethics. If the Children that do not obey their parents' arrangements for their marriage, they are a violation of Confucianism.

At the beginning of the 20th century, the authoritarian marriage ethics of "the order of parents and the words of the matchmaker" was questioned and challenged by modern

marriage ethics. Kang Youwei criticizes traditional marriage and argues that both men and women have the right to independence, and they have the freedom and right to get married and divorce (Kang, 2007). He further indicates that although the marriage is a combination, husband and wife are still independent individuals (2012: 129).

In May Fourth, the position of women had been enhanced with the awoken of sexual pleasure and the coercion of fertility had been undermined. As Giddens described, the sexuality becomes decentered since women claim for the sexual pleasure, and the sexuality has been set free from the rule of phallus; only under this circumstance the sexuality can be emancipated and lead to pure relationship (Giddens, 1992). These changes were focused on the autonomy, equality, pleasure needs and romance. To some extent, the May Fourth shares some similarity with the Renaissance, when the Religion Force can no longer dominate the marriage and fertility. The May Fourth movement engaged in the reconstruction of modern Chinese ethic of marriage, as well as the movement researched on the basement of love and family. Though occasionally there were many different interpretations about the freedom of the marriage, the May Fourth abided by achieving the liberty and freedom. The traditional arrangement for marriage had been criticized as “plundering” or “transaction”. The marriage should be only decided by the young lovers. Moreover, the couple should also be free of divorcing. As Chen Wangdao said in the journey “Female Comments”, the freedom of marriage is equally important as the freedom of divorce (Chen, 1979). During the May Fourth, the right for women to engage in the education and social activities had been admitted gradually. Some women even participated in the politics. Therefore, May Fourth strengthened the female status by fighting for the freedom and equality.

However, the whole process of changing had been developed gradually. As depicted in the film *Laborer's love* (Zhang Shichuan, 1922), Carpenter Zheng had fell in love with Doctor Zhu's daughter. However, Doctor Zhu rejected Zheng was far from matching his daughter. Doctor Zhu pointed out publicly that anyone who could increase his benefits from his business would marry with his daughter. Then Carpenter Zheng secretly modified the stairs of the club and the gamblers were injured by accidents. Therefore, the Doctor Zhu had to agree the marriage between Carpenter Zheng and his daughter to fulfill his oath. The film showed the conflicts between traditional Chinese culture and the new tide of changing. Carpenter Zheng was able to fall in love with the lady freely, and there was even a line “Will you marry me?” However, on the other hand, it was not a true free marriage. Doctor Zhu represented the guardians of Chinese traditional culture. He tried to prevent the marriage, but he was not unbreakable. The daughter is negative in this relationship like a trading chip. The film illustrated the situation that the traditional culture had been retreating but still played an important role.

2. Modern family

In the traditional Chinese marriage, the emphasis is on patriarchal supremacy, husband's supremacy, male superiority, and unequal marriage. The purpose of marriage is to have the next generation, and the wife is only a tool for the male family to give birth to future generations. In the family wife is subordinate to the husband, the wife can only follow the monogamy system in marriage, and the husband can achieve the purpose of polygamy in many ways. For a long time, Chinese women are dominated by the feudal patriarchal ethics. Women can only teach children in the

family and act as good wives and mothers because of the economy. Women cannot participate in political affairs, social intercourse, and they can only become vassals and slaves of men and be trapped at home.

Modern marriage ethics is a kind of contract, emotion and ethical relationship. This is different from the traditional Chinese marriage relationship, the patriarchal clan. In marriage, the husband and wife are individuals and communities, independent and open. A unified and harmonious marriage requires both to undertake and fulfill their respective rights and obligations. The maintenance of love in marriage requires both moral support and responsibility, as well as the cultivation and management of love between the two parts in order to achieve physical, psychological and emotional match. The understanding of the essence of marriage ethics by the May Fourth Writers involves the communication and understanding of husband and wife, the creation and renewal of love, the moral responsibility and self-discipline in marriage. This is questioning and ethical thinking of the marriage life after confronting the May Fourth freedom of love.

In the film *The pearl necklace* (Li Zeyuan, 1926), it depicts a modern city in China. This film is adapted from Maupassant's novel *The Necklace*. It involves a middle-class family. The wife Xiuzhen is invited by her friend Meixian to a Lantern festival party. However, she does not have any jewelry and feels embarrassed. Her husband Wang Yusheng borrows a pearl necklace from the jeweler friend Zhou Quan. In the Lantern Festival party, Xiuzhen shows off this piece of jewelry to Meixian. Meixian is very fond of it, so her boyfriend Ma Rulong steal it for her. Because of unable to return the necklace, Wang Yusheng uses the public funds to buy the necklace and returns to his friend. His boss finds out and Wang Yusheng is imprisoned. Xiuzhen moves to a suburban area to make a living by sewing clothes. After being released from prison, Wang Yusheng finally working as workers at a Yarn Factory. At the end, they find out the truth, and redeem their house back. Two families both live a happy life.

Family in this film is transforming. It is not a traditional Chinese family, but a combination with western lifestyle. The decoration of the house is a hybrid of Western and Eastern. They have sofa and fireplace, but they also have Chinese style wood furniture. They drive cars and wear suits. These also seem to be symbols of their identities. Women can go out for social, and attend parties, while men can stay at home for babysitting. Husbands try to satisfy their wives and meet their demands. This film depicts two modern families. Both are equal in love. The two husbands are loyal to each other's wives and take the responsibility of the families. In particular, the "good guy" Yusheng pays a painful price for his wife's vanity: he was imprisoned; Ma Rulong is entangled, slandered, and threatened by the thieves because he steals the necklace to please his wife. This two families are in a transforming status. They are influenced by the criticism of patriarchy in May Fourth, but it still has inequivalence between man and women. Men make mistakes, but they are described as victim. The whole tragedy is caused by women's vanity.

Thus, in this film, the families are not traditional patriarchal families. They are love marriage, women can go out and social, while women still depend on men. Moreover, misogyny still hide in this film or even the whole society.

In another film *Little Toy* (Sun Yu, 1933), female protagonist Sister Ye and her family lives in a rural village. In contrast of *The pearl necklace* (1926), Sister Ye is the head of the family. She does housework and makes handmade toys as the mainstay of the family income. Compared with sister Ye's beauty and intelligence, her husband is a little inferior; but she is not unsatisfied with him, and the man is not depressed. In their marriage, their relation is equal. In the village, Sister Ye often sews clothes for the men in her village, and it is likely to be shaped into a slut in the hands of other directors. However, in this film, we saw only the simplicity of the neighbors in the countryside, and the happiness between men and women also became natural. In this film, female characters have the spirit of independence and resistance. When a rich man demonstrates his affection to Sister Ye, she refuses him and encourages him to study abroad and fund manufacturing. Sister Ye's daughter sacrifices in the Anti-Japanese War. Through the lens, what we see is not a stereotype of an oppressed women, but a warm, independent, tough woman.

This film inherits the spirit of May Fourth about female independence. Women work, social and fight for the country as men did. Li Da argues that the acquisition of women's rights to work is a prerequisite for eliminating all inequalities between men and women in society (1981:45). Chen Duxiu also claims that if a woman can really get independent on economy, she will not be oppressed by men (1981:82). Hu Shi states that women should establish an ideal that transcends the limitations of good wives and mothers, advocates Chinese women to learn from Western women, and advocates women to get rid of family shackles.

However, similar as May Fourth, women in the film is to promote left wing's idea. They represent some Chinese women but not all of them. Their status is raised by men, and they are used to fight against feudalism and capitalism. From this point of view, women are still oppressed and exploited by the patriarchal society.

Though the May Fourth has passed for one hundred years, the debate raised in the May Fourth is still existing. Chinese people have never stopped thinking and changing. By understanding the change from the May Fourth to today, it is very necessary to continue illustrating the successive progress to nowadays.

So long, my son (Wang Xiaoshuai, 2019) depicts the story between three families in decades. When Liu Yaojun and Shen Yingming were young, their sons Liu Xing and Shen Hao always played together. However, Liu Xing was dead suddenly in an accident. Therefore, Liu Yaojun and his wife were grieved, and they left the hometown desperately and secretly. They could not have another baby because Liu Yaojun's wife had been forced to accept an abortion for she had had the second baby, and this operation had deprived her ability of pregnancy. At that moment, family planning or birth control had been mandatory so they could not fight against it. Ironically, because of their chagrin, they had been named Achievers of the Year at the factory for setting the example of a one-child family. When they moved to a small village where they even could not speak the dialect, they adopted an orphan boy, whom they gave the name Liu Xing, as same as their dead son. Liu Xing became gloomy and rebellious, so he decided to abandon this family one day. Liu Yaojun and his wife were not able to find their son even though they had tried their best. At this moment, they received a news that Shen Yingming's wife was dying. They got on that bumpy plane and returned to the hometown that had changed so much. Shen

Yingming's wife regretfully confessed her offense that she had been the leader to force Liu Yaojun's wife to have the abortion. Liu Yaojun and his wife accompanied Shen Yingming's wife till she died. They went back to the small village, and Liu Xing came back with his girlfriend eventually.

This film starts at the period of culture revolution and ends in nowadays after the reform. In the almost forty years, three ordinary families face state authority, and trap into the traditional Chinese culture and morality. The whole story unfolds with an accident, in which Yaojun and Liyun lost their child. Afterwards, the audience realize that the "Losing Child" is the theme of this family tragedy. They experienced four times of "Losing Child", and each of them represents different powers that the family was not able to neglect. The abortion represented the state authority, which could reflect that people were desexualized when facing the ideological state apparatuses. The crowd worn boring clothes with dark green or gray color and there was nearly no decoration on the dresses. The family and individuals had to yield in front of the state authority just like the women had to receive the abortion. Then the death of the child who drown accidentally signify the unavoidable conflicts among the society. In traditional China, millions of family bond together to survive, which handed down for thousand years as the agricultural society. However, in the film, Yaojun's family was able to move away from their hometown after the Reform. It indicated the single family became more independent than before. The third "Losing Child" was vaguely implied in the film but it was also very meaningful. Yaojun was tempted to have sex with Moli, Yingming's sister. Moli let Yaojun decide whether she could give the birth to the baby. It did not clearly indicate in the film, but the hybrid child who was born by Moli later showed that Yaojun decided not to have his child with Moli. This represents the ethic argument in a family. Yaojun had affairs but he had rather to lose the child rather than live with guilty. The sense of traditional moral had been still playing a very important role in the family. The last "Losing Child" is relatively moderate and it is the mainline of the story. Their adopted son left the family angrily, because he thought he was only a substitution of the dead boy, and they nurtured him by traditional patriarchal oppressed way. But he came back eventually. This represents the conflicts between two generations. The conflicts undoubtedly existed but finally can be reconciled. Though there are plenty of differences between the traditional family and the contemporary family, the main purpose remains the same that the family members should carry on. Such plots seem to show strong traditional male obsessions and male selfishness.

Furthermore, the sense of posterity is extremely important in this film. Liyun tried to suicide since she lost her boy and her fertility. Liyun still had some traits as the traditional woman though from the surface it appeared like she shared the same hierarchy with Yaojun in the family. She was still obsessed with the role that she could give birth to a baby. The imputation should be the dominant power not individuals. Same stubborn thinking can be found on Haiyan. Haiyan, on her occasion of dying, said to Yaojun and Liyun: "We are rich now so you can have a baby again." Haiyan is a typical character that she seeks for her position under the state authority. When she was the officer of family planning, she could be so ruthless that she ordered Liyun to have the abortion. However, this did not change the relationship between two family. This reflected the traits of that specific time. Liyun and Yaojun knew that there would be someone else, if not Haiyan, to force Liyun to accept the abortion. Haiyan was only the one that had been chosen to follow the instruction. Before

Haiyan died, she thought she could fix what she had done by offering money. If Liyun is a character to show that how a woman painfully lives in the contemporary society, Haiyan can be considered as an extreme example of how a woman could be lost on the way of purchasing the power and status.

In the film, besides Yaojun's family and Yingming's family, there is a third family which are Gao Meiyu and Zhang Xinjian. Xinjian was arrested because he went to dance in the night. He was accused as obscene in public area. Meiyu said she was willing to wait for him. After Xinjian was emancipated from the jail, they married and went south. They had no kids at the end of the film. Unlike Yaojun's family and Yingming's family, though they also could not fight against the state authority, they lived freely rather than haunted by the idea of having offspring. This family represented the so-called "DINK". "DINK" is an abbreviation of "Double Income, No Kids". This idea is very rebellious from the traditional Chinese culture perspective. Normally DINK will receive many doubts and hostility, either from their family or from the society. In the film, it does not clear depict how Meiyu and Xinjian live together, but it shows that they were very unweaving and firm.

This film describes three families during forty years. In the time of culture revolution, families are powerless facing state authority and government doctrine. After the reform, people choose to become diaspora to flee from the trauma. This trauma comes from the oppression of the individual in the patriarchal society and the oppression of women. Their yearning for a son shows strong traditional male obsessions and male selfishness. The reunion at the end implies a return to conservatism. The only happy family in this film is Mingyu and Xinjian which does not follow the tradition.

Conclusion

China in the 21st century has been in turmoil, and various political changes have had a major impact on film production. The family as a link between individual and society and the country, is a lively space of ideological competition. The daily life scene in film implies social change. In this paper, I analysis Chinese melodramas in two periods. In the 1920s to 1930s, under the influence of May Fourth movement, families in melodramas represent some modernity which are raised in the movement, such as love marriage, monogamy, freedom of individuals and feminism. However, this modernity has limitations. Women in this time are used as an ideological tool to spread the spirit of democracy and science of May Fourth. Misogyny still exists in many films to conceal men's faults. In nowadays, the appearance of family is modernized, people have the freedom of getting married and divorced. However, facing the patriarchal family and society, individual seems still powerless. Women still be treated as a tool in some cases. We still trap in the debate that May Fourth intellectuals argues.

References

- Brooks, P. (1976) *The melodramatic imagination: Balzac, Henry James, melodrama, and the mode of excess*. New Haven: Yale University Press.
- Chen, D. X. (1981) *Women's issues and socialism*. Selected Works of Women's Issues during the May 4th Movement. Beijing: Joint Publishing company. p.82
- Chen, W.D. (1979) *Female Comments*. P.73.
- Cui, S. Q., (2003), *Women through the Lens*. University of Hawai' I Press.
- Dissanayake, W. (1993) *Melodrama and Asian cinema*. Cambridge: Cambridge University Press.
- Giddens, A. (1992) *The Transformation of Intimacy*. Polity Press. Oxford, United Kingdom.
- Han, Q. (2015) *The portrayal of family in early Chinese melodrama films*. Critical Arts 29(3):419-436.
- Hays, M. and Nikolopoulou, A. (1996) *Melodrama: the cultural emergence of a genre*. New York: St. Martin's Press.
- Kang, Y. W. (2012) *Datong Shu*. Zhonghua Book Company: Beijing p.129.
- Li, D. (1981) *Women's Liberation Theory*. Selected Works of Women's Issues during the May 4th Movement. Beijing: Joint Publishing company. p. 45
- Marcantonio, Carla. (2015) *Global Melodrama: Nation, Body, and History in Contemporary Film*. Palgrave Macmillan; 1st ed. 2015.
- North. C. J. (1927) *The Chinese motion picture market*. Washington DC: U.S. Govt. print. off.
- Pickowicz, Paul G. (1993) *Melodramatic Representation and the 'May Fourth' Tradition of Chinese Cinema*, Cambridge, MA: Harvard UP, p. 301.
- William, C. (2012) *Melodrama, The Cambridge History of Victorian Literature*. Edited by Kate Flint, Cambridge University Press: Cambridge.
- Yang, L. F. (2010) *The Absence of Gender in May Fourth Narratives of Woman's Emancipation: a Case Study on Hu Shi's the Greatest Event in Life*. New Zealand Journal of Asian Studies. 12 (1), June 2010. pp. 6-13.

Contact email: 18481450@life.hkbu.edu.hk

From Policy to Curriculum: Analyzing Digital Literacy Initiatives in the Asia-Pacific Region

Amalia Nurul Muthmainnah, Universitas 17 Agustus 1945 Surabaya, Indonesia

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

Digital media is the inextricable part of our future, a future which literally defined by the way the next generation is being educated. On the one hand, children and young people are commonly assumed as the “digital natives” –the generation who master the technology. Yet, when it comes to risks, they are considered as the vulnerable generation that is prone to the harmful activities afforded by digital media. Responding to this dilemma, most national governments all over the world are embracing digital literacy in its present and future policy development. With a qualitative approach, this research examines the policies concerning digital literacy, particularly for children and young people in Asia-Pacific region, through study cases of Indonesia, Singapore, Australia and New Zealand. The rationalities and strategies of promoting digital literacy in each country are being evaluated with a combination of document and stakeholder analysis, in which the analytical framework was mainly drawn from the research of Frau-Meigs, Velez & Flores Michel (2017) and UNESCO Media Information Literacy Policy and Strategy Guideline (2013). This research finds that neoliberalism still dominating the rationalities of most policymakers in developing digital media related curriculum. Interestingly, strong emphasis on the social-emotional dimension of digital literacy was found in Singapore and Indonesia. In a positive light, inter-ministerial coordination emerged and there are extra supports for the digitally (and socially) excluded groups.

Keyword: digital, media, literacy, policy, children, youth, Asia-Pacific

iafor

The International Academic Forum
www.iafor.org

Introduction

Lately, the discourse of digital literacy is getting more prominent, since it has become “everyone’s favorite solution” to the complexity of regulating the digital environment (Livingstone, 2018). Most national government all over the world are seemingly embracing digital and media literacy in its present and future policy development. With the fact that digital technology will be the inextricable part of our future –a future which literally defined by the way the next generation is being educated, children and young people then commonly become the main target group of these policies. Yet, there is a paradoxical situation while addressing the position of this group within the digital media environment. On the one hand, children and young people are commonly assumed as the “digital natives” –the generation who master the technology (Prensky, 2001). This assumption might be true to some extent, but this is risking their actual needs and problems will be overlooked. On the other hand, when it comes to risks, they are considered as the vulnerable generation that is prone to the harmful activities afforded by digital media.

Despite the importance of this issue, most of the previous studies on this topic were mostly done in the US and Europe context. One of the factors might be because the policies in another area, particularly in the Asia-Pacific region, are not yet as developed. However, this is actually a good opportunity for countries in this region to catch up. It is also particularly significant to explore this topic considering that this region is “one of the fastest growing areas for internet and mobile take-up, with almost half the world’s internet users from that region alone” (“Infographic: Asia- Pacific”, 2017).

Therefore, with this concern in mind, this paper is trying to answer these two research questions (RQ):

RQ1: What are the rationalities behind the digital literacy policies for children and young people in countries in Asia-Pacific region?

RQ2: What kind of strategies used by different countries in promoting digital literacy for children and young people?

The first sub-question will explore the role of economics and politics seen in the digital literacy policies. How do the policymakers portray the opportunities and risks driven by digital media for children and young people? How does the role of parents and teachers seen in digital literacy policies? Are they more focus on technical capabilities or critical thinking? Meanwhile, the second sub-question will analyze the tools or means used by the policymakers to fulfill their goals. Does it more through online activities or offline? With a formal or informal approach? What are the roles of the non-public sector (e.g., private companies and NGO) on promoting digital literacy?.

However, as Asia-Pacific region consists of many countries and individually analyzing all of them in a short period is impossible, this research have chosen several countries based on a purposive sampling. As explained by Ritchie et al. (2014), purposive sampling –or also known as “judgement sampling” or “criterion based” is a way to choose the sample units based on their particular features or characteristics which will “enable detailed exploration and understanding of the central themes and questions which the researcher wishes to study” (pg.113). The chosen sample should cover all the key characteristics, but with sufficient diversity so that the research can still explore the impact of the different characteristics (ibid). Indonesia, Singapore, Australia and New Zealand were chosen considering that these

countries have specific national digital literacy policy initiative for children and young people. Indonesia has “Siberkreasi”, Singapore has “Better Internet”, Australia has “eSafety”, and New Zealand has “Netsafe”. Also, considering the practicality and capacity of the researcher, the decision to choose the three countries (except Indonesia as the origin country of the researcher) is because they all are English-speaking countries, therefore the policy documents and other related information will be available in English language. Another reason is due to the fact that two countries (Indonesia and Singapore) are belong to the Asia part, particularly South East Asia (SEA). Meanwhile, the other two countries (Australia and New Zealand) are part of Oceania, particularly Australasia. With these similarities and differences on each country’s characteristics, it will be interesting to find out what kind of similarities and differences that they also have regarding policies of digital literacy for children and young people.

The data gathered for this research is not limited only to the crystalized laws and regulations. But also includes press release created by the officials, minutes of meeting (MOM) or memorandum of understanding (MOU) of the government’s discussion in regards to digital literacy, campaign photos or videos of their digital literacy initiatives, and content in the official websites of the digital literacy initiatives. This data then being analyzed through a close reading practice. Burke (n.d.) defines close reading as “thoughtful, critical analysis of a text that focuses on significant details or patterns in order to develop a deep, precise understanding of the text’s form, craft, meanings, etc” (p.2). This is why close reading is more focus on concepts, rather than theoretical framework. The researcher first need to develop an analytical framework based on the relevant literature review, in which this framework will be used as the ‘glasses’ to ‘read’ the documents (Donders et al., 2017a). For this research, the analytical framework mainly used the concepts from Frau- Meigs, Velez & Flores Michel (2017) research, which then combine with the UNESCO “Media and Information Literacy: Policy and Strategy Guidelines” (2013).

Through the analysis of rationalities and strategies of digital literacy policies in the four studied countries, the findings of this research could be a benchmarking tool that aims to identify the main actors, their strategies, and the emerging patterns of digital literacy policies and initiatives in the Asia-Pacific region. By discovering the overlaps or gaps in policy making, this research hopefully will be able to contribute and enrich knowledge in this issue. Not only useful to the scholarship in the area, but also for the governments and related advocacy groups, as an input for them to identify the strategies and increased policy intelligence on improving digital literacy implementation across countries.

Defining Digital Literacy

“The most immediately obvious facts about accounts of digital literacy are that there are many of them and that there are significantly different kinds of concepts on offer.”
(Lankshear & Knobel, 2008, p. 2)

There is indeed no straightforward way to define ‘digital literacy’. It was and still is the endless debate between different scholars. Not only they are using different terms on the types of literacy, even the word ‘literacy’ itself is still being questioned. Whether it should be ‘literacies’ (plural), rather than ‘literacy’ (singular). Livingstone (2004) also explained how the concept of literacy is struggling between enlightenment and critical scholarship. On one hand, literacy is seen as democratizing and empowering, but some also see it as a source of inequality.

This complicated situation also happened when looking for the definition of digital literacy in policy documents. Particularly because, as Frau-Meigs, Velez & Flores-Michel (2017) have explained, “definition” is not a standard dimension of public policy. But, it is still significant to treat it on a par with the other ‘traditional’ dimensions of policy. It is an interesting entry point to help us better understand how its evolution and perimeter affects the policies and actors who are involved in the policy making process.

From several definitions mentioned in the policy documents, all four basic aspects of media literacy namely “access, analyze, evaluate, create” (Aufderhaide, 1993) are covered in each country. Although, the aspect “analyze” and “evaluate” is getting more emphasized compared from the other two. Especially, in Singapore with its cyber wellness. If seeing this through the framework of Ng (2012), it could be said that the studied countries are focusing more on the “cognitive” and “social-emotional” dimensions. This might be caused by two reasons, either they considered that they have way passed the issue of access, or because the adherence of youth as digital native (see Prensky, 2001) have made the policymakers believe that children and young people already have sufficient “technical” skills. In the beginning of this paper, it has explained how this assumption might be misleading, since several researches have shown that this is not completely accurate. However, from the statements of most policy makers in the studied countries, we could see that this assumption is still emerged. The following is only few examples from many:

As the most tech savvy generation ever, it’s important to be armed with the right skills to help you and your friends have the best possible experience online. (Office of the eSafety Commissioner, “About Young&eSafe”, n.d.)

We want to support youths as they are the savvy digital natives with great potential and ability to use their hearts for the community. (Speech by Dr Yaacob Ibrahim, Minister for Communications and Information, 2017)

The tendency to overly celebrating the skills of children and young people in utilizing digital technology, as mentioned by Livingstone & Bulger (2014) is risking to legitimate a laissez-faire approach in the policies, which also might lead to the neglectation of their voice on matters that actually concern them.

However, it is interesting to see that even when the “technical” skills are involved, it is no longer the basic skills to operate digital media, but skills that needed for the sake of employment. Along with defining what digital literacy is, the actors in the policy-making process also explained why digital literacy is important. As children and young people are the future ‘hopes’ of a country, the main discourse is preparing them for the future through teaching them the (digital) skills that will be needed, particularly in the jobs that might not exist yet.

This industrial approach on promoting digital literacy is very common and not bad *per se*, but this might risk that other values of education, such as “respect for difference” or “role of local context and engagements with community” (Ditchburn, 2012, p.263) will be overlooked by the policy makers. Specifically for Australia (but this might also the case for other countries), the emergence of digital literacy in (formal) education is then just continuing and confirming Ditchburn’s research in 2009-2010 that neoliberalism is heavily affecting the rationale of Australian national curriculum (ibid). Another risk of the economic and market based approach in education is that, according to Cribb and Gewirtz (2013), “neoliberalism has taken away the joy of learning, the creativity of teaching and the formation of strong public intellectuals” (cited from Rochester, 2017, p.22).

Participated Actors and Their Roles

From all four countries that are being studied, the actor who is always involved in digital literacy is Ministry of Education. This is due to the fact that 'literacy' has a strong correlation with 'education'. Literacy is one of the components of basic education, which means literacy should be provided by every educational institution (UNESCO, 2006). Aside from Ministry of Education, another ministries who also consistently promoting digital literacy are the one from communication and/or business department.

Australian Communications and Media Authority even established a statutory office holder for the eSafety Commissioner in 2015. The commissioner is both the coordinator and leader of online safety efforts across government, industry and non-profit community. Meanwhile, Singapore has Media Literacy Council that was created in August 2002, in which the members are voluntary basis with diverse background, as they come from various industry and community groups. On the other hand, since 1998, New Zealand has Netsafe (used to be called as Internet Safety Group), an independent non-profit organizations who promotes digital literacy, particularly on the issue of online safety. What is worth noting from the government's support for Netsafe is the involvement of Ministry of Justice, which rarely happened in other countries.

The case of Indonesia is even more peculiar, or to harshly said, lack of systematic coordination and clarity. Indonesia has a big national movement of digital literacy called Siberkreasi. However, when checking on their website, there is no information of the organizational structure, only a long list of partners. From the press release "SIARAN PERS NO. 49/HM/KOMINFO/02/2018" of Kementerian Komunikasi dan Informatika Republik Indonesia (Kominfo) (Ministry of Communication and Information Technology), other government agencies who supported this movement are Kementerian Pendidikan Nasional dan Kebudayaan (Ministry of Education and Culture), Kementerian Sekretariat Negara (Ministry of State Secretariat), Kementerian Pemberdayaan Perempuan dan Perlindungan Anak (Ministry of Women Empowerment and Child Protection), Badan Ekonomi Kreatif (Creative Economy Agency), and Komisi Penyiaran Indonesia (Indonesian Broadcasting Commission) (2018).

As explained by one of directorate generals of the Ministry of Communication and Information Technology (Dirjen Aptika Kominfo), Samuel Abrijani Pangerapan, the communities play the role as a 'lantern' on the "Strategi Hulu ke Hilir" (Strategy of Upstream to Downstream, if literally translated to English) of Indonesian digital literacy agenda. "In the upstream, we do education to increase people's literacy. While in the middle, we have to do a continuous assistance through the community. Then, in the downstream, Kemkominfo (Ministry of Communication and Information Technology) is controlling the content by enforcing the law and working together with the police, where people who still violate the regulations will be arrested." (I.R., 2017, own translation).

Even though there are several coordinations and partnerships between different ministries and organizations in all four countries, it is only Singapore who is being explicit and formally institutionalized this. In order to coordinate the government's efforts in promoting cyber wellness programs for children and young people, they have established the "Inter-ministry Cyber Wellness Steering Committee (ICSC)" in 2009. This committee co-chaired by the Ministry of Communication and Information and Ministry of Education. Other ministries who are involved in this, include Ministry of Social and Family Development, Ministry of

Defense, and Ministry of Home Affairs. With also representatives from the following government agencies: Info-communications Media Development Authority of Singapore, Health Promotion Board, National Library Board, Intellectual Property Office of Singapore, National Youth Council, People's Association, and Cyber Security Agency. A broad range of institutions and organizations in this committee again shows that issue of digital literacy is being a concern and should be approached through different aspects of life.

Albeit the emergence of partnership between different stakeholders in promoting digital literacy for children and young people in each country, one question remains: Do the children and young people have a say in this matter? Did their voice being heard or the policy actors (which usually consist of people from the older generation) simply decide what is best for them? With this question in mind, it is interesting to find out that Australia have tried to engage and ask for advices from youth by creating the Youth Advisory Group on Cyber Safety (YAG). It consists of young Australians aged 8 to 17 years old. They are participating in the consultation process, in which they are giving their perspectives on a range of cyber safety issues, for instance, cyberbullying, privacy, and online games. The YAG program became the responsibility of the eSafety Commissioner when it was established in 2015, while before it was under the Department of Communications. They launched the first YAG consultation in 2009, in which the total number of its participants is 304 students from 15 secondary schools across Australia. Four years later, it is getting bigger with much more participants, as 2612 students from 289 schools involved in the consultation process.

Public consultation during policy-making process is indeed getting more common in many countries. Especially, as technology getting more advanced, it has made consultation process more feasible and efficient. New Zealand also has their own YAG, but unlike Australia, it is not specifically for cyber related issues, but for education in general. What they are considering as YAG also a bit different from Australia. YAG in New Zealand is only the selected representatives, which for the 2018 Ministerial Youth Advisory Group, twelve youth have been chosen by the Education Minister Chris Hipkins (Ministry of Education of New Zealand, 2017). Other young New Zealanders still could take part through the Online Youth Forum, as long as they could provide the proof of citizenship and age between 14 to 18 years old. Singapore and Indonesia in general also familiar with public consultation for several policies, but there is none which specifically address the issue of digital literacy. Consequently, the decisions in regards to children and youth's needs on developing their digital literacy will most likely based on the assumption of the 'older generation'.

Last but not least, if speaking of participating actors, it is important to also take a look at the roles of industry (private companies) in digital literacy policies. In the four studied countries, there are two most common ways of the industry's participation. Either, they are becoming one of the stakeholders that is being involved in designing the digital technologies related curriculum, or they are being a sponsor or partner in the digital literacy after school initiatives.

Industry involvement in education is indeed bringing several benefits, namely, provide information and experiences to the real-world problem and help maintaining a relevant yet up-to-date curriculum (Goldberg et al., 2014). However, it is also risking that the economic approach of industry will put children and young people to be treated only as a 'consumer' or potential 'human capital'.

Policies Implementation

In the earlier section, it has been explained that one of the main actors of digital literacy in all four countries is the Ministry of Education. This is due to the fact that three out of four countries that being studied (all except Indonesia) have integrated digital literacy in the curriculum (Indonesia is still in the initial stage). The basic underpinning is that the educational system should prepare the students to meet future needs. Australia with its Australian Curriculum-Digital Technologies (AC- DT), New Zealand with its Digital Technology and Hangarau Matihiko (DT-HM), and Singapore who is integrating Cyber Wellness (CW) in their schools' curriculum.

Teacher is one of the keys to successfully executing the curriculum. This means teachers should be appropriately prepared and trained. The good news is in both Australia and New Zealand, there are specific provisions of teacher training in order to ensure the integration of the new curriculum. But, also in both countries, it is not directly carried out by the governments. Their role is funding the training programs which then performed by universities or non-profit organization, also with the helping hands from the private companies. In Australia, for example, they have an initiative called "Digital Technologies Massive Open Online Courses (MOOCs)" which assist the teachers on the ACDT with free professional learning and free access to the latest digital technologies equipment through a National Lending Library (Department of Education and Training Australia, "Support for STEM", n.d.). It was initiated by Computer Science Education Research Group (CSER) based at the University of Adelaide, together with Google Australia (The University of Adelaide, "About Us", n.d.). Industry's role in supporting teacher professional development is indeed formally discussed through the STEM Partnerships Forum.

To further support the integration of digital technologies on the curriculum, the government in each country is also enhancing digital literacy through after-school and community based activities. In Australia, they have "Code Club Australia" and "DigIT". Extra support on the integration process given for schools with a low index of community socio-educational advantage (ICSEA) through a program called Digital Technologies in Focus (DTiF) (ACARA, n.d.). The support is targeted for the leaders and teachers in those schools, in which "Digital Technology Specialists (also known as curriculum officers)" conduct learning workshops, either face to face or by webinars and online mentoring (ibid). New Zealand, on the other hand, also have specific initiative for digitally excluded young people through their "Digital Technology for All Equity Fund". The Museum of New Zealand Te Papa Tongarewa (Te Papa) and Karrikins Group have been selected to partner with the Ministry of Education to deliver this program (Beehive, 2018). The details of this program are not yet available, since they are still in the preparation stage.

In summary, after having elucidated how digital literacy being promoted to children and young people, both within school systems and outside of classroom, this section will be concluded by analyzing whether the policies are being balanced in promoting opportunities and preventing risks of digital technologies. This is crucial because from the interview of Livingstone & Bulger (2014) with John Budd (UNICEF Regional Office for Central, Eastern Europe and the Commonwealth of Independent States), "Unfortunately, too often, when the digital world hits – or anything to do with adolescence – hits a policymaker, they see it in terms of risk rather than opportunity. And they tend to proscribe rather than empower." (p.5). Is this also the case for the selected four countries that being studied in this research? In general, the findings indicate that there have been efforts from the government to be balance.

The judgement regarding opportunities is by seeing if the policies include learning, communication, participation, creativity, expression and entertainment, while the online risks seen through the emergence of issues such as bullying, pornography, violent and/or hateful contents (see Livingstone & Helsper, 2010). All of these aspects indeed emerge in the policies, however, the implementation is through different means. If seeing the schools' curriculum of Australia and New Zealand, the focus is heavily on processes and production skills, the type of skills that needed for employment. They do also combine these skills by addressing the issues of risks in the curriculum, for example, one of the contents in AC-DT for F9-10, "Create interactive solutions for sharing ideas and information online, taking into account safety, social contexts and legal responsibilities"(ACARA, 2015, p.2). But, these issues are discussed and emphasized more through eSafety and Netsafe initiatives.

For the case of Singapore and Indonesia, the approach of the curriculum is more on morality and good behavior perspectives. Singapore, as a leading nation in digitalization, is indeed has several programs to improve youths' digital skills, however it is not embedded to the curriculum, but as separated or 'co- curricular' programs. This means the program is not compulsory, but only for students with an interest to further deepen their skills and knowledge. For instance, the introduction of microcontroller to create and prototype an invention through "Digital Maker" program or "Infocomm & Media Clubs" which assisted students to learn about data analytics, robotics and cybersecurity (Infocomm Media Development Authority, 2018).

Conclusion

Digital literacy has become the vehicle to compete in the global economy. The main idea is that enhancing the skills *vis a vis* increasing the economic prospect of the individual. The other central theme in the policy documents is the socio-emotional skills, this is particularly prominent in Singapore with their cyber wellness. The emphasis of this aspect is to build 'good character' and make them a 'better citizen'. The assumption of youth's digital nativity is still emerge and glorified by the policy makers. But, rather than makes this as an alibi to not teach digital literacy, they embrace it by teaching them several (new) skills in both formal and non-formal education. To some extent, there are efforts in balancing protection with empowerment. The protection aspect is mostly done through the after school initiatives, which focusing on the issue of online safety. While, they are also trying to empower them through schools' curriculum.

As literacy is closely related with education, Ministry of Education in each country play a central role. Three out of four studied countries (except Indonesia) have integrated digital literacy to formal education through new curriculum that focused on digital technologies. To ensure that the curriculum administered smoothly, teachers training then become essential. The government fully realized this, but rather than initiated it themselves, they strongly rely to the industry partners. They believed that this is the best option, since industry can provide up-to-date information about what is needed in the workforce. On the other hand, as digital literacy should not eliminate the socio-economic aspect that makes some people experienced exclusion in the first place, it is a good thing that at least they provide extra treatment for disadvantaged children and young people.

Another actor who is prominent in promoting digital literacy comes from the Ministry of Communication. In which, they are supporting the curriculum with specific initiatives in regards to online safety. Certainly, other institutions and non-governmental organizations

also involved. But, it is only Singapore who has created specific formalized coordination “Inter-Ministry Cyber Wellness Steering Committee (ICSC)”. This is important to be acknowledged and appreciated, since a national coordinating committee as such can benefit the country’s effort, especially with the fact that digitalization is affecting different aspects of life.

Limitation

The very first challenge that was faced during the process of this research is to realize that collecting policy documents is not easy. Even though government in most countries have provided specific link or portal of their official documents, looking for documents specifically related to this research topic could not simply done just by typing ‘digital literacy’ as a keyword. Especially, considering that some countries use different terms. Therefore, this also means that there might be some missing documents that have not being analyzed in this research. Either because the information seeking skills limitation of the researcher, or the documents are not publicly accessible. Therefore, the findings from this research could be a preliminary data for the future researcher to confirm it through expert interviews.

The analysis and evaluation of policies are also only based on the knowledge of the researcher with the help of existed literatures. The analysis, to some extent, contains bias as this study is comparing four countries, meanwhile the researcher only comes from one. This means the researcher does not have a deep understanding of the context in Singapore, Australia and New Zealand, which certainly also affected the depth of the analysis.

Last but not least, it is obvious that analysis of four countries could not generalize what is happening in the entire Asia Pacific region. Thus, a research in this topic should be developed by examining other countries, in which it will be interesting to see if there are same patterns emerged.

References

- Aufderheide, P. (1993). *Media Literacy. A Report of the National Leadership Conference on Media Literacy*. Aspen Inst., Queenstown, MD. Retrieved from <https://files.eric.ed.gov/fulltext/ED365294.pdf>
- Australian Curriculum, Assessment and Reporting Authority. (n.d.). *Digital Technologies in focus (DTiF)*. Retrieved July 17, 2018, from <http://www.acara.edu.au/curriculum/learning-areas-subjects/technologies/digital-technologies-in-focus-dtif-project>
- Australian Curriculum, Assessment and Reporting Authority. (2015). *Sequence of Content*. Retrieved from http://docs.acara.edu.au/resources/Digital_Technologies_-_Sequence_of_content.pdf
- Beehive. (2018). *Helping our kids develop the skills to be digital thinkers and creators* (Press Release). Retrieved from <https://www.beehive.govt.nz/release/helping-our-kids-develop-skills-be-digital-thinkers-and-creators>
- Burke, B. (n.d.). *A Close Look at Close Reading: Scaffolding students with complex texts*. Retrieved from https://nieonline.com/tbtimes/downloads/CCSS_reading.pdf
- Ditchburn, G. (2012). A national Australian curriculum: in whose interests? *Asia Pacific Journal of Education*, 32(3), 259–269.
- Donders, K., Livémont, E., Vanhaeght, A.-S., Iordache, C., & Rothe, F.-F. (27 November 2017a). *Policy Analysis: Document Analysis Part I*. Brussels.
- Frau-Meigs, D., Velez, I., & Michel, J. F. (2017). Mapping media and information literacy policies: new perspectives for the governance of MIL. In *Public Policies in Media and Information Literacy in Europe: Cross-Country Comparisons* (pp. 19–88). New York: Routledge.
- Infocomm Media Development Authority. (2018, May 28). *SG:D for Talent*. Retrieved July 24, 2018, from <https://www.imda.gov.sg/sgdigital/sgd-for-talent>
- Infographic: Asia-Pacific goes digital in 2017. (2017, October 12). *Digital Pulse*. Retrieved from <https://www.digitalpulse.pwc.com.au/infographic-asia-pacific-goes-digital-2017/>
- Lankshear, C., & Knobel, M. (2008). *Digital Literacies: Concepts, policies and practices*. New York: Peter Lang.
- Livingstone, S. (2004). What is media literacy? *Intermedia*, 32(3), 18–20.
- Livingstone, S. (2018, May 8). *Media literacy – everyone’s favourite solution to the problems of regulation*. Retrieved June 20, 2018, from <http://blogs.lse.ac.uk/mediapolicyproject/2018/05/08/media-literacy-everyones-favourite-solution-to-the-problems-of-regulation/>
- Livingstone, S., & Bulger, M. (2014). A global research agenda for children’s rights in the digital age. *Journal of Children and Media*, 8(4), 317–335.

Livingstone, S., & Helsper, E. J. (2010). Balancing opportunities and risks in teenagers' use of the internet: the role of online skills and internet self-efficacy. *New Media & Society*, 12(2), 309–329.

Ministry of Education of New Zealand. (2017b, December 20). My education, my voice. Retrieved July 18, 2018, from <https://www.education.govt.nz/school/student-support/youth-advisory-group/>

Ng, W. (2012). Can we teach digital natives digital literacy? *Computers & Education*, 59(3), 1065–1078.

Office of the eSafety Commissioner. (n.d.). About Young&eSafe. Retrieved June 15, 2018, from <https://esafety.gov.au/youngandesafe/about>

Prensky, M. (2001). Digital Natives, Digital Immigrants. *On the Horizon*, 9(5). Retrieved from www.marcprensky.com/writing/Prensky%20-%20Digital%20Natives,%20Digital%20Immigrants%20-%20Part1.pdf

Ritchie, J., Lewis, J., Elam, G., Tennant, R., & Rahim, N. (2014). Designing and Selecting Samples. In *Qualitative Research Practice: A Guide for Social Science Students & Researchers* (pp. 111–146). London: SAGE.

Rochester, R. (2017). *A CRITICAL COMPARATIVE STUDY OF MEDIA LITERACY IN AUSTRALIA, ENGLAND, AND THE UNITED STATES* (PhD Dissertation). Florida Atlantic University, Boca Raton, Florida.

The University of Adelaide. (n.d.). About Us. Retrieved July 22, 2018, from <https://csermoocs.adelaide.edu.au/about/>

UNESCO. (2006). Understandings of Literacy. In *Education for All Global Monitoring Report* (pp. 147–159). Retrieved from http://www.unesco.org/education/GMR2006/full/chapt6_eng.pdf

UNESCO. (2013). *Media and Information Literacy: Policy and Strategy Guidelines*.

Contact email: anmuthmainnah@untag-sby.ac.id

Experimental Research: the Country of Origin Effects on Advertising

Xianglin Su, Shenzhen University, China

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

In the process of globalization connecting the world into a whole, the comprehensive strength between countries is long, and the nationality information is an inevitable factor in the process of promoting products. In this paper, we used the experimental method to design the inter-group design of 2 (Chinese products, stateless products) × 2 (Chinese advertising model, stateless advertising model) and studied the effect of advertising and statelessness on advertising. The experimental research found that the nationality of the product and the nationality of the advertising model have an interaction effect on the advertising effect; when the nationality of the product doesn't match the nationality of the advertising model, the advertising effect is better. That is to say, and if there is an inconsistency in the matching of Chinese product nationality information and stateless advertising models, it have a more significant impact on the effectiveness of advertising than if there is a Chinese product nationality and an advertising model with Chinese nationality.

Keywords: China, Advertising effect, Country of Origin

iafor

The International Academic Forum

www.iafor.org

Introduction

With the rapid development of China's economy, it is gradually in line with international standards. When Chinese companies embrace the positive attitude of opening up, more and more foreign companies are also rushing into the Chinese market. Under the impetus of globalization, competition among enterprises has become increasingly fierce. On the one hand, it promoted the production mode of cross-border cooperation, on the other hand, it also promoted the rise of trade protectionism in the world, and trade barriers such as tariffs were gradually increasing. Open the market and better integrate into the local market, the marketing industry has been exploring whether it is more effective to carry out international standardization or localization. Many multinational companies in the market have begun to hire local celebrities for advertising endorsement, hoping to localize to win the Chinese consumer market; there are also Chinese companies that use international celebrities to promote products and enhance the international image of their products. Therefore, this article is curious about whether the spokespersons of different nationalities will have different advertising effects in the Chinese market, and how to match the products can achieve better advertising results. That is to say, under what circumstances Chinese companies should choose the right marketing strategy, not only how Chinese products go abroad or in the marketing of domestic markets. The issue of spokesperson nationality is more important in the present, mainly based on the following two points:

First, most of the current academic research on the effects of spokespersons focuses on the credibility and attractiveness of the spokesperson as a source, mainly based on the source credibility model and the source attractiveness model, integrating the information source credibility model, the match-up hypothesis and other theories, not enough attention to the influence of the nationality factor of the spokesperson. Only a small number of scholars are studying how the nationality of spokespersons influences consumers' perceptions of advertising brands, such as Cho Jae's analysis of the matching between spokesperson nationality and endorsement products among Korean consumers (Jae - Hyun, 2008).

Second, previous studies have found that consumers can cause different associations for different ethnic groups, and this kind of association will be different because of the different cultural backgrounds of consumers. For example, in the eyes of American consumers, Asians are good at high-tech products, and Europeans are more suitable for making high-end, tasteful products (Cohen, 1992). Furthermore, American consumers trust and love their products more than consumers in other countries (Schleifer & Dunn, 1968). At the same time, the study found that the more similar the race and the audience are, the better the advertising effect will be, but it will not be conducive to the global image of corporate products.

Given the dilemma of Chinese corporate products in international marketing and localization strategies, this paper selects the most used spokespersons in daily life, focusing on advertising models and exploring whether Chinese consumers have different products for different nationality advertising models.

The COO effect on product

Schooler designation Country of Origin, nickname COO, the earliest designation of production, productive state, country of production or manufacture, "Made in..." visitor (Schooler, 1965). According to Peterson and Jolibert's study of source country effects, the results of the meta-analytic method show that the average effect of the source country's effect on consumers' judgment on product quality is 0.3, and the average impact on purchase intention is 0.19 (Peterson & Jolibert, 1995).

Askegaard and Ger pointed out that products linked to the vibrant image of their country of manufacture, with senses, emotions, etc. (Askegaard & Ger, 1998). Botschen and Hemetsberger also found through empirical research that the source country effect is not only related to product quality but also related to national pride and some memories in past life, guiding consumers to establish a secure emotional connection to specific products (or brands) (Botschen & Hemetsberger, 1998). Friedman found that source countries linked products to national identity, which may lead to emotional dependence or resistance to particular brands (products), further affecting their advertising effectiveness (Friedman, 1996). Therefore, this paper proposes the assumption:

H1: Information on the country of origin of the country's products is better than the information on the nationality of the product.

The nationality of model effect on advertising

From the perspective of nationality, Zhou integrated the classification of the spokespersons in China's 1992 advertising magazines and used content analysis to discuss the image problems of mainland China, Hong Kong and Taiwan, and non-Chinese spokespersons (Zhou & Meng, 1997). Chao and other scholars have found that Australian consumers do not like to buy products from celebrity endorsements based on ethnocentrism (Chao, Wührer, & Werani, 2005). Chen-Yu Lin based on Taiwanese consumers as an example. It is essential to empirically study the influence of the nationality of the spokesperson on the willingness to purchase, but the effect of nationality is different. When consumers are neutral or do not like Korea, the use of national spokespersons helps to generate a definite willingness to buy; for Taiwanese consumers who like Korean culture, the nationality of the spokesperson is not essential (Lin, Chen, Wu, & Tseng), 2015). Put forward the hypothesis:

H2: It is better to have a national advertising model nationality information to compare the nationality information of the non-advertising model to the consumer evaluation advertisement.

Zhang supplemented it from the perspective of the country, indicating that the country color of the product and the country attribute of the spokesperson have a regulatory effect on the advertising effect. When endorsing products with distinctive national colors, inviting national celebrities to endorse better than foreign celebrities (Zhang Hongxia & Zhang Yi, 2010). This article proposes the hypothesis:

H3: There is an interactive effect on the influence of the nationality of the advertising model and the nationality of the product on the effectiveness of the advertisement;

H3a: There is an interaction between the nationality of the advertising model and the nationality of the product on the willingness to purchase;

H3b: There is an interactive effect on the influence of the nationality of the advertising model and the nationality of the product on the attitude of the product;

H3c: There is an interactive effect on the influence of nationality of the advertising model and nationality of the product on the advertising attitude.

However, Zhang researched the advertising effect on products and intense national colors. The selection of the famous Chinese tea as an experimental stimulator is extraordinary and recognizable. However, for products that are not obvious in the source country, there is still room for further exploration. Ryu and other scholars interpret from the perspective of domestic and foreign products. Through experimental research, it concluded that when the nationality of contemporary speakers does not match the nationality of products, it has an essential influence on brand attitude. Especially for functional products, the effect of spokesperson nationality and product mismatch is more significant than when matching (Ryu, Park, & Feick, 2006).

Furthermore, from the perspective of attribution theory, the authors explained that when the matches are consistent, the motivation of the Singaporean consumers to instigate the spokesperson's propaganda for the product influenced by the product produced in the country, stimulating the national superiority of the spokesperson or subject to high value. The endorsement fee impact (utilitarian situational motivation), rather than the product itself, is excellent (stimulating motivation), deceptive, so the advertising effect is not good. The schema theory of psychology and the human associative memory model can also use to explain the nationality effect of advertising spokespersons. The schema theory proposed by Bartlett scholars in 1932 believed that the knowledge in the brain organized by past relevant experiences and guides the future (Spiro, 2017); human associative memory theory (Teichert, Schöntag, & Marketing, 2010). It believed that human memory is an information network composed of nodes and connecting links. The nodes refer to the conceptual information stored in the brain, and the link chain refers to the strength of the connection between this conceptual information. According to the experience of Chinese consumers, due to the long-term semi-colonial status in history, and the development of modernization, because of the low level of industrial manufacturing, the lack of safety and other factors, the local brands are stereotyped. Consumption is sluggish. Fu Jia (2012) pointed out that consumers with high national superiority will purchase domestic products for moral responsibility, but it is not applicable in developing countries. Besides, through the issuance of a large number of questionnaires, the survey data shows that Chinese consumers have health and hypocrisy. The duality of ethnocentrism (Fu Jia, 2012). Therefore, the paper further proposes the hypothesis:

H4: When the nationality of the advertising model is inconsistent with the product nationality, the effect on the advertising effect is more significant than the consistent situation.

Aim and Scope of the Study

Therefore, this study explores the impact of advertising model nationality and product nationality on the effectiveness of advertising. The research questions are the influence of product nationality (with or without) and nationality of the model (with or without) on the advertising effect (advertising attitude, product attitude, and purchase intention).

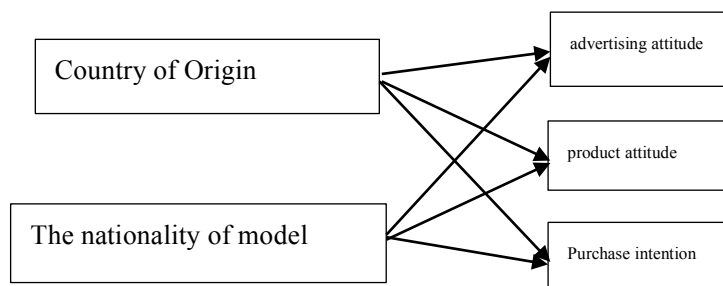


Figure1. Research Framework

Methodology

This paper adopts 2 (Chinese products, stateless products) \times 2 (Chinese advertising model, stateless advertising model) four groups of test group variables design, study the source of product and advertising model nationality on advertising effectiveness (advertising attitude, product attitude Influence of purchase intention). In operation, using the scenario simulation method, each independent variable is manipulated to two different levels, a total of four different experiments. We recruited the experimental subjects one week in advance and posted the posts recruited by the experimental subjects on the school forum. Finally, 72 subjects were recruited and numbered 1 to 72. Used random number table, the 72 numbers divided into four groups of 18 people each. Each group of people in the group distributed the same type of print advertisement. The subjects were told that they should observe the flat advertisement according to the usual situation, and the attention time of the irritant should be taken back within 10 seconds. Fill in the appropriate questionnaire after reading. Then recycle the questionnaire and thank the subject list.

Findings

The main target of this research experiment is the student sample. In terms of gender ratio, there are 28 males, accounting for 38.9% of the total samples; 44 females, accounting for 61.1% of the total samples. The education level is mainly undergraduate students, a total of 66, accounting for 91.7% of the total sample. In terms of monthly income, there are 38 people under 1,000 yuan, accounting for 52.8% of the total sample. See Table 1 for details.

Table1. Description of Samples

count	numbers	percentage
1.sex		
M	28	38.9%
f	44	61.1%
2. education level		
Junior high school	0	0
High school	0	0
College	0	0
Bachelor	66	91.7%
Postgraduate	6	8.3%
3. monthly income		
1000 below	38	52.8%
1001—2500	26	36.1%
2501 above	8	11.1%

Table 2. Model comparison

	Pillai	F	Significant
M1			
M2	0.17545	4. 6813**	0.005

Note: ** $p < .01$

Model 1: $y \sim endorse + phoneCoo$ model 2: $y \sim endorse + phoneCoo + endorse * phoneCoo$

Using the model of Anova in R software to compare and analyze the model, it found that the explanatory power of Model 2 ($F=4.6813$, $P<0.01$) is better than that of Model 1, so this paper retains the interaction model.

Table 3. MANOVA analysis

Factor	df	Ad Performance		
		advertis ing attitude	purchas e intentio n	product attitude
		F	F	F
endorser	1	2.018	0.002	0.314
phone COO	1	1.006	0.348	1.81
Endorser * phoneCO O	1	0.795	5.126*	7.086*
error	68			

Note : * $p < .01$; *** $p < .001$

< .05 ; ** $p < .001$.

The results of a two-way analysis of variance data showed that the interaction between product nationality and nationality of advertising model mainly existed in consumers' purchasing intention ($F=5.126$, $P<0.05$) and advertising attitude ($F=7.086$, $P<0.01$). There is no impact on attitudes. It assumed that H3 partially established, that is, H3a and H3c are supported, and the H3b hypothesis rejected. Use the gplots package in R software for interactive effect plotting, as shown in Figure 2.

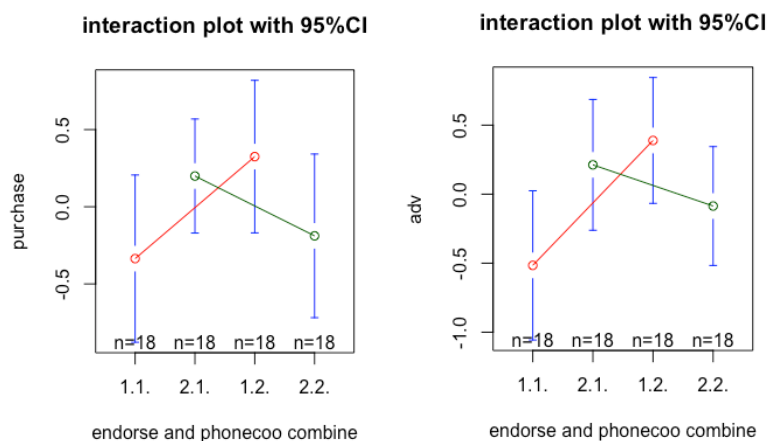


Figure 2. Interaction diagram between product nationality and advertising model

The data results show that the main effects of the advertising model nationality and product nationality information are not significant, so the H1 and H2 assumptions are rejected.

The study found that when the nationality of the product matches the nationality of the advertising model, the consumer's willingness to purchase and the advertising attitude are better, but there is no impact on the product attitude. That is, when there are Chinese product nationality information and stateless advertising models (matching inconsistency), it is more likely to have consumers' willingness to purchase and advertising attitudes than those with Chinese nationality and Chinese nationality high impact. Assumes that H4 is partially supported.

Conclusions

This article focuses on the impact of advertising model nationality and product citizenship on advertising effectiveness (purchase of purchase, advertising attitude, product attitude). Through the method of multivariate analysis of variance, the experimental study has the following conclusions:

The interaction between the advertising model nationality and the product nationality on the advertising effect (purchase willingness, advertising attitude, product attitude) is significant, that is, whether there is a significant difference in the effect of the nationality information endorsement of the advertising model for products with or without nationality information. Specifically, the interaction between the nationality of the advertising model and the nationality of the product mainly occurs in the purchase intention and advertising attitude, rather than the product attitude.

When the nationality of the advertising model and the nationality of the product are

inconsistent, the effect on the advertising effect is higher, especially the purchase intention and the advertising attitude. In the case of a compatible match, the consumer purchase intention and advertising attitude caused by the inconsistent match are better. This finding is consistent with the better mismatch in the results of the Gangseog Ryu (2006) experimental study. From another point of view, it is possible that when the experimental object sees Chinese products, it automatically associates Chinese products with the manufacturing and processing industries, and believes that Chinese products are not right.

When endorsing Chinese products, compared with Chinese national models, the use of stateless models to endorse the effect is better in terms of purchase intention and advertising attitude, and product attitude has a slight impact. When endorsing products with insignificant nationality, compared with stateless models, the effect of using Chinese model endorsements will be better in terms of purchase intention and advertising attitude, and there is no significant difference in product attitude.

Research significance

The primary research planed to use the experimental method as a breakthrough point to avoid some indirectness measured by the questionnaire survey method in the past. In terms of practice, we can provide some new marketing ideas. When Chinese companies promote new products or seek new overseas markets under the heat of globalization, they generally need to spend many endorsement costs and face various barriers. From the perspective of better-localized marketing. This paper studies whether the nationality information based on the presence and absence of spokespersons and products matches the effect of advertising. The results show that when the model and product nationality match are inconsistent, the advertising effect will be better, especially in the advertising attitude and purchase intention. Aspect. When Chinese companies develop new markets or enter other countries' markets, they may consider inviting stateless advertising models to endorse and enhance the appeal of the products themselves; or Chinese companies repackage their products in their home markets, hiding product nationality information. If the brand name uses English and other expressions, invite domestic advertising models to endorse. It is also an excellent choice to give consumers a sense of closeness and to draw closer to consumers.

Implications

According to the theory of product source country effect, products with nationality information will affect consumers' willingness to purchase, advertising attitude, and product attitude. However, the results of this study did not achieve the expected results, which may be related to the experimental stimuli selected in this paper. As a tool for daily use of college students, mobile phones are more concerned with factors such as product quality and price. The reason why the Chinese advertising model nationality information affects the consumer's advertising effect isn't established may be due to the domestic consumers' enthusiasm and self-deprecation. A study with Zhou and Belk (2004) found that Chinese consumers generally think that foreign stars are more beautiful and more attractive (Zhou & Belk, 2004). From the perspective of cultural background, due to the long-term semi-colonial status in China's modern history and the development of China's modernization, we often neglect the safety and

quality of our products in order to pursue economic speed, which makes our products less competitive. Zhang Wei (2018) pointed out that the stereotypes of Chinese products are mainly due to the lack of original design power of Chinese products, as well as consumers' comparison, display, and high-end free consumption psychology (Zhang Wei & Lu Fangjie, 2018). Besides, the reason why the interaction effect is not significant in terms of product attitude may be because the subject does not know enough about the product's involvement degree, because the stimulus in this article only considers the nationality difference to exclude other interference factors, and ignores other information of the mobile phone product. The introduction made the participants' understanding of the mobile phone products only stay in the appearance image, which caused the participants to pay less attention to the attitude of the products.

In summary, the main points are as follows: (1) The stimuli produced in this paper are not very direct in causing the cognition of the subjects. This article wants to achieve utilizing signature, using a continuation of English style, but in the experiment found that some of the participants did not directly respond accordingly. In the follow-up study, the eye tracker can use for recording, and the subject's attention and memory route more intuitively. As well as considering the use of real-life advertising to test, the stimulus effect will be more visible, but also consider video ads and other forms. (2) This experiment lacks consideration of product type differentiation. At present, research on product types (functionality and hedonic) is very mature, but the distinction between functional and hedonic products on the market is not strict. More and more hybrid products are gradually appearing, and consumers prefer A versatile combination of products. Therefore, in the follow-up study, we can consider the influence of the nationality information of the hybrid product on the advertising effect.

References

- 付佳. (2012). 消费者对国货偏好 or 偏见的双重态度研究. 中山大学,
- 凌卓. (2008). 基于信息源可信性模型的名人广告效果影响因素研究. 杭州: 浙江大学,
- 张红霞, & 张益. (2010). 国别属性重要吗? 代言人与广告效果关系研究的新视角. *心理学报*(2), 304-316.
- 张焱, & 卢方杰. (2018). 中国消费者本土品牌刻板印象生成的动机研究. (1).
- Askegaard, S., & Ger, G. (1998). Product-country images: towards a contextualized approach. *ACR European Advances*.
- Bilkey, W. J., & Nes, E. (1982). Country-of-Origin Effects on Product Evaluations. *Journal of International Business Studies*, 13(1), 89-100.
DOI:10.1057/palgrave.jibs.8490539
- Botschen, G., & Hemetsberger, A. (1998). Diagnosing Means-End Structures to Determine the Degree of Potential Marketing Program Standardization. *Journal of Business Research*, 42(2), 151-159. DOI:10.1016/s0148-2963(97)00116-1
- Brown, S. P., & Stayman, D. M. (1992). Antecedents and Consequences of Attitude Toward the Ad: A Meta-Analysis. *Journal of Consumer Research*, 19(1), 34.
DOI:10.1086/209284
- Chao, P., Wührer, G., & Werani, T. J. I. j. o. a. (2005). Celebrity and foreign brand name as moderators of country-of-origin effects. 24(2), 173-192.
- Cohen, J. (1992). White Consumer Response to Asian Models in Advertising. *Journal of Consumer Marketing*, 9(2), 17-23. DOI:10.1108/07363769210036999
- Deshpande, R., & Stayman, D. M. (1994). A Tale of Two Cities: Distinctiveness Theory and Advertising Effectiveness. *Journal of Marketing Research*, 31(1), 57.
DOI:10.2307/3151946
- Friedman, M. (1996). A positive approach to organized consumer action: The "buycott" as an alternative to the boycott. *Journal of Consumer Policy*, 19(4), 439-451.
DOI:10.1007/bf00411502
- Goldsmith, R. E., Lafferty, B. A., & Newell, S. J. (2000). The Impact of Corporate Credibility and Celebrity Credibility on Consumer Reaction to Advertisements and Brands. *Journal of Advertising*, 29(3), 43-54. DOI:10.1080/00913367.2000.10673616
- Jae-Hyun, C. J. (2008). The Effectiveness of Celebrity Endorsers' Match-up Level and Nationality in Magazine Advertisements for Low-Involvement Products in Korea. 11, 59-85.

- Lee, C. K.-C., Fernandez, N., & Martin, B. A. S. (2002). Using self-referencing to explain the effectiveness of ethnic minority models in advertising. *International Journal of Advertising*, 21(3), 367-379. DOI:10.1080/02650487.2002.11104937
- Lin, C.-Y., Chen, P.-J., Wu, L.-W., & Tseng, T.-H. (2015). Does the Endorser's Nationality Matter? An Investigation of Young Taiwanese Consumers' Selecting Smartphone. *International Business Research*, 8(11), 49. DOI:10.5539/ibr.v8n11p49
- Morris, J. D., Woo, C., Geason, J. A., & Kim, J. (2002). The Power of Affect: Predicting Intention. *Journal of Advertising Research*, 42(3), 7-17. DOI:10.2501/jar-42-3-7-17
- Nysveen, H., & Breivik, E. (2005). The Influence of Media on Advertising Effectiveness a Comparison of the Internet, Posters, and Radio. *International Journal of Market Research*, 47(4), 381-404. DOI:10.1177/147078530504700405
- Paek, H.-J. (2005). Understanding Celebrity Endorsers in Cross-cultural Contexts: A Content Analysis of South Korean and US Newspaper Advertising. *Asian Journal of Communication*, 15(2), 133-153. DOI:10.1080/01292980500118292
- Peterson, R. A., & Jolibert, A. J. P., (1995). A Meta-Analysis of Country-of-Origin Effects. *Journal of International Business Studies*, 26(4), 883-900. DOI:10.1057/palgrave.jibs.8490824
- Qualls, W. J., & Moore, D. J. (1990). Stereotyping effects on consumers' evaluation of advertising: Impact of racial differences between actors and viewers. *Psychology and Marketing*, 7(2), 135-151. DOI:10.1002/mar.4220070205
- Roth, M. S., & Romeo, J. B. (1992). Matching Product Category and Country Image Perceptions: A Framework for Managing Country-of-Origin Effects. *Journal of International Business Studies*, 23(3), 477-497. DOI:10.1057/palgrave.jibs.8490276
- Ryu, G., Park, J., & Feick, L. (2006). The role of product type and country-of-origin in decisions about choice of endorser ethnicity in advertising. *Psychology and Marketing*, 23(6), 487-513. DOI:10.1002/mar.20131
- Schleifer, S., & Dunn, S. W. J. J. o. M. R. (1968). Relative effectiveness of advertisements of foreign and domestic origin. 296-299.
- Schooler, R. D. (1965). Product Bias in the Central American Common Market. *Journal of Marketing Research*, 2(4), 394. DOI:10.2307/3149486
- Simons, H. W., Berkowitz, N. N., & Moyer, R. J. (1970). Similarity, credibility, and attitude change: A review and a theory. *Psychological Bulletin*, 73(1), 1-16. DOI:10.1037/h0028429
- Spiro, R. J. (2017). Remembering information from text: The “state of schema” approach. In *Schooling and the acquisition of knowledge* (pp. 137-165): Routledge.

Teichert, T. A., Schöntag, K. J. P., & Marketing. (2010). Exploring consumer knowledge structures using associative network analysis. 27(4), 369-398.

Zhou, N., & Belk, R. W. J. J. o. A. (2004). Chinese Consumer Readings of Global and Local Advertising Appeals. 33(3), 63-76.

Zhou, N., & Meng, L. J. A., P. B. R. (1997). Marketing in an emerging consumer society: Character images in China's consumer magazine advertising. 3(3), 105-117.

Contact email: 2170094510@email.szu.edu.cn

***Coverage of Various Communication Platforms:
A Guide for Marketing Universities***

Eloida Carpio Dagumboy, University of the East-Caloocan, Philippines

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The digital epoch has ushered the upsurge in the utilization of diverse communication platforms in integrated marketing communications (IMC). The contemporary business environment necessitates employing the right communication platforms to help sustain and further an institution's position in the industry. This research study was conducted to appraise the platforms employed by the university, with coverage as the pivotal criterion, thereby determine the right assortment of communication platforms. Coverage index (CI) was devised to identify the most efficient communication platforms taking into consideration the preference of the target audience and those that actually reach them. Descriptive and online survey study identified the communication platforms with CI in the upper quartile, in descending order of efficiency: relatives/friends, open house, social media, and university website. Through variance analysis, the paper discovered that those who graduated from the private academic institutions significantly prefer relatives/friends as a source of information about a university than those from the publicly operated high schools as evidenced by the significance value of 0.041. Additionally, having a significance value of 0.038, flyers/brochures are reaching the prospective students from the private institutions more than those from the public schools with mean values of 4.67 and 3.77 respectively. Henceforth, the subject university can develop its IMC using high CI communication platforms. Moreover, varied marketing methods can be integrated for targeting students with different profiles. Finally, this study can provide a reference to researchers and marketers in designing an IMC strategy in the academic domain and in other industries as well.

Keywords: communication platform, coverage index (CI), integrated marketing communications (IMC), university

iafor

The International Academic Forum
www.iafor.org

Introduction

Marketing communications is a process by which marketers develop and provide appropriate communication stimuli to the target audience with the intention to cause certain reactions (Cant, 2006) like purchase products, avail of services, or accept ideas.

The progression of digital channels not only served as a tool for marketers to disseminate messages but also profoundly affected customer behavior. It led to a large-scale adjustment in the power relationship between brands and their consumers by enabling the latter to have more authority over the way a particular brand is conferred within the media (Munro and Richards, 2011; Yeoman and McMahan-Beattie, 2011). Recommendations from relatives, friends, colleagues, and others, expressed online, or user-generated content (UGC) has reached the utmost importance since people trust their peers significantly more than they trust corporate promotion (Munro and Richards, 2011). This overwhelming alteration of consumer behavior is caused by the “participatory culture” (Ashman, et al., 2015). In a simple context, sharing opinion online and contributing knowledge virtually can be effortless and trouble-free, since it can be done with anonymity. Correspondingly, organizations nowadays are seen by the public through three various forms of digital media such as owned media, bought media, and earned media. There are no complications with the first two, given that companies have control over the contents; however, it is the opposite of earned media. It is more of engagements and what people are voicing online about the brand, either on the organization’s website or beyond it (Munro and Richards, 2011). All these somehow transferred the power away from organizations to consumers. Thus, UGC or messages via earned media call for an equivalent response from the organization and its marketers. It is then inevitable to consider diverse communication platforms since the current target cohort of the universities for tertiary education is the protagonist of this technology-based time.

The foregoing cited phenomenon may have been one of the reasons for the increasing fame of integrated marketing communications (IMC). It is an approach where firms communicate their brands through the integration of different elements of a promotional mix, working together to create a seamless experience for the customer, and are presented with similar shades and styles that reinforce the brand’s core message (Kotler et al., 1999), and is also considered to be one of the prime marketing innovations that can be a tool in assisting professionals and managers in responding to current environmental changes (Rimkienė, 2013).

In the Philippines, universities and colleges are observed to be employing combinations of the following marketing communication tools: 1) Participating in the career orientations and/or career fairs organized by different high schools, 2) Participating in educational fairs, 3) Billboard ads 4) Favorable newspaper articles, 5) Inviting prospective students to visit for a campus tour, 6) Conducting on-campus inter-high school competitions (academics and/or sports), 7) Sponsoring on-campus events like seminars, concerts, fashion shows, etc., 8) Referrals from alumni or students (some are also tapping high school teachers and guidance counselors to refer their students to the higher educational institution), 9) Web site, social media, particularly Facebook and Twitter, 10) Sponsoring of metals and other materials needed by the high school, 11) Scholarships, 12) Participation in the University Athletic Association of the Philippines (UAAP) or National Collegiate Athletic

Association (NCAA), 13)Outreach programs, 14)Television, radio, newspaper ads. 15)Distribution of flyers/brochures, and 16)Tarpaulin displays. These can be categorized under different communication channels such as advertising; sales promotion; events and experiences; PR and publicity; online and social media marketing; mobile marketing; direct and database marketing; and personal selling, as identified by Batra and Keller (2016) in their study that can be utilized by business entities in reaching prospective customers/clients. A number of researches (George, 2000; Reid, 2012; Hanover Research, 2014; Fierro, et al., 2017; Dagumboy, 2019), mostly in the academic domain, also reflected similar marketing communication programs and/or presented comparable communication options.

The K to 12 system in the Philippines, was signed into law with the passage of the Republic Act 10533 or the Enhanced Basic Education Act of 2013. The Commission on Higher Education (CHED) recognizes that the K to 12 transitions, the five-year period between 2016 and 2021, posts considerable difficulty not only to the basic education segment, subsequently the effects ripple on other sectors. Among those inevitably affected is the higher education institutions (HEIs). As senior high school is rolled out countrywide in 2016, students are required to spend an additional two years in high school instead of going straight to college, ensuing in low enrollment in HEIs nationwide. Needless to say, universities and colleges have more reasons to be frugal in their expenditures.

The challenge now is to identify the most efficient mix of marketing communications that can send desired messages to the intended audience. There are seven considerations or 7C's when selecting platforms, namely: coverage, cost, contribution, commonality, complementarities, cross-effects, and conformability. (Keller, 2001; Keller, 2013; Batra and Keller, 2016). All of which are similarly essential; however, sans coverage the intended audience will not receive any messages, no matter how persuasive they are. Coverage is essential to the financial efficiency of the communication plan as well.

Correspondingly, Marshall and Johnston (2019) underscored the importance of establishing appropriate and effective marketing metrics. This is to identify, track, assess, and provide key benchmarks for the improvement of marketing activities. With marketing metrics, management can evaluate with ease the success degree of a firm's investment in different aspects of marketing.

Moreover, the research study was also inspired by the concept of segmentation particularly geographic and demographic. Geographic segmentation is the homogeneous grouping of an overall market based on their locations (Boone and Kurtz, 2013), while demographic pertains to the division of consumer clusters based on an assortment of readily measurable descriptive factors about the group (Marshall and Johnston, 2019). In fact, a related study (Dagumboy, 2019) already unfolded significant differences in the preferred communication platforms and the reach of communication platforms in terms of age. Thus, the type of school where the respondents graduated from and their dwelling location is considered by the researcher. Information regarding these variables' effect on the target markets' preferred platforms, as well as the platforms' access to them, can assist the university in scheming its IMC strategy through the right communication platform choice.

The next portion discusses the research methodology, research domain, population, sample size, data collection procedure, and research instrument.

This study is a descriptive and survey type, with the University of the East, Caloocan Campus, Philippines as its research domain. It has four colleges (Business Administration, Arts and Sciences, Engineering, Fine Arts, Architecture and Design) and Basic Education Department (www.ue.edu.ph, 2019).

Chosen for their familiarity with the required information, the respondents are the freshmen students of the University of the East-Caloocan, Philippines for the 1st semester of the school year 2018-2019. Caloocan Campus's total freshmen population for the mentioned period is 1,431. The researcher adapted Slovin's formula ($N=n/1+Ne^2$) (Research Assignment, 2019) with 0.05 error margin to determine the acceptable sample size. 354 participated in the survey, which was administered online. Upon scrutiny, it ended up with 303 valid responses, which is equal to the specified sample size.

The research instrument, comprised of 16 communication platforms, was based largely on the observed marketing practices in the region with the greatest number of higher education institutions (HEI) - National Capital Region, Philippines. Subsequent to pre-testing and modification of the instrument, the respondents were asked of the preference rating for each communication platform using a Likert seven-point scale (Likert, 1932; Simon and Goes, 2013) wherein 1 = "totally not preferred" and 7 = "most preferred". The degree of the agreement as to the source of information regarding the university was solicited from the respondents using response anchors: 1 = "strongly disagree" and 7 = "strongly agree" (Survey Legend, 2017). An option NA or "not applicable" was incorporated to guarantee that responses were not compelled. An unstructured question was added to the instrument, "other means where you learn about the university", in order to acquire related information which might not be covered by the questionnaire.

Conclusion

The succeeding section presents the findings, interpretations, and recommendations of the study.

Applying a variety of statistical methods for data analysis, this section chronicles the outcomes of the survey. The demographic and geographic data collected in Table 1 show that the majority (67%) of the respondents' age belongs to the 19 to 24 bracket and the rest belongs to generation z. A large portion (61%) of the sample is female. The respondents who graduated from privately owned high schools (93%) outnumbered those who came from the publicly operated educational institutions (7%). Additionally, the highest composition of the respondents (77%) is residing in the cities of Caloocan, Malabon, Navotas, and Valenzuela (CAMANAVA). CAMANAVA is the third, northern district of Manila and is the primary target area of the subject university given its propinquity. Other parts of NCR include respondents from Quezon City, Manila, and Muntinlupa accounting for 14%. While 9% is from region 3, specifically Bulacan and Tarlac.

CHARACTERISTICS	CATEGORIES	FREQUENCY	PERCENT
Age			
	18 years and below	100	33%
	19 to 24 years old	203	67%
Sex			
	Female	185	61%
	Male	118	39%
Type of HS			
	Private	280	93%
	Public	23	7%
Place of Residence			
	CAMANAVA	233	77%
	NCR (other parts)	43	14%
	Region 3	27	9%

Table 1. Demographic and Geographic Profile (n=303)

Provided in Table 2 is the data summary of 16 items for discussion based on 303 responses. Descriptive statistics for all variables of interest were obtained to illustrate the responses and for a convenient grasp of the transformed data.

NO.	DESCRIPTION	PREFERENCE	
		MEAN	SD
1	Billboards	4.1770833	1.790382
2	Career Convocation organized by the UE Basic Education Department	4.7272727	1.765768
3	Career Orientation or career fair organized by your High School	4.8275862	1.852128
4	Events held in UE like concert, fashion show, seminar, etc.	5.1036789	1.998142
5	Flyers/Brochures	4.7364865	1.930527
6	Inter-High School Competitions held in UE (academics, sports)	4.7789116	1.924008
7	Medals and certificates of scholarships distributed by UE during graduations	4.9691781	1.978165
8	Newspaper articles	4.7346939	1.883380
9	Open House: Free College Entrance Test, campus tour, and orientation	5.2790698	1.982051
10	Relatives/friends	5.0841751	1.939016
11	Social Media (Facebook, Twitter)	5.1010101	1.965040
12	Tarpaulins/Posters	4.7272727	1.862602
13	Telephone call, text, or email coming from UE	4.2446809	1.969624
14	UAAP (Basketball, Fencing, Volleyball, etc.)	4.7491525	2.011394
15	UE's Outreach Programs (Brigada Eskwela, Bloodletting, Medical and Dental Mission, Supplementary Feeding Program, Milk Feeding Program, Computer Literacy Program, etc.)	4.8703072	1.962902
16	UE Website	4.9830508	1.908552

Table 2. Means, Standard Deviations, and Ranks of the Questionnaire Data (n=303)

The preference rating for each communication platform is presented in Table 2 via mean together with the standard deviation (SD). Fascinatingly, open house, events held on the campus, social media, and relatives/friends (in descending order) are the platforms highly preferred by the respondents as evidenced by the means in the upper quartile (Means > 5.008332). Inversely, those with means lower than 4.732839 are the platforms least preferred by the respondents in ascending order: billboards, telephone call, text, or email from the university, tarpaulins/posters, and career convocation

organized by the university's basic education unit. The remaining fall somewhere in between the above-cited sets and the median is 4.803249.

First and second in rank (open house and events held on the campus) in the preferred communication platforms are both categorized as events and experiences in the major platforms of the IMC, which resembles the findings of other investigations (Noel-Levitz, 2013; Hanover, 2014). Event marketing which capitalizes the power of live experiences indeed can aid achieve enrollment goals.

Social media and friends/relatives ranked third and fourth in the preferred communication platforms which are interrelated. These can be testimonies, recommendations or comments given by others who can also be friends or relatives. Earned media (Munro and Richards, 2011) certainly influence one's decision in choosing a university.

Following the top four are website, medals and certificates of scholarship distributed by the university, the university's outreach programs, and participation of the university in career orientations/fairs organized by different high schools; all having preference rating above the median. IMC truly requires consolidation of different communication platforms (events and experiences, online and social media marketing, and public relations) as shown on the preference of the respondents.

On the opposite end, students are least attracted to billboards and they despise receiving calls/messages from universities. This is substantiated by the phony telephone/cellphone numbers students affix in the info sheets, as experienced by other university marketers.

Of the four least preferred, career convocation organized by the university's basic education unit, billboards, and tarpaulins/posters have standard deviations below 1.878186 which signify certainty in the responses. Conversely, the University Athletic Association of the Philippines (UAAP) recorded the highest standard deviation of 2.011394 denoting that the respondents do not regard it similarly relative to the other communication options.

NO.	DESCRIPTION	REACH RATING	MAX S	WGT S	CI
1	Billboards	3.60526	29.23958	15.05948	0.51504
2	Career Convocation organized by the UE Basic Education Department	4.23345	33.09091	20.01267	0.60478
3	Career Orientation or career fair organized by your High School	4.32500	33.79310	20.87931	0.61786
4	Events held in UE like concert, fashion show, seminar, etc.	4.71918	35.72575	24.08517	0.67417
5	Flyers/Brochures	4.59722	33.15541	21.77468	0.65675
6	Inter-High School Competitions held in UE (academics, sports)	4.36713	33.45238	20.87014	0.62388
7	Medals and certificates of scholarships distributed by UE during graduations	4.67133	34.78425	23.21266	0.66733
8	Newspaper articles	4.26667	33.14286	20.20136	0.60952
9	Open House: Free College Entrance Test, campus tour, and orientation	5.00000	36.95349	26.39535	0.71429
10	Relatives/friends	5.13559	35.58923	26.11026	0.73366
11	Social Media (Facebook, Twitter)	4.97966	35.70707	25.40130	0.71138
12	Tarpaulins/Posters	4.51736	33.09091	21.35480	0.64534
13	Telephone call, text, or email coming from UE	3.95290	29.71277	16.77879	0.56470
14	UAAP (Basketball, Fencing, Volleyball, etc.)	4.56207	33.24407	21.66596	0.65172
15	UE's Outreach Programs (Brigada Eskwela, Bloodletting, Medical and Dental Mission, Supplementary Feeding Program, Milk Feeding Program, Computer Literacy Program, etc.)	4.40714	34.09215	21.46414	0.62959
16	UE Website	4.82007	34.88136	24.01865	0.68858

Table 3. Coverage Indices and Rank of the Communication Platforms (n=303)
(Reach Rating, Maximum Score, and Weighted Score)

Table 3 presents the weighted score that permits accentuating the differences in the degree of preference of the respondents for each platform. It is the reach rating for each communication platform multiplied by the preference (Table 2, Mean) attached to it by the respondents. For a better view of the platform's effectiveness in reaching the target audience, the weighted score is indexed against the possible maximum score. The highest possible score that a platform can acquire is the preference means from Table 2 multiplied by 7. While the Coverage Index (CI) is computed by dividing the weighted score (WGT S) by the maximum score (Max S). According to the coverage indices (CI) in Table 3, the following in the upper quartile (CI>0.677772 or 67.78%) are the most efficient communication platforms in descending arrangement: relatives/friends, open house, social media, and university website. Contrariwise, the least efficient are billboards, telephone call, text, or email coming from the university, career convocation organized by the university's basic education unit, and newspaper articles (CI below 0.615774 or 61.58% in ascending order). The other platforms are in between the two mentioned groups and the median is 0.648531 or 64.85%.

CI wise, those platforms preferred by the respondents have maintained the top spots with minor order modification. With relatives/friends and social media ranking first and third, it is apparent that word of mouth marketing or oral/written recommendation by a delighted customer to the prospective customers indeed is considered the most effective form of promotion (Nielsen, 2012; Business Dictionary). Whereas the presence of social media and university website in the top spots validates that the

tech-savviness of generations Y and Z greatly influence the appropriate medium for the two youngest cohorts.

Ranking fifth to eighth with the highest CI are events held on the campus, medals and certificates of scholarships given by the university, flyers/brochures, and UAAP (or university athletic leagues); along with the top 4 platforms, uphold the IMC concept of commissioning blend of major communication platforms such as online and social media marketing, events and experiences, and PR in sending desired messages to the target audience.

SOURCE OF INFORMATION		FREQUENCY	TOTAL
WOM	Alumni	6	32
	Family	12	
	Friends	9	
	Former teacher	1	
	Batchmate	1	
	Schoolmate	1	
	Neighbor	1	
	Previous school	1	
Internet	Website	2	8
	Social media (including UE Gags, memes)	4	
	Portal	1	
	Google	1	
Reading Materials			
	Handbook	1	2
	UE Dawn	1	
Proximity and visibility of the campus			3
Scholarship			1
			46

Table 4. Other Sources of Information About the University

The last item on the questionnaire, purposely to learn other platforms or sources of information that are not included in the selection, revealed that the majority or 32 of the 46 knew about the university through “word of mouth”. Though relatives or friends, website, social media, and scholarships are specified in the questionnaire 28 reiterated their sources as shown in Table 4. In addition to information from other people/institutions and the internet, some of the respondents learned about the university through reading materials and because of the campus’s proximity/visibility.

To process the data into the desired analyses in line with the research hypotheses, the Statistical Package for Social Scientists (SPSS, IBM 24) was used. The significant differences in the communication platforms preferred by the respondents and in their reach to the respondents when classified according to the type of high school origin were tested using independent sample t-test. On one hand, when the respondents were clustered according to the place of residence, the Analysis of Variance (ANOVA) was used to test the significant differences.

Displayed in Table 5.1, the t-test results revealed that the respondents have similar communication platform preferences when classified according to the type of high school where they graduated from, except for item 10 (relatives/friends) that registered a significance value of 0.041 which is below the alpha value of 0.050.

Albeit it has the highest CI, those who graduated from the private academic institutions with a preference rating mean of 5.15 regard this particular platform more than those from the publicly operated high schools with a preference rating of only 4.27.

	Variable	Mean	SD	t	Sig	Remarks
P1	Public	4.19	2.112	0.036	0.972	Not Significant
	Private	4.18	1.767			
P2	Public	4.50	1.970	-.627	0.531	Not Significant
	Private	4.75	1.751			
P3	Public	4.95	1.812	0.334	0.739	Not Significant
	Private	4.82	1.858			
P4	Public	5.14	2.189	0.080	0.937	Not Significant
	Private	5.10	1.987			
P5	Public	4.09	2.136	-1.635	0.103	Not Significant
	Private	4.79	1.908			
P6	Public	4.80	1.936	0.051	0.960	Not Significant
	Private	4.78	1.927			
P7	Public	5.00	2.000	0.072	0.943	Not Significant
	Private	4.97	1.980			
P8	Public	4.73	1.882	-.019	0.985	Not Significant
	Private	4.74	1.887			
P9	Public	5.00	1.927	-.685	0.494	Not Significant
	Private	5.30	1.988			
P10	Public	4.27	1.980	-2.051	0.041*	Significant
	Private	5.15	1.925			
P11	Public	4.73	2.272	-.927	0.355	Not Significant
	Private	5.13	1.940			
P12	Public	4.68	2.056	-.119	0.906	Not Significant
	Private	4.73	1.850			
P13	Public	4.41	2.197	0.407	0.684	Not Significant
	Private	4.23	1.953			
P14	Public	4.73	2.120	-.053	0.958	Not Significant
	Private	4.75	2.006			
P15	Public	4.77	2.181	-.242	0.809	Not Significant
	Private	4.88	1.948			
P16	Public	5.14	2.145	0.391	0.696	Not Significant
	Private	4.97	1.892			

*Analyzed Under 95% Confidence Level

Table 5.1. Independent Samples T-Test Based on Type of School Origin (Preference)

The geographic characteristic of the respondents does not influence their communication platform preferences as suggested by the ANOVA results in table 5.2. Regardless of whether they live in CAMANAVA, other parts of NCR, or region 3, the significant values are all higher than 0.050. Therefore, the null hypothesis that there are no significant differences in the communication platforms preferred by the respondents based on their place of residence is accepted.

		SS	df	MS	F	Sig	Remarks
P1	Between Groups	1.203	2	0.601	0.187	0.830	Not Significant
	Within Groups	918.766	285	3.224			
	Total	919.969	287				
P2	Between Groups	4.199	2	2.100	0.672	0.512	Not Significant
	Within Groups	918.710	294	3.125			
	Total	922.909	296				
P3	Between Groups	1.812	2	0.906	0.263	0.769	Not Significant
	Within Groups	989.568	287	3.448			
	Total	991.379	289				
P4	Between Groups	0.378	2	0.189	0.047	0.954	Not Significant
	Within Groups	1189.408	296	4.018			
	Total	1189.786	298				
P5	Between Groups	7.386	2	3.693	0.991	0.373	Not Significant
	Within Groups	1092.060	293	3.727			
	Total	1099.446	295				
P6	Between Groups	14.491	2	7.245	1.970	0.141	Not Significant
	Within Groups	1070.138	291	3.677			
	Total	1084.629	293				
P7	Between Groups	9.188	2	4.594	1.175	0.310	Not Significant
	Within Groups	1129.535	289	3.908			
	Total	1138.723	291				
P8	Between Groups	4.006	2	2.003	0.563	0.570	Not Significant
	Within Groups	1035.300	291	3.558			
	Total	1039.306	293				
P9	Between Groups	5.641	2	2.820	0.717	0.489	Not Significant
	Within Groups	1172.917	298	3.936			
	Total	1178.558	300				
P10	Between Groups	1.394	2	0.697	0.184	0.832	Not Significant
	Within Groups	1111.501	294	3.781			
	Total	1112.896	296				
P11	Between Groups	2.752	2	1.376	0.355	0.702	Not Significant
	Within Groups	1140.217	294	3.878			
	Total	1142.970	296				
P12	Between Groups	2.300	2	1.150	0.330	0.719	Not Significant
	Within Groups	1024.609	294	3.485			
	Total	1026.909	296				
P13	Between Groups	5.262	2	2.631	0.677	0.509	Not Significant
	Within Groups	1084.855	279	3.888			
	Total	1090.117	281				
P14	Between Groups	16.164	2	8.082	2.011	0.136	Not Significant
	Within Groups	1173.273	292	4.018			
	Total	1189.437	294				
P15	Between Groups	4.458	2	2.229	0.577	0.562	Not Significant
	Within Groups	1120.614	290	3.864			
	Total	1125.072	292				
P16	Between Groups	0.110	2	0.055	0.015	0.985	Not Significant
	Within Groups	1070.805	292	3.667			
	Total	1070.915	294				

*Analyzed Under 95% Confidence Level

Table 5.2. ANOVA Based on Place of Residence (Preference)

As seen in Table 6.1, T-test results revealed that only item 5 garnered a significance value (0.038) less than the assigned alpha of 0.05. It can be inferred that flyers/brochures are reaching the two age groups at a significantly dissimilar extent. This particular platform is reaching the prospective students from the private schools

more than those of the public schools as suggested by their mean values of 4.67 and 3.77 respectively. Whereas for the other 15 items, the null hypothesis that there are no significant differences in the communication platforms' reach to the respondents based on the type of school where they graduated from is accepted.

	Variable	Mean	SD	t	Sig	Remarks
R1	Public	3.24	1.972	-.967	0.335	Not Significant
	Private	3.64	1.800			
R2	Public	3.68	2.191	-1.466	0.144	Not Significant
	Private	4.28	1.806			
R3	Public	4.41	2.197	0.207	0.836	Not Significant
	Private	4.32	1.965			
R4	Public	4.41	2.384	-.720	0.472	Not Significant
	Private	4.74	2.078			
R5	Public	3.77	2.137	-2.079	0.038*	Significant
	Private	4.67	1.918			
R6	Public	4.52	2.400	0.361	0.718	Not Significant
	Private	4.35	2.03			
R7	Public	4.15	2.207	-1.171	0.243	Not Significant
	Private	4.71	2.055			
R8	Public	4.14	2.232	-.327	0.744	Not Significant
	Private	4.28	1.919			
R9	Public	4.18	2.363	-1.938	0.054	Not Significant
	Private	5.07	2.034			
R10	Public	4.36	2.060	-1.960	0.051	Not Significant
	Private	5.20	1.909			
R11	Public	4.55	2.345	-.914	0.370	Not Significant
	Private	5.01	1.942			
R12	Public	4.09	2.045	-1.111	0.267	Not Significant
	Private	4.55	1.859			
R13	Public	3.77	2.308	-.442	0.659	Not Significant
	Private	3.97	1.966			
R14	Public	4.14	2.210	-1.001	0.317	Not Significant
	Private	4.60	2.063			
R15	Public	4.00	2.390	-.970	0.333	Not Significant
	Private	4.44	2.021			
R16	Public	4.77	2.369	-.099	0.922	Not Significant
	Private	4.82	1.902			

*Analyzed Under 95% Confidence Level

Table 6.1 Independent Samples T-Test Based on Type of School Origin (Reach)

ANOVA results for the significant differences in the responses, sorted according to the respondent's place of residence, posted in Table 6.2 are all above the assigned alpha of 0.050. This palpably shows that each communication platform is reaching the respondents to the same extent regardless of the latter's location of abode. Therefore, the null hypothesis is accepted.

		SS	Df	MS	F	Sig	Remarks
R1	Between Groups	0.965	2	0.482	0.146	0.864	Not Significant
	Within Groups	870.588	263	3.310			
	Total	871.553	265				
R2	Between Groups	5.605	2	2.803	0.826	0.439	Not Significant
	Within Groups	963.754	284	3.393			
	Total	969.359	286				
R3	Between Groups	1.897	2	0.949	0.241	0.786	Not Significant
	Within Groups	1091.528	277	3.941			
	Total	1093.425	279				
R4	Between Groups	1.138	2	0.569	0.128	0.880	Not Significant
	Within Groups	1281.835	289	4.435			
	Total	1282.973	291				
R5	Between Groups	7.674	2	3.837	1.013	0.364	Not Significant
	Within Groups	1079.604	285	3.788			
	Total	1087.278	287				
R6	Between Groups	9.957	2	4.978	1.174	0.311	Not Significant
	Within Groups	1200.494	283	4.242			
	Total	1210.451	285				
R7	Between Groups	7.692	2	3.846	0.900	0.408	Not Significant
	Within Groups	1209.413	283	4.274			
	Total	1217.105	285				
R8	Between Groups	8.994	2	4.497	1.195	0.304	Not Significant
	Within Groups	1060.740	282	3.761			
	Total	1069.733	284				
R9	Between Groups	2.925	2	1.462	0.340	0.712	Not Significant
	Within Groups	1255.075	292	4.298			
	Total	1258.000	294				
R10	Between Groups	0.385	2	0.193	0.051	0.950	Not Significant
	Within Groups	1094.191	292	3.747			
	Total	1094.576	294				
R11	Between Groups	2.504	2	1.252	0.320	0.727	Not Significant
	Within Groups	1143.374	292	3.916			
	Total	1145.878	294				
R12	Between Groups	1.316	2	0.658	0.186	0.830	Not Significant
	Within Groups	1006.598	285	3.532			
	Total	1007.913	287				
R13	Between Groups	4.242	2	2.121	0.533	0.587	Not Significant
	Within Groups	1086.146	273	3.979			
	Total	1090.388	275				
R14	Between Groups	18.646	2	9.323	2.185	0.114	Not Significant
	Within Groups	1224.737	287	4.267			
	Total	1243.383	289				
R15	Between Groups	6.073	2	3.037	0.720	0.487	Not Significant
	Within Groups	1167.512	277	4.215			
	Total	1173.586	279				
R16	Between Groups	0.704	2	0.352	0.093	0.911	Not Significant
	Within Groups	1079.939	286	3.776			
	Total	1080.644	288				

*Analyzed Under 95% Confidence Level

Table 6.2. ANOVA Based Place of Residence (Reach)

In view of the foregoing, the paper recommends the following:

Online and social media marketing, events and experiences, and public relations should be given the highest regard when developing IMC for a university since the communication platforms that gathered the highest CI fall under these categories.

Universities should take advantage of social media, their website, and word of mouth. More so for the universities targeting those from the private academic institutions. This can be done through: programs promoting “participatory culture” to generate more positive comments and stories which can uplift the university’s brand and image; conduct of activities that can incite students’ interest in the university’s programs and services, thereby reflecting such in their daily personal dialogs or via social media; and programs that can strengthen the university’s ties with its alumni to further resonate “word of mouth”.

Improve prospective students’ familiarity with the university and its culture through an open house, events held on campus and university participation in athletic leagues. These mentioned activities which can be classified as events and experiences are much welcomed by and are reaching the potential tertiary students.

Fewer resources and efforts should be rendered to billboards and directly contacting the prospective students via telephone, text, or email.

Universities should find a way to send flyers/brochures to prospective students from publicly operated high schools. With its CI above the median, it should be rendered importance, especially for universities that include this characteristic in their target market.

University marketers targeting the cities of CAMANAVA, other areas in the NCR, and Region 3 especially Bulacan can approach their prospective students in the same manner since the latter’s place of residence is irrelevant when it comes to their preferred sources of information about a university. Furthermore, there is no need for varying communication platform mix to reach prospective students from the abovementioned areas.

In order to craft a more flexible segmented approach to university marketing, it is recommended to widen the scope of the study. It could be in terms of the domain (universities located in different areas) and/or consider other traits of the respondents.

References

- Ashman, R., Solomon, M.R., and Wolny, J. (2015). An old model for a new age: consumer decision making in participatory digital culture. *Journal of Customer Behaviour*. Retrieved February 26, 2019 from <http://eds.a.ebscohost.com/eds/pdfviewer/pdfviewer?sid=edbb25c9-45de-4375-8dd9-b74bb758c843%40sessionmgr4003&vid=2&hid=4103>
- Batra, Rajeev and Keller, Kevin Lane. (2016). Integrating marketing communications: new findings, new lessons and new ideas. *Journal of Marketing*, July 2016. Retrieved October 31, 2018 from <https://www.researchgate.net/publication/305079910>
- Boone, L.E. and Kurtz, D.L. (2013). *Principles of marketing*. Cengage Learning Asia Pte Ltd, Philippines. P355, 356, 359, 372.
- Cant, M. (2006). *Marketing management*. South Africa. Shumani Printers. CHED K to 12 Transition Program. (n.d.) Retrieved November 4, 2019 from <https://ched.gov.ph/k-12-project-management-unit/>
- Dagumboy, Eloida Carpio. (2019). Coverage index of various communication platforms: a segmented approach to philippine university marketing. *Jurnal Studi Komunikasi*, 3(3), 287-315. doi:<http://dx.doi.org/10.25139/jsk.v3i3.1842>
- Fierro, I., Arbelaez, D., and Gavilanez, J. (2017). Digital marketing: a new tool for international education. Retrieved March 26, 2018 from <http://search.ebscohost.com/login.aspx?direct=true&db=bth&AN=128122216&site=ehost-live>
- George, Amiso M. (2000). The new public relations: integrating marketing and public relations strategies for student recruitment and institutional image building—a case study of the university of texas at san antonio. Retrieved November 12, 2018 from <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=5200970&site=ehost-live>
- Hanover Research. (2014). Trends in higher education marketing, recruitment, and technology. Retrieved March 26, 2018 from <http://www.hanoverresearch.com/media/Trends-in-Higher-Education-Marketing-Recruitment-and-Technology-2.pdf>
- Keller, K. L. (2001). Mastering the marketing communications mix: micro and macro perspectives on integrated marketing communication programs. *Journal of Marketing Management*, 17. Retrieved March 20, 2019 from <http://search.ebscohost.com/login.aspx?direct=true&db=bth&AN=5482275&site=ehost-live>.
- Keller, Kevin Lane. (2013). *Strategic Brand Management*. 4th ed. New Jersey: Pearson Prentice-Hall.
- Kotler, P., Armstrong, G., Saunders, J., and Wong, V. (1999). *Principles of Marketing*. 2nd ed. Europe: Prentice-Hall.

Likert-type scale response anchors. (n.d.) In Survey legend. Retrieved December 12, 2017 from <https://www.surveylegend.com/likert-type-scale-responses-examples-with-examples/>

Likert, Rensis. (1932). A technique for the measurement of attitudes. *Archives of Psychology*. Vol 140.

Marshall, G.W., and Johnston, Mark W. (2019). *Marketing Management*. 3rd ed. New York: McGraw Hill Education, pp. 16, 358.

Munro, J. and Richards, B. (2011). The digital challenge. In: Morgan, N., Pritchard, A. and Pride, R. *Destination Brands*. 3rd ed. Oxford: Butterworth-Heinemann.

Nielsen. (2012). Global consumers' trust in 'earned' advertising grows in importance. Retrieved August 3, 2019 from <https://www.nielsen.com/us/en/press-releases/2012/nielsen-global-consumers-trust-in-earned-advertising-grows/>

Noel Levitz. (2013). 2013 marketing and student recruitment practices benchmark report. Retrieved March 26, 2018 from <https://www.noellevitz.com/papers/research/higher/education/2013/marketing/student/recruitment/practicesbenchmark/report>

Reid, M. (2012). Building strong brands through the management of integrated marketing communications. *International Journal of Marketing*, Vol. 41.

Rimkienė, Indrė. (2013). Integrated marketing communication: theoretical approach. *Rural Development 2013*. ISSN 2345-0916. Retrieved November 12, 2018 from <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=100423340&site=ehost-live>

Simon, M.K. and Goes, J. (2013). Dissertation and scholarly research: recipes for success. Seattle, WA, Dissertation Success, LLC. Retrieved November 14, 2018 from <http://dissertationrecipes.com/>

Slovin's Formula. (n.d.) In Research assignment. Retrieved February 13, 2019 from <https://prudencexd.weebly.com/> University of the East-Caloocan course offerings. (n.d.) Retrieved November 12, 2018 from <http://www.ue.edu.ph>

Word of Mouth Marketing. (n.d.) In Business dictionary. Retrieved August 13, 2019 from <http://www.businessdictionary.com/definition/word-of-mouth-marketing.html>

Yeoman, I., and McMahon-Beattie U. (2011). The future challenge. In: Morgan, N., Pritchard, A. and Pride, R. *Destination Brands*. 3rd Ed. Oxford: Elsevier Ltd. pp. 141-154.

Contact email: eloida.dagumboy@ue.edu.ph, dagumboyeloida@gmail.com

Learning Media Based on Local Culture Characteristics for Literacy Aspect

Susi Darihastining, STKIP PGRI Jombang, Indonesia
Ari Ambarwati, Universitas Islam Malang, Indonesia
Ratna Rintaningrum, Universitas Teknologi Surabaya, Indonesia

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

Literacy plays a role in improving students' language understanding through its linguistic features. This study aims to review (1) how the lingual types of words on the morphological aspects of critical listening skills through VCD learning based on local culture characteristics (2) how do parole forms on social values and education through VCD learning based on local culture characteristics. The purpose of this study (1) classifies the lingual types of words on the morphological aspects of critical listening skills through VCD learning based on local culture characteristics (2) describing parole forms on social and education values through VCD learning based on local culture characteristics. This study employed a qualitative method. The data source of this research was the class A student batch 2018, STKIP PGRI Jombang. The research data were (1) the lingual types of words on the morphological aspects of critical listening skills through VCD learning based on local culture characteristics (2) parole forms on social and education values through VCD learning based on local culture characteristics. The results of this study are in the form of verb classifications, adjectives and terms in the aspect of listening critically through learning VCD learning based on local culture characteristics (2) the form of parole which includes social values in aspects of cooperation, passion and ideology.

Keywords: Media, Local culture, Literacy, VCD for learning, Language features, Social values

iafor

The International Academic Forum
www.iafor.org

Background

Literacy is a very important starting point in changing a better life. Literacy can be a barometer for modern life, as expressed by Koichiro Matsuura, general director of UNESCO (2006). The development and growth of a network society (Manual Castell) or people who have knowledge become the epicenter of progress and development in various lines and areas of culture and peradap, which makes our lives better. In perspective (Saryono, 2019). Literacy is the ability to think critically - creatively can be supported by the ability to read and write skills. Concretely, the ability to read and write accustom critical and creative thinking leaving mystical thinking (Van Peursen in Saryono 2019).

The context of the situation of teaching materials during the learning process on the aspect of language skills in the classroom should ideally imply the local context of the region and the culture of the local area. It will bring the impact of cognitive experience with real or concrete conditions in accordance with experienced by students. Researchers utilize local wisdom, namely literary performances that can be a medium of learning in the process of critical listening through VCD. Learning VCDs containing local local literature can stimulate students to listen critically. Students can be inspired by visual experience and listening to stories, the more they can add to the student's treasury.

The problems of this study (1) how the lingual features of word types in the morphological aspects of skills, listening critically through local culture learning VCDs (2) how to form parole that manifests social values and education through learning VCDs with local cultural characteristics. The purpose of this study (1) classifies lingual features on critical listening aspects through learning VCDs with local cultural characteristics and (2) describes the form of parole in the form of social and educational values.

According to Sukandaryanto (2013: 202) teaching material in the form of stories or narratives, can not only entertain but can also transfer morality values contained therein. Material or teaching material is a learning tool and resource that can help students develop competencies in school. Therefore, teaching materials are needed in accordance with the needs of students and lecturers. Teaching materials must adjust the curriculum and morality of the people. Teaching materials that contain morality become a means of character education. As a result of cultural values that contain community morality can be passed down for generations and applied in social life.

Literature Review

Literacy in all Fields

Literacy can make students understand language through its lingual features and students are also required to learn parole in communication. Literacy is a place to develop language skills, in listening, reading, writing and speaking. However, the progress of the Industrial Era 4.0 had an impact on the development of literacy. There is a lot of literacy in all fields, education, health, science, culture, economics and religion. We are required to follow the development of science and technology.

In this article the researcher describes the lingual features of word types in the morphological aspects of critical listening skills through VCDs of learning with local cultural characteristics and describing parole shapes in the form of social and educational values through learning VCDs with local cultural characteristics. Some theories that support and some of the results of previous research can be a foothold.

The quality of education can also be improved through efforts to improve and develop education and learning technology. Utilization of educational technology is one of the strategies to overcome the problem of lack of quality education. There are several aspects in improving the quality of learning that must be improved first, namely the teacher or lecturer plays an important role as the subject of learning, a lecturer must be creative and innovative when creating interactive media, making interactive learning CDs through the use of technology. To stimulate students on the use of instructional media. Learning resources need to be linked to the use of informatics and technology. Without leaving the element of local culture.

Learning and Teaching Materials

Learning is still based on text and sources of teaching materials are relatively limited by the Ministry of National Education publication. This was also done by (Sarjono Owon, 2017) in his research with a contextual approach for junior high school students aimed at producing prototypes of teaching material writing various types of texts, with the theme of local Sikka wisdom with an approach according to the needs of students and teachers, and testing the results of the wealth of feasibility prototype of teaching material writing various texts on Sikka local wisdom in terms of form and content, and testing the effectiveness of writing teaching materials in improving students' writing abilities.

Research has also been conducted by (Juital, Thahar, & Idris, 2014). The results of the study describe the process of learning methods used by teachers to improve student writing skills at Eka Sakti academic universities in 2011/2012. Student writing skills can be significantly improved. Students can respond by using imagination better and experiencing an increase in writing skills in the description of the text. As has been done by (Tryanasari, Mursidik, & Riyanto, 2017). Which provides an alternative integrated learning tool and how to teach by considering local wisdom in Madiun Regency. And provide elementary teacher workshops to utilize local wisdom in developing integrated learning tools. It is fitting for cultural results, community morality is passed down from generation to generation and is believed to be the rule of life. The material that contributes to the type of story text. Language learning to improve learners' ability to communicate both verbally and in writing which includes 4 aspects of listening, reading, writing and speaking.

Morphology

Morphology is a branch of Linguistics which deals with the lingual level of morpheme. Included in the form of words and the process of formation. Categorization is based on word class theory conveyed by (Kridalaksana, 2008b) which states that word classes are word categorization with the same formal characteristics and classifications of nouns, adjectives, and others. The categories in this study are verbs, adjectives and terms on critical listening aspects through learning

VCDs with local cultural characteristics and parole forms which include social values on aspects of cooperation, passion and ideology.

Language can uncover cultural mysteries, language becomes the identity of regional tribes, and regional cultural preservation. Agree with Kramsch in (Maharani & Candra, 2018) which mentions three things that can be closely related between language and culture, (a) language expresses cultural reality, (b) language embodies cultural reality and (c) language symbolizes cultural reality. Cultural development certainly influences the language used by its speakers. Adult young people rarely communicate using their local language (Maharani & Candra, 2018). Learning media is a component that is able to influence the level of achievement in learning. With the development of the industry era 4.0 learning media must adjust and follow developments without leaving cultural aspects. Cultural knowledge becoming more relevant nowadays to make learning encounters contextual and effective to implement. (Taylor&Sobel, 2011).

Language and Culture Embody Parole

NO	WORD	MEANING
1	<i>Slametan</i>	Thanking God in the form of certain sentences of worship and ending with giving food to neighbors.
2	<i>Sorokolan</i>	Tradition of recitation of shalawatan accompanied by slametan. People call it that because in the ritual when read Asyraaqal badru Alaina, usually all attendees stand up.
3	<i>Tirakat</i>	Performing rituals to make yourself more powerful..
4	<i>Ruwatan</i>	Keeps children out of danger.
5	<i>Njebul</i>	Penetrates

Table. 3.1 Classification of Lingual Types of Verb Types

Results of Classification of Lingual Features Types of Verbs in Table 3.1 found 56 Number of words Data from the sample verbs as follows (Slametan, protocol, tirakat, ruwatan and njebul) are verbs that morphologically class of words that express an action, existence, experience or dynamic understanding. Types of verbs always contribute to the predicate function in a phrase or sentence. The verb contained in the Jombang local stage literary narrative, carries a cultural element where the meaning of the word besides Javanese also has a very thick cultural context.

NO	WORD	MEANING
1	<i>Bala'</i>	Mara danger
2	<i>Dulur Nom</i>	Dulur Nom Young brother
3	<i>Dulur tuwa</i>	Dulur tuwa Old brother
4	<i>Linuih</i>	Diguih Digdaya and Sakti
5	<i>Cengkir</i>	Grips Perseverance

Table. 3.2 Classification of Lingual Types of Adjective Types

Results of Classification of Lingual Features of Adjective Types in table 3.2 found 35 Number of adjectives in the literary narrative of the local stage of Jombang. Data from the example of adjectives as follows (Bala ', Dulur Nom, Dulur Tuwa, Linuih,

Cengkir) are adjectives meaning words that are used to describe a trait, the state of a subject. Adjectives can provide information in the form of size, shape, color, age, and explain the description of pronouns. The adjectives identified describe a lot of past conditions which are alkulturation of Javanese mataraman culture and acculturation of kejawen, Hindu and Buddhist religions. As exemplified the word Bala 'this word contains magical value in Javanese elements the influence of Hinduism and Buddhism. In the context of the sentence it is told that "Javanese people if they do not make a hajad or a celebration of a party for their child to be circumcised will get Bala '... which happens to an only child" at that time it was still believed by the Javanese people especially those who still hold the traditions of their ancestors.

NO	WORD	MEANING
1	<i>Fantasi of manner</i>	Fantasy of manner Fantasy is more likely to be in the form of mythic fiction
2	<i>Folk Speech</i>	Folk Speech Folk language (such as accent, nickname, rank, traditional and title).
3	<i>Alam kelanggengan</i>	The realm of eternity
4	<i>Islam Abangan</i>	Islam Abangan Their religion was born Islam, but inwardly they still believed the beliefs of their predecessors.
5	<i>Islam Putihan</i>	Islam The Putihan of Islam in the form of Sufism and the Tariqa

Table. 3.3 Classification of Lingual Features Types of Term Words

Results of Classification of Lingual Features Types of Words Terms in table 3.3 found 23 Total Glossary of Words. The term is a word or combination of words that carefully express a meaning, a concept of a process, a state or characteristic that is unique in a particular field. The term is a word used as a name / symbol that expresses the meaning of concepts, conditions in science, technology and art. As an example of the term Islamic term abangan which means at that time the term Islamic Abangan popular at that time where Jombang is a multicultural area that has a variety of oral literature and is close to the historic sites of the Kingdom of Mojopahit. So that also appear terms that contain culture.

NO	CATEGORY	DATA	MEANING	PAROLE
1	The TERM	<i>'Sepi eng pamreh, rame eng gawe'</i>	" Many work and not many strings attached, which in essence work happily, regardless of the rewards to be given	The term can be a reminder for people to act as intended
2	The TERM	<i>Ajining diri saka lathi</i>	Means that one's self-esteem depends on the mouth, speech and language.	The term can be a reminder for the community to keep themselves from their words and deeds.
3	The TERM	<i>Hangedap-edabi</i>	The strength of the soul that has tremendous power	The term that can be a reminder to the community and bring suggestions
4	The TERM	<i>Ilmu Pasek</i>	who study Islam is associated with 'wayang' and Hindu-Buddhist teachings.	I Terms that can be discourses of experience
5	The TERM	<i>Kalabendu</i>	An era that describes a chaos of the world where all humans are infected with insanity, there is a crazy treasure, crazy throne, crazy society, etc.	The term that can be a discourse on the development of the era at that time.

Table 3.4 PAROLE Classification of Educational Values

NO	KATEGORI	DATA	MEANING	PAROLE
1	The TERM	<i>Jepaplok</i>	The main display in Sentulan Jidor which is described in the form of the Semendhung beetle tiger	The term that can be the power of community suggestion during the primitive era aman is believed to be the term I
2	The TERM	<i>Jimat</i> <i>Kalimasada</i> amulet Kalimasada	'two sentences creed. Coercion'.	A term that can be a reminder for people to convert Islam without coercion.
3	The TERM	Losari rowo group	A term for Mbah Suhadak and his followers (some people who become the forerunner of Islamic Jombang, it is said they are part of the followers of Pangeran Diponegoro.	A term that can be a reminder to the community and bring suggestive in the Islamic religion in the form of social and religious associations.
4	The TERM	<i>Narrima ing pandum</i>	accepts the fate	of terms that can be a reminder to the community and bring suggestive in the Islamic religion and become the belief of the people of the fate of God
5	The TERM	<i>Pangemong</i>	term for the spirits of ancestors who are believed to be the next generation guide spiritual	the term that can be a discourse of the experience of the era of the Times and mystical.

Table 3.5 Parole Classification of Social Values

Data identification results in tables 3.4 and table of educational values and table of 3.5 classification of social values PAROLE. Includes words that contain educational values, namely (Lonely Eng Pamreh, Rame Eng Gawe ', Ajining diri Saka lathi, Hangedap-Edabi, Pasek, Kalabendu). The amount of data contained in the literary narrative of Jombang local stage has 25 words. Words such as 'lonely eng pamreh rame eng Gawe ' contain educational values that can be interpreted that many work and not much strings attached, which essentially work happily, without care about the awards to be given. It is not materialistic (matre) like today's term. That means the work is always calculated with the value of the. So the expressed educational values can stimulate students to understand the words and can apply in a concrete form of

experience. So the meaning is expressed and manifested in the belief and reflected in the behavior that is named with parole in the attitude of language study or students.

As for words that contain social values, among others; (Jepaplok, Amulet Kalimasada, Losari Rowo Group, Narrima ing Pandum, Pangemong). The words containing social values numbered 15 words. An example of the word ' Narrima ing pandum ' which means accepting the destiny that the significance of the tersiaric meaning in the social values of man has a line of destiny from God, for that after trying obliged to surrender to the power of God. This attitude becomes an experience and a belief to be applied in life in the world. Forms of parole can be tested in the form of attitudes and comprehension. And hopefully with the understanding of the words that contain educational values and social values can change the attitude of students.

Conclusion

Critical listening can stimulate creative power, innovation and can develop the power of imagination in writing. And students on speaking skills in particular listening can be more focus, more enjoyable and can realize the production of writing language on lingual features of the type of adjectives, verbs and terms whereas on the form of parole include values and educational values. Through the critical listening to students can produce language in writing, rich with vocabulary and understanding of the aspects of language and parole that are application in language behaviour and behave. So it can be new understanding not only the language elements but elements of culture. Through the media learning VCD can utilize also science and technology in the industry era 4.0 nowadays.

Acknowledgements

Many thanks to the Higher Education Research Technology of Indonesia through Basic Research Grant Program funding 2019-2020 Leading Universities in *Bahasa Indonesia* is *Penelitian Dasar Unggulan Perguruan Tinggi* (PDUPT), which financed the study.

References

Abdul Chaer. 2003. *Linguistik Umum*. Jakarta: Rineka Cipta

Abidin, Y. (2012a) Pembelajaran Membaca Berbasis Pendidikan Karakter. Bandung: Alwi. Soenjono Dardjowidjojo, Hans Lapoliwa, Anton M. Moeliono (1998). Tata Bahasa Baku Bahasa Indonesia. Jakarta: Departemen Pendidikan dan Kebudayaan Republik Indonesia.

I. Praptomo Baryadi. 2011. *Morfologi dalam Bahasa Indonesi*. Yogyakarta: Universitas Sanata Dharma.

Juital, N., Thahar, Sh. E., & Idris, Y. (2014). Peningkatan Keterampilan Menulis Karangan Deskripsi Melalui Metode Discovery Dengan Menggunakan Media Gambar Mahasiswa Prodi Pendidikan Bahasa Dan Sastra Indonesia Ta 2011/2012 Universitas Ekasakti Padang. *Jurnal Bahasa, Sastra Dan Pembelajaran*.

Lyon, Jhon. 1995. *Pengantar Teori Linguistik*. Diterjemahkan oleh I. Soetikno. Jakarta: Gramedia.

Samsuri. 1994. Analisis Morfologi. Malang:

Maharani, P. D., & Candra, K. D. P. (2018). Variasi Leksikal Bahasa Bali Dialek Kuta Selatan. *Mudra Jurnal Seni Budaya*. <https://doi.org/10.31091/mudra.v33i1.196>

Abidin, Y. (2012b) Pembelajaran Bahasa Berbasis Pendidikan Karakter. Bandung: HSAA Press.

Sarjono Owon, R. A. (2017). Pengembangan Bahan Ajar Menulis Berbagai Jenis Teks Bertema Kearifan Lokal Sikka Bagi Siswa SMP. *JINoP (Jurnal Inovasi Pembelajaran)*. <https://doi.org/10.22219/jinop.v3i1.4318>

Saryono, Djoko (2019) Literasi Episentrum Kemajuan Kebudayaan dan Peradaban, Malang: Pelangi Sastra. <http://www.pelangisastramalang.org>

Suhandi, D. (2018). Studi Komparatif Penggunaan Media Peta Tematik Dengan Media Cd Interaktif Terhadap Keterampilan Berpikir Kritis Bahan Ajar Pola Kegiatan Ekonomi Penduduk, Penggunaan Lahan, Dan Pola Pemukiman (Studi Kasus SMP Negeri 1 Haurwangi Kabupaten Cianjur). *Jurnal Geografi Gea*. <https://doi.org/10.17509/gea.v13i2.3393>

Taylor, Sheryl V & Sobel, Donna M. (2011). *Pedagogy: Teaching Like Our Students' Live Matter*. UK: Emerald Group Publishing.

Tryanasari, D., Mursidik, E. M., & Riyanto, E. (2017). pengembangan perangkat pembelajaran terpadu berbasis kearifan lokal untuk kelas iii sekolah dasar di kabupaten madiun. *Premiere Educandum : Jurnal Pendidikan Dasar Dan Pembelajaran*. <https://doi.org/10.25273/pe.v3i02.273>

Tuma, J. M., & Pratt, J. M. (1982). Clinical child psychology practice and training: A survey. *Idots of Clinical Child & Adolescent Psychology*, 137(August 2012), 37–41.

<http://doi.org/10.1037/a0022390>, Gobry, F. (1999). {T}his is a title. {M}y Journal, 1, 120–130., Osment, S. E. (1980). T. A. of R. 1250-1550. ... and R. H. of L. M. and R. R. from <http://scholar.google>.

UNESCO, 2006 Literacy for Life, Global Monitoring Report 2006. Education for All: UNESCO.

Verhaar. 2010. *Asas-Asas Linguistik Umum*. Yogyakarta: Gadjah Mada University Press.

Contact email: s.nanink@gmail.com

***The Next Innovation in Immersive [Actuality] Media Isn't Technology—
It's Storytelling***

Michael R. Ogden, Zayed University, United Arab Emirates

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

This paper explores the *raison d'être* of documentarians and journalists—that of creating emotional connections by transporting audiences “into the story.” Enabling technologies for delivering such experiences have become faster, cheaper, smarter, and mobile. Collectively referred to as “immersive media,” such technologies have become *de rigueur* in actuality storytelling. Initially promoted as “empathy machines” capable of fostering emotional engagement, problems in rationalizing journalistic-style with immersive media’s “designing technology” proved frustrating. What is presented here is a view of immersive media’s “narrative technology” as a new storytelling ecology evolving with the aesthetics of immersion and (hopeful) content engagement that induces a state of narrative transportation, or “flow,” in which user/participants are both immersed in and actively engaged with the storytelling.

Keywords: documentary, journalism, designing technology, narrative technology, immersivity, agency, empathy, narrative transportation

iafor

The International Academic Forum
www.iafor.org

Introduction

Everyday human communication revolves around stories. Our natural affinity toward story also reveals clues about our evolutionary history and the roots of emotion and empathy in the human mind as well as how the emotional and cognitive effects of storytelling influence our beliefs and real-world decisions (Hsu, 2008). Storytelling is also what we do as humans to make sense of the world. In his book, *Tell Me A Story: Narrative and Intelligence* (1995), computer scientist and cognitive psychologist Roger Schank conjectures that we “need” to tell others the stories that describe our experiences, in part, because the process of creating the story also creates the memory structure of our experiences that will be with us for the rest of our lives. “We interpret reality through our stories and open our realities up to others when we tell our stories” (Schank, 1995, p. 44).

Almost since the beginning of mediated storytelling, the dominant paradigm of journalism has been one of “writing the history of the present,” through “telling the stories of the real” (Roeh, 1989). Within the documentary tradition, there emerged two different perspectives. One, championed by the “forefather” of American documentary, Robert Flaherty, was “... to make the unfamiliar, familiar; to discover and reveal... what was distant and past” (McLane, 2012, p. 87). The other perspective was articulated by John Grierson—a contemporary of Flaherty and considered the progenitor of British and Canadian documentary—who believed documentary should “... find new meanings and excitements in the familiar through applying the *creative treatment of actuality*... to the close-to-home work a day modern world” (McLane, 2012, p. 87, emphasis added). Yet, the common goal of both journalism and documentary is for the story to be immersive, to have audiences “lean in” and experience the story (*i.e.*, engagement). For many actuality storytellers this is their *raison d’être*, to create an emotional connection between the audience and the subject that will, hopefully, stimulate insights and encourage or influence action.

Today, documentary—in its “creative treatment of actuality” (Grierson in Forsyth, 1966, p. 13)—and journalism—in its “rhetoric of objectivity” and belief in the “transparency of language” that renders actuality “as it is” (Roeh, et al., 1980)—are both being radically challenged in large part by the rapid growth in digital technologies; especially the internet, and mobile media (Pavlik & Bridges, 2013). Emerging as the *zeitgeist* of a new Century of mediated interaction, augmented reality (AR), virtual reality (VR), 360° video, extended reality (XR), and 3D volumetric capture (collectively, “immersive media”) have emerged as technologies promising better interactivity and engagement (Llobera, Blom & Slater, 2013) capable of inducing a greater sense of “presence” than more traditional modes of actuality storytelling (Sundar, Kang, & Oprean, 2017) and inducing an higher level of “empathy” (Milk, 2015) by connecting the user/participant with those inhabiting the “storyworld” (Ryan & Thon, 2014).

Thus, immersive media has rapidly become *de rigueur* in documentary and journalistic storytelling, holding forth the promise of connecting people in a visceral way across time, geography, language, and culture. However, as we move expectantly into a world of immersive media technologies, fundamental questions arises. If storytelling is understood to be, as Schank (1995) contends, an expression of personal and socio-cultural reality, how will immersive media transform actuality storytelling?

Likewise, does the role dynamic and relationship between the storyteller and the user/participant *vis-à-vis* the subject also change? Do issues of agency, narrative authority, and verisimilitude face transformational influences from immersive media technologies with implications for creating new messages and cultural approaches in actuality storytelling? Typically, the relationship between “the audience” and the “mediated experience” is often framed with references to actuality storytelling practices derived from either European observational cinema and its legacy of “referent” and “index” (Barthes, 1981), or the belief at the heart of American direct cinema that any documentary—and journalism, for that matter—could or should be “objective.” The more contemporary relationship between journalism, documentary, and immersive media technologies, however, offers the potential for a far more extensive and transformative (re)interpretation of the fundamental aspects of actuality media storytelling. Perhaps it is, as Joshua Meyrowitz observed in his seminal work, *No Sense of Place* (1985), “once invented and used, media affect us by shaping the type of interactions that take place through them... the environments we shape can, in turn, work to reshape us” (p. 329).

This paper seeks to identify and investigate this evolving storytelling ecology (“narrative technology”) that is trying to keep pace with the technological innovations (“designing technology”) in immersive media; as a technology, a medium, and a mode of expression. From the perspective of documentary and journalistic actuality storytelling, what seems to be emerging is a new immersive *narrativity*¹ and an evolving *narratology*² of engagement for telling compelling actuality stories. Therefore, what is presented here is an attempt at merging the aesthetics of storytelling with the technological forces of immersive “storyworld” building by balancing the dilemma of user/participant *agency*³ with narrative authority (or *structure*⁴) by fostering “narrative transportation” (Green, Brock & Kaufman, 2004), or a state of “flow” (Douglas & Hargadon, 2000). The ultimate goal by which is the user/participant being both immersed in and actively engaged with the storyworld while remaining in the “flow” of the story’s verisimilitude.

The “Designing Technology”

Present-day documentative impulses in actuality storytelling have heretofore drawn their inspiration less from the “...post-structuralist models of discourse than from the working procedures of [cause and effect] documentation and validation practiced by

¹ *Narrativity* is the processes by which a story is constructed and presented (or “told”), typically with a distinguishable narrative voice, setting, plot development, and chronology of events, among other attributes.

² *Narratology* is the logic, principles, and practices of narrative representation that operate within a story and affect perception as well as our ability to produce and process narratives in a multitude of forms, media, contexts, and communicative practices.

³ *Agency* is the capacity of individuals to act independently and make their own free choices. This is typically juxtaposed with Structure (see below). Applied to VR, agency is the sense of immersion or “embodiment” with the freedom to explore and the affordance to interact with the storyworld.

⁴ *Structure* is the recurrent patterned arrangements which influence or limit choices and opportunities available within a social milieu; in this case, VR. the extent to which a person’s virtual interactions in VR can be balanced between story structure and individual agency, is influenced and constrained by both the technological interface affording entry into the storyworld and the sophistication of the 360° video or rendered VR environment.

ethnographic film-makers. And as far as the influence of film history goes, the figure of Dziga Vertov [inspired by Soviet journalism to creatively metamorphose the newsreel into a new, more expressive documentary story form; *c.f.*, Hicks, 2007] now looms much larger than those of either Flaherty or Grierson” (Nichols, 1983, p. 18). The impact this has on the current standard-bearer of the technological advances in actuality immersive media has been difficult to define, let alone place within the evolutionary track of journalism’s or documentary’s various forms and modes of expression.

Common in journalism and documentary, the “entry-level” technology to immersive media, 360° video, has become ubiquitous with Google Cardboard and Facebook. This technology leverages usually static, dual-fisheye lenses on compact cameras (*e.g.*, Ricoh Theta Z1, Samsung Gear 360, Insta360 One X), or professional multi-lens rigs capable of shooting 3D 360° videos (*e.g.*, Lytro Immerse, GoPro Odyssey, Insta360 Titan). This technology is often conflated within the general public’s understanding of what “virtual reality” is given the market hype. In fact, as platforms of immersive media, 360° video and VR are fundamentally different in how they render for the user/participant the immersive storyworld.

Be that as it may, ever since Jaron Lanier, co-founder of VPL Research, first popularized the term “virtual reality” in the 1980’s, it has emerged as a kind of *portmanteau* containing many nuanced definitions—each equally valid. From an engineering perspective, rendered VR (or “virtual environments”, *c.f.*, Zaru & Alamgeer, 2018), exemplify the popular representation of the future of immersive media (Figure 1). As such, it comprises a very sophisticated integration of a number of computer-based “designing technologies” ranging from specialized input devices (*e.g.*, wands, data gloves & other wearable haptics), output devices (*e.g.*, video screens, head mounted displays [HMDs], smart phones & visors), and modeling languages (*e.g.*, *Unity 3D*, *Unreal Engine*, *Blender*, etc.) as well as motion sensors and effectors that allow users to have a pseudo-experience within an immersive, simulated environment.



Figure 1: Wade Watts (Tye Sheridan) in a haptic suit in *Ready Player One* (Photo, Warner Brothers, 2018).

Today, VR has been describe as a “meta-medium” encompassing visuals, sounds and other sensations that replicate a real environment or create rendered immersive environments that include 360° video, stereoscopic video, computer-generated imagery, videogames, and avatars in collaborative workspaces (Grabowski, 2017). In his book, *Dawn of the New Everything* (2017), Lanier presents no less than 52 definitions of VR! Many of his definitions are idiosyncratic to the narrative of his book and serve an illustrative purpose, but several stand out (Lanier, 2017):

Twelfth VR Definition: VR is the technology of noticing experience itself (p. 55).

Thirty-third VR Definition: The ultimate media technology, meaning that it is perpetually premature (p. 204).

Forty-third VR Definition: A new art form that must escape the clutches of gaming, cinema, traditional software, New Economy power structures, and maybe even the ideals of its pioneers (p. 237).

It is evident that, as the “ultimate media technology... that is perpetually premature” (Lanier, 2017, p. 204), the “narrative technology” of immersive media has been “running to stand still” as the “designing technology” has rapidly improved, expanded, and become more capable and sophisticated. As such, VR “...may hold the most potential of any medium that has come before it. However, it will still be subject to all the trial, error, experimentation, and eventual transcendence that its predecessors were... [Still the] most evident path for the emergence of a storytelling language in [VR] will be found on the trail blazed by the early creators in the field” (Bucher, 2018, p. 196). Among these early trail blazing ventures were short trial-&-error creations using then available technologies to produce short, somewhat voyeuristic, Lumière-style 360° videos that merely accompanied more traditional journalism storytelling as a way of providing “environmental context” (Hiltner, 2016). As a low-cost solution to “take VR to the masses, these early experiments in making the VR experience more accessible, through the form of 360-degree films, have shaped the development of these technologies in journalism more generally” (Jones, 2017, p. 173).

The “Narrative Technology”

Science-fiction writer Stanley Weinbaum’s, *Pygmalion’s Spectacles* (1935), contains arguably the first description of the defining characteristics of VR long before the technology to realize it could have been imagined. In Weinbaum's story, the main character, meets an elfin professor who invented a pair of goggles which enables the wearer to experience "...a movie that gives one sight and sound... taste, smell, even touch... you are in the story... and instead of being on a screen, the story is all about you, and you are in it" (Weinbaum, 2007). As VR rushes to catch-up with this description, subsequent definitions tend to be technology-centric. Understandable, “the immersive nature of media [leads] us to try to understand the conceptual nature of a technology whose features and way of interacting with users require definitions, standards, and approaches” (Rubio-Tamayo, Barrio, & García, 2017, p. 3).

Attempts at building rendered VR narratives adapting journalism’s existing narratology (e.g., the *machinima* “docu-game” *Gone Gitmo* built in *Second Life*; see De la Peña & Wiel, 2008), or immersive 360° video experiences employing *cinéma vérité* story tropes familiar to documentaries (Figure 2) were “game changers.” However, they were also initially hampered by the nascent—but rapidly evolving—

technologies. Storytellers struggled with developing alternatives to traditional journalistic &/or cinematic “narrative technology” (*i.e.*, the associated aesthetics and techniques of storytelling; in other words, dramaturgy, clarity, cadence, tone, point of view, and *mise-en-scène* that comprise the story) as well as the constraints of still emerging channels of distribution &/or exhibition. Yet to be fully realized are some of the narratological components of the “narrative technology” involving schema (a person’s background knowledge for understanding the storyworld) and disciplines such as “...interaction design, human-computer interaction, user experience and interface, and even affective computing... [The] design of interactive systems has also been applied to natural user interfaces in immersive environments... [including] body language and gestures” as well as cognitive factors and ethical issues (Rubio-Tamayo, Barrio, & García, 2017, p. 2). If these aspects of “narrative technology” can be successfully applied, then immersive media’s promise as potential “empathy machines” capable of triggering a sense of connection between user/participant(s) and the people or events presented (Milk, 2015), combined with the rapid advances in the “designing technology,” might eventually be capable of realizing the “Holy Grail” of a more engaging type of actuality storytelling.



Figure 2: *Clouds Over Sidra* (Arora & Milk 2015) a virtual reality film about the Syrian refugee crisis.

In the face of such optimism, criticisms were quick to emerge. Early claims contend that current iterations of immersive media promoted *Immersion* (with a capital “I”) at the expense of inclusion (audience/subject engagement). Likewise, immersive media was perceived as prioritizing the “view (the “spectacle” of the “designing technology”), or even fostering an “Othering gaze” (thus, decreasing empathy and attachment for passive viewers; *c.f.*, Hall, *et al.*, 2013). This was seen as coming at the expense of the “voice”— the “narrative technology” that helps the storyteller connect with their audience. For many first time users/participants in an immersive journalistic or documentary storyworld, they are momentarily fascinated by the virtual experience, especially if they are using HMDs. Unfortunately, after the “wow factor” wears off, the experience may have triggered an initial emotional response but ultimately failed to stimulate empathy or elicit any lasting emotional connection (attachment). The spectacle of immersion’s “designing technology” puts the subject on display, with a concomitant diminution of the authorial voice previously inherent in “narrative technology.” The storyteller’s voice thus silenced results in

user/participant disengagement from the actual story being told (Bello, 2016). Sometimes, “[breakthroughs] in narrative technology tend to shift our attention away from whose telling the story [and the story being told, and] towards *how* the story is being told” (Bello, 2016, emphasis added). In other words, the novelty of immersive media’s “designing technology” may overshadow the intended message rendering the storyteller’s “voice” (“narrative technology”) ineffective—form without content (Slater, 2003).

Meanwhile, a user/participant may have agency in certain immersive storyworlds, but it is without the necessary narrative transportation to engage them in the verisimilitude of the story. This is evident even in well produced 360° immersive video in which the user/participant is “rooted” in the center of an egoistic virtual world (that revolves around them) with agency to look (but not necessarily move or engage) within the structured scene while the subject must be “presented” or “discovered” in the space as they tell their story even as the “auteur” of the work is completely erased (e.g., *The Displaced*; Ismail & Solomon, 2015). In early rendered VR actuality environments where the “designing technology” is impossible to ignore, “real human” agency in a non-gamified actuality (using the actual scenario and audio from real events in a simulated scene; see Figure 3) is limited to a mostly helpless (voyeuristic?) type of empathy lacking “affordance” (perception and information detection that drives action; see, Gibson, 2015) and decreased “attachment” (Alessi & Huang, 1998) for “virtual humans” even though it is known the “referent” (the virtual) is recreated from the actual “index” (the reality).



Figure 3: *Hunger in LA* (De la Peña, 2012) is a rendered *machinima* VR storyworld with user/participant immersion and agency, but no affordance.

To be fair, immersive journalism and documentary is still an emerging field of actuality storytelling utilizing a “designing technology” that is “perpetually premature” (Lanier, 2017, p. 204) and is constantly straining the creative reach of the “narrative technology.” Today’s immersive media creators are still working their way through this new media ecology. Thus, early difficulties with rationalizing traditional actuality narrative structures with the presence afforded by the “designing technology” of immersive media storyworlds proved frustrating for the storytellers. It became difficult to see how “cause and effect” storytelling envisioned by many journalists and documentarians could unfold if participants could affect how they experience the story, and thus develop differing perceptions of the “realities” or “truths” being

presented. Finding the balance between agency and narrative authority was made all the more difficult when trying to provide a sense of presence, stimulate empathy, and foster attachment for lasting effect, all the while limiting affordance in order to control the story. The task seemed nearly insurmountable with present “narrative technology.”

Immersivity & Presence

One definition of “immersivity” describes it as “...the degree to which a VR system stimulates the [human] sensory system without interference from [the] external environment” (Marini, *et al.*, 2012, p. 234). As an aspect of the “designing technology” of immersive media, according to Slater (2003), “immersion” can be objectively assessed and simply represents “what the technology delivers” (p. 1). Typically, immersivity is accomplished through the use of VR installations in large enclosures where user/participants are completely surrounded by the virtual environment, or now more commonly, through the use of head-mounted displays (HMDs). Closely affiliated with the notion of immersivity is the idea of “presence,” often used (incorrectly) as interchangeable terms. Not to put too fine of a point on it, presence “...is the [human] response to a given level of immersion” (Slater, 2003, p. 4), and represents the psychological impression of *being there* in the VR storyworld even though participants know they are not, yet still behave as if they were, and have similar thoughts and reactions as if they were actually there (Slater, 2003). Both immersivity and the sense of presence can be enhanced as the fidelity of the realism in the VR experience increases (while simultaneously blocking potential dissonance from external stimuli). Interestingly enough, even though the efficacy of immersivity and presence increases with the fidelity of the realism—for example, in 360° video—it can also be diminished by lack of involvement or affordance in the 360° video storyworld. In rendered VR environments populated by reality based recreations and virtual humans, even with pre-programmed affordances to interact with, and full agency to move within the 3D storyworld, too high a level of visual fidelity can push the user/participant into the “uncanny valley” (a feeling of “eeriness” or cognitive dissonance when interacting with “life-like” virtual humans; see, Stein & Ohler, 2016) with a concomitant drop in feelings of attachment or empathy.

Agency & Affordance

As mentioned earlier, “VR” has been used as a popular term to represent immersive media; both 360° video experiences as well as rendered virtual storyworlds, but there is a profound difference between the two that affects storytelling. In 360° video, the user/participant is contained in a pre-recorded, actuality scene from the “real world” with a 360° field of view without much agency beyond the ability to “look around” the scene. User/participants are essentially “tourists” in the storyteller’s world who guides the “tourist gaze” (Leotta & Ross, 2018) through situational content using “heuristic” elemental cues (light, sound, movement, etc.). Alternatively, in rendered VR storyworlds the user/participant essentially operates as an embedded character in the created environment, but with greater agency and the potential for greater (preprogrammed) affordance than technologically available in 360° video experiences.

Immersive media storytelling is complicated and multi-layered. Being both technology and storytelling (even more so than previous media), existing

simultaneously as “artifact” and as “process” that cannot be easily separated, they are relational objects that invite, coax, even demand the user/participant to immerse themselves in the storyworld and engage with the story. As such, the narrative form in immersive actuality is as important as the technical affordance offered to the user/participant. Without a clear narrative, “content fails to ignite and elicit lasting emotion” (Dolan & Perets, 2015). According to Dolan and Perets (2015) the affordance of immersivity and the potential of interactivity embedded in the relational storytelling environment of immersive journalism or documentary can take four narrative forms based on the types of user/participant experiences desired within the VR storyworld. They see this as presenting “untapped storytelling models that are encapsulated by the metaphysical qualities of existence and influence” (Dolan & Perets, 2015).

As illustrated (Figure 4), the user/participant can exist as either an “observer” or “participant” defining their existence in the storyworld. The second defining characteristic, being “active” or “passive,” indicates the level of agency and affordance the user/participant can exert within the storyworld. Both *Observant Passive* and *Participant Active* are known storytelling forms. Within immersive media, *Observant Passive* is typical of most 360° videos where the storyteller retains near complete control of the action and information presented (though, erased from view) while the “viewer” is a disembodied tourist within the storyworld, but with limited agency. *Participant Active* represents an embodied character in the interactive storyworld with near complete influence over their own story (think, VR video game), they have agency and affordance while the storyworld acknowledges and addresses their existence; however, their interactions are bound by the “structured rules” and underlying narrative—Ustwo Games’ *Land’s End* (2015) is a good example.

		EXISTENCE	
		OBSERVANT	PARTICIPANT
INFLUENCE	ACTIVE	Observant Active –new form of story–	Participant Active
	PASSIVE	Observant Passive	Participant Passive –new form of story–

Figure 4: *Observant vs. Participant*: Defined by existence within the virtual storyworld. *Active vs. Passive*: Defined by interactive influence with the story (Dolan & Perets, 2015).

Dolan and Perets (2015) point out that *Observant Active* and *Participant Passive* are relatively new story-forms particularly suited for immersive media. In *Observant Active* the user/participant has no embodiment in the storyworld, but possess

omnipotent decision making powers that contribute to, and dictate, narrative outcome. Agency and affordance are limited by predetermined choices programmed into interactions in a sort of “choose your own adventure” narrative. In this story-form, the “storyteller intrudes on the [user/participant] through freeze frames, narration, subtitles, and annotations” (Dolan & Perets, 2015). A good example of this would be Yoni Bloch’s interactive music video, *Pretend to be Happy* (2011). The *Participant Passive* story-form has the user/participant embodied in the storyworld as a character but the story asks nothing of the character; the user/participant is a voyeur, can be acted upon, but is merely a recipient of information or observer of action without agency or affordance. This is somewhat akin to what is now being called *Cinematic VR*⁵. An example of this story-form can be seen in the seven-part episodic feature film *7 Miracles* (2018), directed by Rodrigo Cerqueira and Marco Spagnoli, and released by Vive Studios.

As an overlay to the four story-forms outlined by Dolan and Perets (2015), Jones (2017), identified three narrative forms within the context of her study of immersive 360° journalism. From Jones’ perspective, immersive journalism tries to elicit a connection and work against indifference by relying not on presentation, but on experience (De la Peña, et al., 2010). The first story-form is *Social 360*, represented by short 360° news vignettes frequently propagated online to address a fragmented audience and offering content through social media channels. *Reporter-led Narratives* are high-quality, short and simple with a clear and concise purpose and typically viewed through apps developed by established news organizations. *Character-led Narratives* are longer-form immersive journalism with the focus on one to three characters telling the story, typically through direct address. This story-form breaks with traditional journalistic norms—including autonomy, truth-telling, objectivity, and the minimization of harm (Mabrook & Singer, 2019)—“in favor of highly subjective storytelling explicitly designed to elicit an emotional response” (Mabrook & Singer, 2019, p. 2103). As identified by Jones in the conclusion to her study, “[there] is a fundamental shift in the production and viewing of immersive journalism [and one could also conjecture, documentary] in the framing of the story. The viewing experience is determined by the audience and which way they decide to look or focus their attention. However, without interactivity in the narrative... the narrative is still led by the [storyteller] and the framing can be construed accordingly” (2017, p. 182).

Narrative Transport & Empathy

The concept of narrative transportation, “...an experience of cognitive, emotional, and imagery involvement in a narrative” (Green, Brock, & Kaufman, 2004, p. 311) are assumed to take place regardless of the modality of the narrative experience. Most people find their transportation (immersion) into a good narrative pleasurable, cathartic and even transformational—being “lost” in a good story (Gerrig, 1993) is a common refrain. Douglas and Hargadon (2000) conjecture that the pleasures we enjoy from narrative transportation are the direct result of the schemas (fundamental

⁵ *Cinematic VR* is defined as, “360° video filmed using a panoramic video camera system and played back as an equirectangular video file which allows the user to look around the scene as it unfolds. Depending on the camera system the scenes can be either monoscopic (flat) or stereoscopic (3D)” (Jaunt Team, 2018). Scenes are photo-realistic, with ambisonic (spatially directional) sound-tracks, but typically non-interactive with the user/participant a disembodied presence (witness) to the story as it unfolds.

building blocks of comprehension built through repeated encounters with media genres) employed by the storyteller that are easily recognized and help the user/participant in an immersive media experience understand the narrative technology embedded in the storyworld. “The pleasures of *immersion* stem from our being completely absorbed within the ebb and flow of a familiar narrative schema. The pleasures of *engagement* tend to come from our ability to recognize a work’s overturning or conjoining conflicting schemas... [and] to call upon a range of schemas... and whatever guesses we might venture in [order to discern] the direction [of] authorial intention” (Douglas & Hargadon, 2000, p. 154, original emphasis). Immersion and engagement are not mutually exclusive; in fact, if users/participants are not immersed, they cannot be engaged. Most immersive actuality storytelling relies on both, as such, they offer the user/participant the opportunity to enjoy what psychologist Mihaly Csikszentmihalyi calls “flow” (1990). To realize a “flow-state,” the immersive and engaging experience must be self-motivating and is characterized by focused concentration, merging of action and awareness, loss of self-consciousness, as sense of controlling one’s actions, a distortion of the temporal experience, and the engaged activity is intrinsically rewarding (Csikszentmihalyi, 1990). Narrative transportation or “flow,” in interactive actuality storytelling sees the feeling of “being taken into a narrative world [as] a key aspect of [the mediated] experience... [and] the benefits that might come from [the experience] (enjoyment through connection and transformation)” (Green, Brock, & Kaufman, 2004, p. 324).

Frequently associated with concepts embedded in narrative transportation or “flow,” the idea that immersive actuality media can stimulate empathy has been a common claim (Milk, 2015), and has also been rebuked as unlikely (Hassan, 2019). However, as social psychologists Kauffman and Libby (2012) contend, there are psychological states and features of narratives that can induce in individuals, without instruction, “the desire to engage in *perspective-taking* and how the merger between self and other that occurs... produces changes in self-judgments, attitudes, and behavior that align with the character’s” (p. 1, emphasis added). By experiencing narrative transportation (flow), the immersive media user/participant could experience empathy with the characters in the storyworld through the psychological process of perspective-taking in the experiential narrative. As such, Kaufman and Libby argue that “perspective-taking involves a reliance on one’s conceptual knowledge of the self to reason how another person might be responding to or experiencing a particular situation or event... [by] first anchoring on one’s own perceptions or judgments and adjusting away from the self to surmise the other’s experience” (2012, p.2). Thus, perspective-taking has the power to lower prejudice and discriminatory behavior toward marginalized groups. By extension, immersive media stories could likewise reduce stereotyping by creating space for the audience to imagine interacting with and taking the perspective of people different from themselves—thus, developing empathy for the Other. Obviously, more research in the area of narrative transportation and empathy within immersive actuality environments needs to take place to move the field beyond present hyperbole.

Conclusion

Immersive actuality storytelling through 360°video and rendered VR push the user/participant into a symbiotic relationship with the storyworld and the narrative contained therein. Hopefully, this happens through immersion, fostering a feeling of

presence (if not embodiment), a semblance of agency and affordance that does not compromise the narrative's verisimilitude or choke the storyteller's voice, all while fostering psychological perspective-taking (empathy) and commitment (engagement) with the content. As a "new art form that must escape the clutches of gaming, cinema, traditional software, New Economy power structures, and maybe even the ideals of its pioneers" (Lanier, 2017, p. 237), immersive media are also emerging media. As Dolan and Perets conclude in their review of immersive storytelling form, "Virtual reality's inherent grandeur is invention in story; a digression of theatre, not onscreen, but within screen" (2015).

Immersive actuality storytelling is also closely tied to the designing technology "...of noticing experience itself" (Lanier, 2017, p. 55). The takeaway from this review is that storytellers essentially need to first define the user/participant relationship to the story content, then focus on the fundamental ethics and dramatic arc of the story they wish to tell. These creative choices structure the "narrative technology" (and schemas) that ultimately provide intrinsic meaning to the actuality content (verisimilitude), which can be inferred by the user/participants through the chosen level of agency and affordance the "designing technology" provides &/or allows within the storyworld.

Janet Murray, author of *Hamlet on the Holodeck* (2017), believes that all the shortcomings experienced while inventing new storytelling forms and trying to evolve new genre schemas were necessary for fostering further exploration and refinement, fueling ideation, and the subsequent creation of new content that allows storytellers to continually (re)invent the narrative technology. "Expanding human expressivity into new formats and genres is culturally valuable but difficult work... The technical adventurism and grubby glamour of working in emerging technologies can make it hard to figure out what is good or bad from what is just new" (Murray, 2016). To begin to do this, the immersive actuality storytellers must continue the task of inventing and exploring immersive and interactive story-forms to meet the long-term communicative needs of the networked society while also embarking on the long, patient, slow work of building institutional infrastructures, developing audiences and making a culture. As so eloquently stated by Stephen Apkon (2013), "[One] thing will never change, no matter what kind of new technology emerges in the coming century: we are story animals" (p. 248).

References

- Alessi, N. & Huang, M. (1998). The potential relevance of attachment theory in assessing relatedness with virtual humans. In G. Riva, B.K. Wiederhold, & E. Molinari (Eds.), *Virtual environments in clinical psychology and neuroscience*, Amsterdam: IOS Press. Retrieved 1 November 2019 from https://www.researchgate.net/profile/Milton_Huang/publication/12947820_The_potential_relevance_of_attachment_theory_in_assessing_relatedness_with_virtual_humans/links/56174e5508ae1a8880036af3.pdf.
- Apkon, S. (2013). *The age of the image: Redefining literacy in a world of screens*. New York: Farrer, Straus & Giroux
- Arora, G. & Milk, C. (2015). Clouds over Sidra [360-video]. *Within*. Retrieved 3 September 2019 from <https://www.with.in/watch/clouds-over-sidra/>.
- Barthes, R. (1981). *Camera lucida: Reflections on photography*. London: Vintage Classics.
- Bello, B. (2016, June). Of VR and verité: Reality under construction [Commentary]. *The Journal of Digital Media Arts and Practice*. Retrieved 6 February 2019 from <http://www.idmaajournal.org/2016/06/of-vr-and-verite-reality-under-construction/>.
- Bucher, J. (2018). *Storytelling for virtual reality: Methods and principles for crafting immersive narratives*. New York & London: Routledge.
- Cerqueira, R. & Spagnoli, M. (2018). *7 Miracles* [vr episodic series]. Retrieved 23 November, 2019 from <https://www.7miracles.viveport.com>.
- Czikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York: Harper.
- De la Peña, N. (2012). *Hunger in LA* [VR video]. Retrieved 24 October 2019 from <https://www.youtube.com/watch?v=wbsDeaqXEkk>.
- De la Peña, N., Weil, P., Llobera, J., Giannopoulos, E., Pomés, A., Spanlang, B., Friedman, D., Sanchez-Vives, M., & Slater, M. (2010). Immersive journalism: Immersive virtual reality for the first-person experience of news. *Presence: Teleoperators and Virtual Environments*, 19 (4), 291–301. Retrieved from DOI: 10.1162/PRES_a_00005.
- De la Peña, N. & Weil, P. (2008). *Full Gone Gitmo tour (lowres)* [video]. Retrieved 1 October 2019 from <https://www.youtube.com/watch?v=DXz-UqRQKIo>.
- Dolan, D., & Perets, M. (2015, December 20). Redefining the Axiom of Story: The VR and 360 Video Complex. Medium. Retrieved 1 November 2019 from <https://medium.com/@devon.michael/redefining-the-axiom-of-story-the-vr-and-360-video-complex-bee3c20d69df>.

Douglas, Y. & Hargadon, A. (2000). The pleasure principle: immersion, engagement, flow. In *Proceedings of the eleventh ACM on Hypertext and hypermedia* (HYPERTEXT '00), 153-160, New York: Association for Computing Machinery. Retrieved from DOI=<http://dx.doi.org/10.1145/336296.336354>.

Forsyth, H. (Ed.) (1966). *Grierson on documentary*. Los Angeles, CA: University of California Press.

Gerrig, R.J. (1993). *Experiencing narrative worlds: On the psychological activities of reading*. New Haven, CT: Yale University Press.

Gibson, J.J. (2015). *The Ecological Approach to Visual Perception* (Classic Edition). New York & London: Psychology Press.

Grabowski, M. (2017, September). Perceptions and poetics of VR documentaries [video]. ZDOK, *Zürich Documentary Film Conference*. Retrieved 2 March 2018 from <https://blog.zhdk.ch/zdok/2017/perception-and-poetics-of-vr-documentaries/>.

Green, M.C., Brock, T.C., & Kaufman, G.F. (2004). Understanding Media Enjoyment: The Role of Transportation Into Narrative Worlds. *Communication Theory*, 14(4), 311-327. Retrieved from <https://doi.org/10.1111/j.1468-2885.2004.tb00317.x>.

Hall, S., Evans, J., & Nixon, S. (Eds.) (2013). *Representation: Cultural representations and signifying practices* (2nd Ed.). London: Sage Publishing.

Hassan, R. (2019). Digitality, virtual reality and the 'empathy machine'. *Digital Journalism*. Retrieved from <https://doi.org/10.1080/21670811.2018.1517604>.

Hicks, J. (2007). *Dziga Vertov: Defining documentary film*. London & New York: I.B. Tauris & Co., Ltd.

Hiltner, S. (2016, August 24). Bear traps and empathy engines: Virtual reality at The New York Times. *The New York Times, Insider Events*. Retrieved 29 January 2019 from <https://www.nytimes.com/2016/08/24/insider/events/virtual-reality-at-the-new-york-times.html?partner=bloomberg>.

Hsu, J. (2008, August). The secrets of storytelling: Why we love a good yarn. *Scientific American*. Retrieved 27 May 2018 from <http://www.scientificamerican.com/article.cfm?id=the-secrets-of-storytelling>.

Ismail, I. & Solomon, B. (2015). The displaced [360-video]. *The New York Times*. Retrieved 22 October 2019 from <https://www.youtube.com/watch?v=ecavbpCuvkI>.

Jaekel, B. (2015, November 12). NY Times VR play is publisher's most successful app launch. *Mobile Marketer*. Retrieved 29 January 2019 from <https://www.mobilemarketer.com/ex/mobilemarketer/cms/news/video/21676.html>.

Jaunt Team (2018). *The cinematic VR field guide*. Retrieved 23 November 2019 from <https://creator.oculus.com/learn/cinematic-vr-field-guide/>.

- Jones, S. (2017). Disrupting the narrative: Immersive journalism in virtual reality. *Journal of Media Practice*, 18 (2-3), 171-185. Retrieved from <https://doi.org/10.1080/14682753.2017.1374677>.
- Lanier, J. (2017). *Dawn of the new everything: A journey through virtual reality*. London: The Bodley Head.
- Llobera, J., Blom, K. & Slater, M. (2013). Telling stories within immersive virtual environments. *Leonardo*, 46(5), 471-476. Retrieved from <https://www.jstore.org/stable/43834079>.
- Leotta, A. & Ross, M. (2018). Touring the “World Picture”: Virtual reality and the tourist gaze. *Studies in Documentary Film*, 12 (2), 150-162. Retrieved from <https://doi.org/10.1080/17503280.2018.1503859>.
- Mabrook, R., & Singer, J. (2019). Virtual reality, 360° video, and journalism studies: Conceptual approaches to immersive technologies. *Journalism Studies*, 20 (14), 2096-2112. Retrieved from <https://doi.org/10.1080/1461670X.2019.1568203>.
- Marini, D., Folgieri, R., Gadia, D., & Rizzi, A. (2012). Virtual reality as a communication process. *Virtual Reality*, (16), 233-241. Retrieved from DOI 10.1007/s10055-011-0200-3.
- McLane, B. (2012). *A new history of documentary film* (2nd Ed.). New York & London: Continuum.
- Meyrowitz, J. (1985). *No sense of place: The impact of electronic media on social behavior*. New York, Oxford: Oxford University Press.
- Milk, C. (2015, March). How virtual reality can create the ultimate empathy machine [Video]. *TED2015*. Retrieved 3 September 2019 from https://www.ted.com/talks/chris_milk_how_virtual_reality_can_create_the_ultimate_empathy_machine?language=en.
- Murray, J. (2017). *Hamlet on the holodeck: The future of narrative in cyberspace* (updated edition). Boston, MA: MIT Press.
- Murray, J. (2016, October 6). Not a film and not an empathy machine. *Immersive News*. Retrieved 1 November 2019 from <https://immerse.news/not-a-film-and-not-an-empathy-machine-48b63b0eda93>.
- Nichols, B. (1983). The voice of documentary. *Film Quarterly*, 36(3), 17-30.
- Pavlik, J. & Bridges, F. (2013, January). The emergence of augmented reality (AR) as a storytelling medium in journalism. *Journalism & Communication Monographs*, 15(1), 4-59. Retrieved from <https://doi.org/10.1177/1522637912470819>.
- Roeh, I. (1989). Journalism as storytelling, coverage as narrative. *The American Behavioral Scientist* (1986-1994), 33(2), 162-168. Retrieved from

<https://journals.sagepub.com/doi/abs/10.1177/0002764289033002007?journalCode=absb>.

Roeh, I., Kats, E., Cohen, A.A., & Zelizer, B. (1980). *Almost midnight: Reforming the late night news*. Beverly Hills, CA: Sage.

Rubio-Tamayo, J., Barrio, M., & García, F. (2017). Immersive environments and virtual reality: Systematic review and advances in communication, interaction and simulation. *Multimodal Technologies and Interaction*, 7 (21), 2-20. Retrieved from doi:10.3390/mti1040021.

Ryan, M. & Thon, J. (Eds.). (2014). *Storyworlds across media: Toward a media-conscious narratology*. Lincoln, NE & London: University of Nebraska Press.

Schank, R. (1995). *Tell me a story: Narrative and intelligence*. Evanston, IL: Northwest University Press.

Slater, M. (2003). *A note on presence terminology*. Retrieved 23 January 2019 from https://www.researchgate.net/publication/242608507_A_Note_on_Presence_Terminology.

Stein, J., & Phler, P. (2016). Venturing into the uncanny valley of mind—The influence of mind attribution on the acceptance of human-like characters in a virtual reality setting. *Cognition*, 106, 43-50. Retrieved from <http://dx.doi.org/10.1016/j.cognition.2016.12.010>

Sundar, S.S., Kang, J., & Oprean, D. (2017). Being there in the midst of the story: How immersive journalism affects our perceptions and cognitions. *Cyberpsychology, Behavior, and Social Networking*, 20(11), 672-682. Retrieved from DOI:10.1089/cyber.2017.0271.

Ustwo Games (2015). *Land's End* [VR game]. Retrieved 1 November 2019 from <https://www.ustwo.com/work/lands-end>.

Warner Brothers (2018). *Ready player one: See the future* [video]. Retrieved 30 October 2019 from <https://www.youtube.com/watch?v=iLZSB-5Dyf8&feature=youtu.be>.

Weinbaum, S. (2007). *Pygmalion's Spectacles* [org. 1935]. Project Gutenberg, EBook #22893. Retrieved 30 October 2019 from <https://www.gutenberg.org/files/22893/22893-h/22893-h.htm>.

Zaru, A.J. & Alamgeer, M. (2018). An overview of virtual reality. *IOSR Journal of Computer Engineering*, 20(2), 30-35. Retrieved from DOI: 10.9790/0661-2002013055.

Contact email: michael.ogden@zu.ac.ae

***Self – Assessment on Media and Information Literacy Competencies among
Communication Professionals in Philippine Information Agency
and Philippine News Agency***

Monica P. Ornopia, Polytechnic University of the Philippines & Open University,
Philippines

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

This research paper entitled ‘Self-Assessment on Media and Information Literacy Competencies among Communication Professionals in Philippine Information Agency and Philippine News Agency’ aims to determine if communication professionals employed in Philippine Information Agency and Philippine News Agency are media and information literate. The study employed the descriptive method through quantitative research. The researcher used a two (2) stage sampling technique; the first level is quota sampling technique, wherein, the researcher targeted a total of 100 respondents from this study, while the second level is purposive sampling technique, wherein, the researcher selected only the communication professionals employed in Philippine Information Agency and Philippine News Agency. The researcher found out that communication professionals employed in Philippine Information Agency and Philippine News Agency are media and information literate. Based on the findings of this study, the Media and Information Literacy level of the respondents is in advanced level. This means that the respondents have best level of knowledge and skills acquired from practice and training on Media and Information Literacy in terms of Explore, Engage, and Empower adopted on the Triple E’s competency level of Alagaran (2015) It is recommended that both communication agencies should conduct continuous seminars and workshops to maintain the advanced level on media and information literacy skills among communication employees of the both agencies. Moreover, enhancement trainings and proper information dissemination to improve the MIL skills not only to the agency itself, but also to its viewers are also recommended.

Keywords: Media and Information Literacy, Philippine Information Agency, Philippine News Agency, Triple E’s Competency Level

iafor

The International Academic Forum

www.iafor.org

Introduction

"Media and Information Literacy consists of the knowledge, the attitudes, and the sum of the skills needed to know when and what information is needed; where and how to obtain that information; how to evaluate it critically and organise it once it is found; and how to use it in an ethical way. The concept extends beyond communication and information technologies to encompass learning, critical thinking, and interpretative skills across and beyond professional and educational boundaries. Media and Information Literacy includes all types of information resources: oral, print, and digital. Media and Information Literacy is a basic human right in an increasingly digital, interdependent, and global world, and promotes greater social inclusion. It can bridge the gap between the information rich and the information poor. Media and Information Literacy empowers and endows individuals with knowledge of the functions of the media and information systems and the conditions under which these functions are performed" (IFLA, 2011).

"We live in a world where the quality of information we receive largely determines our choices and ensuing actions, including our capacity to enjoy fundamental freedoms and the ability for self-determination and development. Driven by technological improvements in telecommunications, there is also a proliferation of media and other information providers through which vast amounts of information and knowledge are accessed and shared by citizens. Adding to and emanating from this phenomenon is the challenge to assess the relevance and the reliability of the information" (UNESCO, 2011).

In the Philippines, there are issues we need to address concerning the media literacy competencies of majority. Elemia (2018) suggested to address the root of proliferation of fake news and information in the Philippines, it is important that our social norms and values need to catch up with technology, focusing on five ideas for media literacy: social etiquette in interaction; the moral responsibility not to abuse its anonymity; to foster critical thinking; strengthen the paradigms of constructive debate; and put in place respect for plurality of ideas. Besides, with the rapid rise of digital technology and its increasing use in business, education and culture, it is very important to ensure that everyone can understand and engage with digital media because at the end of the day, media literacy is vital for economic growth and job creation. As what Frank Baker, author and Media Literacy expert, once said that "those who are not media literate or do not question media messages, or do not seek out reliable, trustworthy information, are destined to be tricked, misled and fooled by advertising, politicians, propoganda and more."

In the case of the Philippines, we definitely have shown great progress. Per Literacy Statistics, Functional Literacy, Education and Mass Media Survey (FLEMMS) of 2013, 96.5 percent of Filipinos were literate, an improvement from 95.6 percent in 2008. Almost all Filipinos ten years old and above were basically literate, while nine out of ten Filipinos 10 to 64 years of age were functionally literate. At least in terms of reading, writing and comprehending, Filipinos have come a long way. But as we may all know, we are in an era of rapid change. The age of Web 2.0 continues to thrive and Filipinos have embraced it wholeheartedly. We know that we have been once called the social media capital of the world, with every study on the matter

ranking the Philippines as among the top countries spending the most hours on social media platforms.

As these advancements widen their reach on our soil, the dangers they entail also spread like wildfire, and their worst target is the youth. According to the DQ Institute, an average Filipino child now spends 34 hours in front of digital screens every week, two hours higher than the global average of 32 hours. While this happens, 73 percent of our children are exposed to cyber-bullying, inappropriate active searches, gaming addiction, meeting strangers online, online sexual content, inappropriate adult images and inappropriate sexual talking. Filipino children have become increasingly vulnerable online and such problem requires us to know more about what we're dealing with. There is a need to spread a new kind of literacy. (pia.gov.ph, 2018)

Coincidentally, the Philippine Information Agency has been tapped by ASEAN to develop and implement a media and information literacy campaign, that is why the researcher aims to find out how competent the Communication Professionals in Philippine Information Agency and Philippine News Agency when it comes to media and information, specifically on how they Explore, Engage, and Empower its audience based on the theory of Dr. Alagaran (2015). It is very vital to study first the competence of those who are inside the PIA and PNA since they are the one who is tasked to initiate the media and information literacy campaign in the country and they are the official news and public information arm of the Government of the Republic of the Philippines. Aside from being the key communication agencies of the country, it is also important to determine the level of MIL competencies of the two agencies for the individuals must be able to recognize when information is true or false and understand how to locate, accurately evaluate, effectively use and clearly communicate information in various formats. According to Renee Hobbs, Professor, Harrington School of Communication and Media at the University of Rhode Island, "few people verify the information they find online — both adults and children tend to uncritically trust information they find, from whatever source." People need to judge the credibility of information.

To reiterate the history of Philippine Information Agency posted on its website, the Department of Information was created with Press Sec. Francisco "Kit" S. Tatad as the head in 1972 after the declaration of Martial Law. DPI later merged with the National Media Production Center (NMPC) with Gregorio S. Cendena appointed as Minister of the Ministry of Information. The Ministry of Information was also later renamed as the Office of Media Affairs (OMA). While in 1983, OMA and NMPC both transferred to the media center building now known as the Philippine Information Agency Building in Visayas Avenue, Quezon City. Meanwhile, in 1986, a government-wide reorganization was implemented, part of which abolished the Office of Media Affairs – National Media Production Center (OMA – NMPC) to streamline government bureaucracy and redirect and reorient the government information system.

The Philippine Information Agency was then created out of the defunct NMPC through Executive Order No. 100 promulgated on Dec. 24, 1986 by former Pres. Corazon Aquino until the office of the Press Secretary (OPS) was created through Memorandum Order No. 32 on September 1, 1986 followed by issuance of Executive Order 297 in 1987 leading to reorganizing of OPS and its attached bureaus, agencies,

and units until PIA as also attached to the OPS from 1987 until 1989. On July 2010, the OPS was reorganized and renamed as Presidential Communications Operations Office (PCOO) of all media organizations, assets, and components units under one Department, PIA was one of the 11 agencies now under control and supervisions of the PCOO Secretary.

On the other hand, the Philippine News Agency was merely an initially teletype newswire service that replaced the Philippine News Service (PNS) which was established in 1973 until the agency launched its online presence in 2003. Just like PIA, the PNA is one of the many agencies supervised by the Presidential Communications Operations Office (PCOO) by virtue of Executive Order No. 4 issued by President Benigno S. Aquino III in 2010 and is also located at the Philippine Information Agency Building in Visayas Avenue, Quezon City since they are just both under the PCOO.

The PIA works with the Office of the President through PCOO, national government agencies, and other public sector entities in communicating their programs, projects, and services to the Filipino people. It is tasked to establish and maintain regional and provincial information centers to identify community needs for use in planning and providing communication programs and services; plan and implement information programs of national scope; and provide assistance to government agencies through capability-building and consultancy services. (www.pia.gov.ph). Meanwhile, PNA is a web-based newswire service of the Philippine government under the supervision of the News and Information Bureau (NIB) of the Presidential Communications Office (PCO).

This study aims to examine the Self – Assessment on Media And Information Literacy Competencies among Communication Professionals in Philippine Information Agency and Philippine News Agency answering the following questions:

- 1) What is the socio-demographic profile of the communication professionals in Philippine Information Agency and Philippine News Agency in terms of:
 - 1.1 Age
 - 1.2 Sex
 - 1.3 Educational Background
 - 1.4 Length of Service

- 2.) What is the self – assessment on media and information literacy competencies among the respondents of Philippine Information Agency and Philippine News Agency in terms of the following:
 - 2.1. Explore
 - 2.1.1. Identify
 - 2.1.2. Access
 - 2.1.3. Retrieve
 - 2.2. Engage
 - 2.2.1. Analyze
 - 2.2.2. Evaluate
 - 2.3. Empower
 - 2.3.1. Create
 - 2.3.2. Share

2.3.3. Use

- 3.) What is the overall level of media and information literacy competencies of Philippine Information Agency and Philippine News Agency?

Conclusions

Since the researcher wants to determine the self - assessment of media and information literacy competencies among the communication and information professionals in Philippine News Agency and Philippine Information Agency, the survey questionnaire was divided based on the questions found in the statement of the problem. By the results found on the Summary of Findings, the researcher has concluded that most of the communication professionals who are employed in PIA and PNA range from 20 to 30 years old, and most of them are female and graduated bachelor's degree. In addition, most of them stayed in the company for 5 years below only.

Meanwhile, the researcher also concluded that the communication and information employees in Philippine News Agency and Philippine Information Agency are already both advanced in terms of the level of media and information literacy according to Explore, Engage, and Empower. Previous research has found that media literacy indeed gives citizen the tools to effectively analyze and understand the messages around us, besides, as an increasing numbers of citizens turns to technology, the media literacy would also grow increasingly important. (Hoffman, M. E., 2016). On the article entitled "PCOO staff undergo social media, journalism training" on September 2017, it stated there that Presidential Communications Operations Office (PCOO) conducted an intensive three-day-social media and journalism training two years ago for its staff, including Philippine News Agency and Philippine Information Agency, to hone their skills in public information and to explore the key principles and practices of digital content and journalism, that's why the study supported the advanced results of the respondents.

The researcher has also concluded that the staff of Philippine News Agency and Philippine Information Agency have applied the media trainings offered by China through the memorandum and understanding on media exchange and cooperation which was signed on May 15 2017, plus the media training conducted by PCOO for its staff on September 2017 leading to advanced result on media and information literacy competencies. Besides, on the article which entitled "*Help empower communities thru responsible sharing of info – PIA Chief*" released on September 11, 2018, PIA's Director Harold Clavite reiterated that as responsible citizens, we must share the right information that can help empower people and communities towards the country's goal of bringing a better life to every Filipino family, progress to all communities and nation building.

References

- Alagaran II, J. R. (2015). Explore, Engage, Empower Model: Integrating Media and Information Literacy (MIL) for Sustainable Development in Communication Education Curriculum. Retrieved from <https://www.amic.asia/.pdf>
- Abengoza, A. E., Becerra, T. D., Loque, S. G., Simon, I. V. (2014). MIL Competences: from theory to practice. Measuring citizens' competences on Media and Information Literacy. Retrieved from https://www.researchgate.net/publication/275041884_MIL_Competences_from_theory_to_practice_Measuring_citizens'_competences_on_Media_and_Information_Literacy
- Alargon, J. (2012). Media and Information Literacy as a key: Developing an Outcome-based Curriculum Content for Bachelor of Arts in Communication Program. Retrieved from <https://milunesco.unaoc.org/mil-articles/media-and-information-literacy-as-a-key-developing-an-outcome-based-curriculum-content-for-bachelor-or-arts-in-communication-program/>
- Akyempong, K., Cheung, C.K., Grizzle, A., Tuazon, R., and Wilson, C. (2011). Media and Information Literacy: Curriculum for Teachers. Retrieved from <https://unesdoc.unesco.org/ark:/48223/pf0000192971/PDF/192971eng.pdf.multi>
- Anonymous (2015). Media Insights 2015 – The Top Five Media of Urban Philippines and Emerging. Retrieved from <http://pana.com.ph/media-insights-2015-the-top-five-media-of-urban-philippines-and-emerging-trends/>
- Birdsong, L. (2009). Information literacy training for all?: The outliers. *Searcher*, 17(8), 18-23,54. Retrieved from <https://search.proquest.com/docview/221087832?accountid=47253>
- Boekhorst, J. et. Al (2001). Information Literacy and Learning. Retrieved from https://www.researchgate.net/publication/228411535_Information_Literacy_and_Learning
- Bulger, M. and Davison, P. (2018). The Promises, Challenges, and Futures of Media Literacy. Retrieved from https://datasociety.net/pubs/oh/DataAndSociety_Media_Literacy_2018.pdf
- Cristobal, L. (2015). Literacy in the philippines: the stories behind the numbers. Retrieved from <https://www.literacyworldwide.org/blog/literacy-daily/2015/08/06/literacy-in-the-philippines-the-stories-behind-the-numbers>
- CMFR. (n.d.). Why Media Literacy. Retrieved from <https://cmfr-phil.org>
- Dai, S. L. (2014). *Why should PR professionals embrace infographics?* (Order No. 1568841). Available from ProQuest Dissertations & Theses Global. (1624861377). Retrieved from <https://search.proquest.com/docview/1624861377?accountid=47253>
- Elinon, L. (2018). Media Literacy in 'Fake News' Era. Retrieved from www.pressreader.com

- Hernandez, B. (2017). Media and Information Literacy. Retrieved from <https://opinioninquirer.net>
- Hermann, H. (2018). Five laws of media and information literacy by unesco. Retrieved from <https://iiciis.org/international/2018/07/24/five-laws-of-media-and-information-literacy/>
- Livingstone, S. (2004). What is Media Literacy? Retrieved from [http://eprints.lse.ac.uk/1027/1/What_is_media_literacy_\(LSERO\).pdf](http://eprints.lse.ac.uk/1027/1/What_is_media_literacy_(LSERO).pdf)
- Martisson, J. (2013). Media and Information Literacy is Gaining Momentum. Retrieved from <https://blogs.worldbank.org>
- National University Library (n.d.). Media and Information Literacy. Retrieved from <https://nu.kz.libguides.com>
- Philippine Information Agency. (2018). Literacy in Age of Social Media. Retrieved from <https://pia.gov.ph>
- Philippine News Agency. (2018). PCOO Bats for Media and Information Literacy Programs. Retrieved from www.pna.gov.ph
- Rappler (2016). A profile of internet users in the Philippines. Retrieved from <https://www.rappler.com/brandrap/profile-internet-users-ph>
- Reineck, D. and Lublinski J. (2015). Media and Information Literacy: A human rights-based approach in developing countries. Retrieved from <https://m.dw.com/downloads/35932528/media-information-literacy.pdf>
- Roser, M. & Ortiz-Espina, E. (2018). Literacy. Retrieved from <https://ourworldindata.org>
- Russo, D. (2016). Competency Measurement Model. Retrieved from <http://www.ine.es/q2016/docs/q2016Final00276.pdf>
- Unesco (2011). Media and Information Literacy: Curriculum for teachers.
- Unesco (2009). UNESCO: What it is? What does it do? Retrieved from <https://unesdoc.unesco.org/ark:/48223/pf0000147330/PDF/147330eng.pdf.multi>
- Yap, J. (2017). One MIL a day keeps the (IL) literate away. <https://www.slideshare.net/PAARLOnline/one-mil-a-day-keeps-the-il-literate-away>
- F Tucho, A Fernández-Planells, M Lozano, M Figueras-Maz (2015): “Media Literacy, unfinished business in the training of journalists, advertisers and audiovisual communicators”. *Revista Latina de Comunicación Social*, 70, pp. 689 to 702. Retrieved from 10.4185/RLCS-2015-1066en

Hoffman, M. E. (2016). *News media literacy and social media usage* (Order No. 11015319). Available from ProQuest Dissertations & Theses Global. (2164740357). Retrieved from <https://search.proquest.com/docview/2164740357?accountid=47253>
Media and Information Literacy for the Sustainable Development Goals (2015). Retrieved from https://www.nordicom.gu.se/sites/default/files/publikationer-hela-pdf/milid_yearbook_2015.pdf

Philippines: PCOO staff undergo social media, journalism training. (2017, Sep 25). *Asia News Monitor* Retrieved from <https://search.proquest.com/docview/1941979839?accountid=47253>

Philippines: PCOO bats for media and information literacy programs. (2018, Feb 06). *Asia News Monitor* Retrieved from <https://search.proquest.com/docview/1994022342?accountid=47253>

Philippines: Help empower communities thru responsible sharing of info - PIA chief. (2018). *MENA Report*, Retrieved from <https://search.proquest.com/docview/2102130223?accountid=47253>

Philippines/China: Media cooperation with china further strengthens PHL gov't media -- andanar. (2017, May 18). *Asia News Monitor* Retrieved from <https://search.proquest.com/docview/1900088478?accountid=47253>

Philippines: Media ethics cores DRRM training for communicators. (2016). *MENA Report*, Retrieved from <https://search.proquest.com/docview/1830670014?accountid=47253>

Poliquin, A. (2015). *Media literacy education: A media literacy campaign on the social significance of media literacy and its educational need* (Order No. 10007483). Available from ProQuest Dissertations & Theses Global. (1762246823). Retrieved from <https://search.proquest.com/docview/1762246823?accountid=47253>

UNESCO (2013), *Global Media and Information Literacy Assessment Framework: Country Readiness and Competencies*, Paris: UNESCO

Contact email: monicaornopia@gmail.com

Exploration in the Mist of the History: Review of Blind Spots in Research on History of Taiwanese Cinema

Hsien-Cheng Liu, Kun Shan University, Taiwan

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

Past discussion on the history of Taiwanese cinema rarely focused on the Japanese colonial period. By literature review and new findings of historical data, this study explores past arguments on the history of Taiwanese cinema from three dimensions in order to probe into the mist and perspective of the research on the history of Taiwanese cinema of the Japanese colonial period: 1. On the colony, the development of Taiwanese cinema as business was slower. They successively became the entertainment accepted by the Taiwanese. Therefore, before the films turned into regular form of entertainment, film playing and making have been applied by the colonial authorities. 2. In film history literatures of Japan, it lacks the discussion on film activities in Taiwan during the Japanese colonial period. Since Taiwanese cinema did not exist in the Japanese film history, it revealed the absent of the historical discussion and perspective on Taiwan as the colony. 3. Among Chinese literatures, the previous perspectives on the history of Taiwanese cinema mostly referred to the Chinese's perspectives of film history constructed by Shanghai's film industry from China. Such historical point of view tended to neglect development context of Taiwanese cinema under the Japanese governance. Thus, this study explores the blind spots in past research on the history of Taiwanese cinema through more macroscopic views of world film history, Chinese film history and Japanese film history in order to review the vision and new direction of research on the history of Taiwanese cinema during the Japanese colonial period.

Keywords: Taiwanese cinema, Japanese Cinema, Chinese Cinema, Japanese Colonial Period, Film history, Indigenous Peoples study

iafor

The International Academic Forum
www.iafor.org

I. Introduction

The presentation of cinema to the public was well received and a fantastic invention, and it quickly became a new entertainment industry. Nevertheless, the process and speed of the development of movies around the world was not the same everywhere, meaning the countries that invented cinema, such as France and the U.S., took cinema as a global medium with global development and expansion. In different countries or regions, there are various international environments and local issues of politics, economy, and society. How are movies introduced in different countries and accepted by different societies, and how did they become universal social entertainment? The process and development reveals the interaction and exchange of the cinema, as a new medium, with local society and culture. Hence, it gradually resulted in unique cinema culture experiences in different countries.

In Taiwan, the introduction of cinema was based on its unique historical background. Due to the failure in the Sino-Japanese War, the government of the Qing dynasty of China signed the Treaty of Shimonoseki, and ceded Taiwan to Japan. At that time, the cinema was presented to the public, thus, the introduction of cinema in Taiwan was highly associated with the Japanese colonial government. After World War II, Japan was defeated and withdrew from Taiwan. The National Government from China took over Taiwan, and the development of Taiwanese cinema was totally changed. In the political trend of the “elimination of Japan”, Taiwanese cinema were not fully discussed during the development of the Japanese colonial period. From the following three dimensions, this study attempts to review and elaborate on the blind spots in the history of Taiwanese cinema, in order to disclose the myth and vision of the research into the history of Taiwanese cinema in the Japanese colonial period.

II. Blind spots of historical discussion of Taiwanese cinema in Japanese colonial period

In previous national and foreign literature, the discussion of Taiwanese cinema in the Japanese colonial period was limited in terms of the number and quality of the literature or perspectives. Why are there blind spots in this historical discussion? This study attempts to examine the perspective research gaps of the history of Taiwanese cinema in the Japanese colonial period by data discovery and literature review from three dimensions.

1. Blind spots of permanent movie theaters and production of feature films as the core of historic discussion

In the discussion context of the world history of cinema, the presentation of movies to the public and construction of the industrial model were mostly based on the traditions of European and American research of movies. The mainstream discussion of movie history was originated from the development of the commercial cinema system and feature films, which has led to related research issues, such as industry, movie studios, directors, genres, and stars. When cinema was presented to the public in France and the U.S., which invented cinema, it was new entertainment and a media form that constantly tempted society at the time. Finally, after the 1910s, it successively developed the commercial film system, as based on permanent movie theaters and feature films. Therefore, the developments of feature films and

commercial cinema were successive. The review of the early phase of cinema development showed that, the running of regular permanent movie theaters cannot reveal the interaction between cinema, society, culture, and audiences in a social system, or the process of becoming a commercial activity. Particularly in countries that did not invent cinema, it takes time to develop permanent movie theaters and produce feature films; after this new invention and medium is gradually adopted and accepted by society, it becomes a common entertainment form, which leads to locally produced feature films and a national cinema.

In Taiwan, the development of cinema was very slow; in the first half century of cinema development, Taiwan was a colony of Japan. The cinema was introduced in Japan around 1896, and in 1903 the first permanent theater, Asakusa Theater, was founded (Hazumi, 1947, pp. 16) (Tanaka, 1993, pp. 110) (Iwasaki, 1961, pp. 13). In the early stage of cinema development, permanent theaters were founded one after another around Japan; however, at the time, the major running form of Japanese movies was film tours in crowded places, temple fairs and festivals, small theaters, and even in tents (Sato, 2006, pp. 111). Around 1910, a great number of foreign films were introduced to Japan, which stimulated film production industry in Japan. Movie studios and companies were founded in succession, which established the model of the Japanese film industry, and movie theaters gradually became the main show venue.

After 1895, when Taiwan was colonized by Japan, Taiwan's cinema development experience was almost dominated by this mother country. According to literature, the movies of Thomas Alva Edison of the U.S. were run for ten successive days from September 8, 1899 in the Shi Zi Guan of Taipei (*Taiwan Nichinichi Shimpō*, September 8, 1899, Fifth edition). The cinema invented by Auguste and Louis Lumière of France was run in Tanshui Guan and Taipei Zuo in late June 1900 by the introduction of Japanese Oshima Inoshi (*Taiwan Nichinichi Shimpō*, June 19, 1900, Fifth edition). Thus, the introduction of these two film running systems in Taiwan was behind Japan by several years and much more delayed, in comparison to countries that invented cinema, such as the U.S. and France.

As a colony, it was difficult for Taiwan to develop a commercial film system. The Japanese film companies neglected the market value of Taiwanese cinema and permitted film tour businesses around Taiwan (Ichikawa, Lee (trans.), 1993, pp. 109). In July 1911, the permanent movie theater, Fang Nai Ting, was founded in Taiwan. In 1914, "Xin Gao Guan" was established (Yeh, 1998, pp. 80-81). In 1916, Rong Zuo of Tainan was founded, and there were three permanent movie theaters in Taiwan (*Taiwan Nichinichi Shimpō*, February 20, 1916, Seventh edition). The Nan Zuo theater of Tainan was constructed in 1908 by Takamatsu Toyojirō, and the performances included dramas and movies. Nevertheless, the films played were factual documentaries at the time, as well as some European and American feature films. In the 1920s, movie circulation increased and showing feature films was more frequent, which successfully established the film tour system around Taiwan. However, operations were still based on various new and old programs, including dramas, Kino Dramas, and movies (Li, 2017, pp. 48-49). According to the information of Ichikawa, the running industry of Taiwanese cinema was vigorous in the mid-1930s. In particular, the "Taiwan Fair of the 40th Anniversary of Governance", as held by the colonial government in 1935, and the air transport connection between

Taipei and Fukuoka in 1936, enhanced the development of Taiwan's theater industry (Ichikawa, Lee (trans.), 1993, pp. 110). Among the films screened in the permanent theaters in 1935, 73% were from Japan, 19% were from the U.S., 6% were Chinese movies, and 2% were from Europe and other places. While there were 139 movie theaters in Taiwan, only 22 were permanent (Governor-General of Taiwan, 1936, pp. 86). Therefore, at the time, the films showing in the theaters were mostly derived from Japan for the Japanese in Taiwan.

The scale of Taiwan's theater industry was established in the 1930s. However, before this period, non-theater cinema activities were prevalent in Taiwan, particularly the irregular film tours. In addition to theaters, the colonial government, commercial organizations, and even cultural groups of Taiwan at the time were the active promoters of film tours. In the early governance of the Governor-General of Taiwan, the government introduced Takamatsu Toyojirō to present cinema in Taiwan. Furthermore, the official wives and Patriotic Women's Association, as formed by industrial and commercial groups, produced and screened films in order to raise military funds to suppress indigenous peoples. Subsequently, the government successively founded official units for the overall planning of film education. In 1917, cinema classes were established in an education committee subordinate to the social division of the cultural and educational bureau to plan social education for cinema around Taiwan, and they implemented propaganda in schools, the public halls of different places, and remote areas; in addition, regarding the governance of indigenous peoples, it cultivated indigenous peoples in the remote frontier guard system through tourism and cinema, and established cinema classes in 1921 in Ribanka in the police department. This led to a more systematic base for cinema tour education in the mountainous areas of indigenous peoples (Lee, 2019, pp. 211-244). After the Pacific War, in 1942, the Office of the Governor-General founded Taiwan's cinema association, and established cinema associations and alliances with different prefecture halls, which relied on the local tour system to enhance governance and Kominka Kyoiku during the war.

During the Japanese colonial period, The Taiwanese Cultural Association resisted colonial governance without an armed force, meaning Taiwan cultivated its people through seminars and lectures, and paid attention to the effect of cinema as public education. In 1926, the cultural association organized a film tour team and promoted cultural concepts around Taiwan. In 1927, the film tour organization was called the "Beautiful Taiwan Group" to arouse the humanistic consciousness of Taiwan (Lin, 1998, pp. 136-139) (Wang, 2000, pp. 38-52). In the 1920s, with the trend of film watching, the Taiwanese were engaged in the film tour industry, and the films were mostly imported from Shanghai, China, as these were popular films for the Taiwanese (Huang and Wang (ed.), 2004, pp. 50-51).

With Japanese governance, Taiwan, as a colony, developed its film exhibition industry based on the above, and in early stage of the exhibition industry, the most important exhibition form in Taiwan was the travelling exhibition; while permanent movie theaters were developed afterwards. After the introduction of cinema for more than a decade, people who lived in the cities of Taiwan could watch movies in the theaters with mixed operation modes. However, those who did not live in the cities, including indigenous peoples in the mountains and remote rural villages, mostly approached the new medium by the travelling exhibition. Therefore, in the study of

Taiwanese cinema in the Japanese colonial period, the exploration of cinema development through commercial exhibition in permanent movie theaters cannot show the overall experience of the cinema as one kind of cultural system, the detailed spread process in Taiwan, or its collective memory to interact with the public in the cities and remote areas of Taiwan. More importantly, the essence of cinema was a propaganda tool of colonial governance.

The production of Taiwanese cinema was launched in 1901, when Takamatsu Toyojirō arrived in Taiwan for the first time, and brought 10,000 meters of negatives. Supported by the Metropolitan Police Department at the time, and with five Alishan indigenous persons as guides, he shot indigenous peoples' living situations in the mountains by negatives (Tanikawa and Kobayashi, 1915, pp. 12-13), which launched the service of film production for colonial governors. When the cinema was introduced in Japan, with the trend of westernization and Meiji Restoration, movies were called cinemas, and meant the Japanese's longing and respect for this new western invention (Iwasaki, 1961, pp. 11). Japan, as the colonial mother country, undertook the modern and advanced westernized medium of cinema for Taiwan. In colonial governance, the Office of the Governor-General inherited cinema as modernity in Taiwan. The Taiwanese, as the secondary citizens of the colony, certainly could not express themselves by such a modern medium. Therefore, in the colonial period, the production of Taiwanese cinema was controlled by the governors, and as amateur film makers, the Taiwanese lacked experience in film production.

In 1935, according to *Affairs in Taiwan*, as published by the Governor-General of Taiwan, in Taiwan, 73% of screened films were from Japan, 19% were from the U.S., and few were from China and Europe, thus, the production industry was not vigorous. Except for a few news documentaries on situations at the time, as produced by official departments, public welfare groups, and news companies, locally produced feature films in Taiwan were extremely few (Governor-General of Taiwan, 1936, pp. 86). In the 50 years of the Japanese colonial period, Taiwan produced 16 feature films, and only two of them were produced by Taiwanese, including *Whose Fault* (1925) and *Bloodstain* (1930) (Misawa, 2002, pp. 366).

Thus, during the Japanese colonial period, the production of feature films in Taiwan mostly relied on the Japanese, while the Hans also produced a few films, which were mostly amateur. However, upon the past context of feature films as key for discussions of the history of movies, and from the perspective of national movies, without locally produced feature films or a local industry, directors, or works for discussion, the movie culture did not exist in Taiwan. Nevertheless, noticeably, in colonies such as Taiwan, before the development of production competence for feature films, the governors produced films related to news, documentary, and propaganda by negatives, and their films significantly recorded the local landscape of Taiwan at the time, as well as its humanistic and social characteristics. Moreover, these films precisely recorded the governors' attitude, and these images became the evidence of colonization in Taiwan.

2. Lack of discussion of Taiwanese cinema in history of the Japanese film

Japanese colonial governance in Taiwan lasted for more than 50 years, which surpassed all territories occupied before World War II. However, little literature or

books in the history of Japanese movies mention the development of Taiwanese cinema during the Japanese colonization. Taking the *50-Year History of Movies* published by Tsuneo Hazumi in 1947 (Hazumi, 1947) and the *History of Movies* published by Akira Iwasaki in 1961 (Iwasaki, 1961) as examples, they were close to Taiwan in the Japanese colonial period; however, they hardly mentioned the movies made in Taiwan, as Taiwan was a colony at the time. In Section 47 of the *History of Japanese Movies 3: Liberation of Movies after the War*, Junichiro Tanaka described the work of filmmaking out of Japan, and in less than one page, he mentioned the construction of permanent movie theaters in Taiwan by the Taiwan Xing Hang Governance Company and the Taiwan cinema association. The space of the depiction regarding Taiwan was much less than Japanese movies in Korea, North China, and central China (Tanaka, 1984, pg. 101-114); likewise, in Chapter 5 of the *History of Japanese Movies (1896-1940): the Second Edition* published by Tadao Sato, when it depicted filmmaking in the colonies and occupied territories, it mentioned the cinema concept developments in Taiwan, Korea, Manchukuo, and China, where 3 pages were related to Taiwan (Sato, 2006, pp. 109-158) and the description on Taiwanese cinema was general and personal.

A review of film yearbooks and industry related information remaining from Japan shows a distinct lack of literature regarding Taiwan at the time. Using the *Yearbook of Japanese Movies* of 1924 as an example, the list of movies by Pian Su, and other musicians and screenwriters, did not include any Taiwanese cinema workers. Only in the “Introduction of National Movie Theaters”, in one section, it mentioned 9 movie theaters in Taiwan at the time, including the Xin Sheng theater in Keelung, Fang Ye Ting, World theater, New World theater, Taiwan Minema, Lung Guang Ting in Taipei; Dacheng theater and the second Taichung theater in Taichung; and Xin Chuan Zuo in Tainan (The Asahi Shimbun Company, edited by editing department of Asahi Graph, 1925, p. 479). At the time, Japanese governance in Taiwan had lasted for 30 years. The *Yearbook of Cinema* of 1942 listed 37 theaters around Taiwan, from Keelung to Hualien and Pingtung, and discussed the “cinema circle of Taiwan” in one chapter. It precisely recorded how the government of Taiwan at the time controlled cinema development to comply with military policy (Directors Guild of Japan ed., 1943, pp. 509-510; 578-594). However, in comparison to discussions of the film industry in Korea, Manchukuo, North China and Central China in “cinema circle of East Asia Co-Prosperity Sphere”, Taiwan was still behind. In addition, at the time, Japanese governance in Taiwan was nearly terminated, and with the constant bombing by American military force, both people’s livelihood in Taiwan and the film industry declined.

Kenji Iwamoto, a Japanese researcher of the history of movies, stated that Taiwan was a Japanese colony for 50 years; however, past discussions on the history of Japanese movies rarely included Taiwanese cinema (Iwamoto, 2006, p. 86). In early Japanese works, Ichikawa’s Chapter 3 “Historical Manuscripts of Taiwanese cinema” in the *Creation and Construction of Asian Movies* showed more detailed descriptions of the development of Taiwanese cinema during the Japanese colonial period. The said article was considerably cited in Su-Shang Lu’s *A History of Cinema and Drama in Taiwan*, and became an extremely important start for Taiwan to discuss its film industry during the Japanese colonial period (Ichikawa, 1941) (Lu, 1961) (Lee, 1993, pp. 107). In recent years, history books regarding Japanese movies on cinema research of the colonies and territories occupied before World War II mostly focused

on the history of movies in territories in China, Manchukuo, or the colony of Korea. There were also books published in Taiwan, such as *Taiwanese cinema: Windows to Learn Taiwanese History and Society* (Koyama ed., 2008) and *Movies in Taiwan During the Japanese Colonial Period: Study of Discovery of Promotional Films* (Misawa ed., 2017), which generally introduced the development of Taiwanese cinema during the Japanese colonial period. However, it was insufficient in terms of its historic scope and depth of Taiwan, which experienced colonial governance for half a century.

Taiwan was a colony of Japan before the introduction of cinema in Japan. However, in the mainstream discussion of the history of Japanese movies, the concern, quality, and quantity of discussions of Taiwan were significantly behind than those regarding the colony of Korea, which was a territory occupied by Manchukuo, central China, and North China before it failed in World War II. Regarding the industrial dimension, as previously suggested by Ichikawa, the Japanese cinema companies strongly degraded the market for Taiwanese cinema (Ichikawa, Lee (trans.), 1993, pp. 109). In addition, in terms of the political position of the colony in Japan, although the Governor-General of Taiwan was empowered exclusively in Taiwan, his position in Japan was highly inferior to the Governor-General of Korea, who was directly subordinate to the emperor of Japan and had an official ranking of sixth among the 10 levels in the palace. Thus, the Governor-General of Taiwan was not included in the palace hierarchy (Huang, 1994, pp. 206-207), which reveals that the position of Taiwan's colonial government in the whole Japanese political system was significantly inferior to that occupied by other colonies or territories; the development of the film industry of the colony revealed the subordinate relationship between the colony and mother country. Cinema was the symbol of westernized civilization and the modernization of Japan. Japan was the superior colonial governor, while Taiwan as a colony, was not qualified to engage in the cultural form. The governor, through historical writing, intended to neglect Taiwan in the history of Japanese movies during the Japanese colonial period, which reveals the ruler's degradation of Taiwan as a colony.

3. Current perspective of history of Taiwanese cinema based on the Chinese as the core discourse

Before the war, Taiwan was controlled by the colonialist, and the film industry was slowly developed with the progress of Japanese movies. After the war, the National Government took over Taiwan, and the research and writing of Taiwan's history were included in the "local history of Taiwan". Hence, the "historical perspective to resist Japan" became the base for Taiwan to review its Japanese colonial period (Hsu, 2015, pp. 154), and this historical perspective was extended to the discussion of the history of Taiwanese cinema; however, it lacked statements on the development of Taiwanese cinema during the Japanese colonial period before 1945. Using *Chinese Movies in the Past Fifty Years*, as edited by Lei Chung, as an example, it completely neglected Taiwanese cinema during the Japanese colonial period (Chung ed., 1965). Regarding Yu Tu's books on the history of movies, using the *History of Movies of the Republic of China*, as published in 1988, as an example, it generally introduced the history of movies for more than 40 years in the Japanese colonial period in one section, while the "cinema industry of Taiwan before restoration" had around ten pages (Tu, 1988, pg. 439-450). When writing about the strategy of the cinema history of the National

Government, it intentionally eliminated the Japanese colonial experience of Taiwan, meaning it focused on depicting movie development in the governance period in China, but neglected the development record of Taiwanese cinema during the Japanese colonial period.

In the past, research on the development of Taiwanese cinema during the Japanese colonial period were mostly in Chinese, and were mostly based on *A History of Cinema and Drama in Taiwan*, by Su-Shang Lu and published in 1961. The said book became an important reference to explore Taiwanese cinema during the Japanese colonial period. However, as suggested by Tao-Ming Lee, in the book, part of the content on the development of Taiwan in the Japanese colonial period was derived from Ichikawa's original information (Lee, 1993). The book also revealed a discussion of the feature films and commercial exhibition of theaters from the perspective of historic discussion, as mentioned previously; while it neglected the colonial ruler's political manipulation of movies, and before the prevalence of theaters, how movies as a new media were spread in Taiwan by film tours, which finally led to its theater industry. In addition, noticeably, in the said literature, the author's historic perspective was based on the Chinese, which might be politically correct in the books published in Taiwan after the war. Nevertheless, in Taiwan's movie industry during the Japanese colonial period, the distribution, screening, or production industries were, in fact, the colonial film industry model was dominated by the Japanese. At the time, the Chinese in Taiwan were marginalized, thus, the movie writing strategy, as based upon Chinese influence from overseas, related the statements of Taiwanese cinema in the Japanese colonial period. For instance, the *History of Taiwanese cinema* of Fei-Bao Chen (Chen, 1988, pp. 1-30), which depicts Taiwan during the Japanese colonial period in *Chinese National Cinema*, is an English work of Ying-Chin Chang (Zhang, 2004, pp. 113-119), and the following studies of Taiwanese cinema are based on the conceptual framework of National Cinema, which all basically follow the perspective of Su-Shang Lu to treat the Chinese as the key development of cinema history. Although contemporary research on movies in Japanese colonial period are increasing, and various scholars, such as Yeh (1998), Lee (1993, 2019), and Misawa (2002), have actively explored film development during the period, there should be a gap of historical information in the film development process in Taiwan during the Japanese colonial period for nearly half century, and there should be more topics for further exploration.

Regarding the Mediascope of movies in the Japanese colonial period, during Japanese colonial governance, movies were both a propaganda tool and commercial entertainment. Audiences of the medium were the Hans(Chinese), indigenous peoples, and the Japanese in Taiwan at the time, who watched films from Japan, the U.S., Europe, and China, and constructed the unique colonial film culture experience of Taiwan. Nowadays, when reviewing the history of Taiwanese cinema during the Japanese colonial period, we should break through the ethnical vision and examine the cultural experience of Taiwanese cinema in the Japanese colonial period with a broader perspective. The perspective of this era should focus on Japanese governance and the Hans, which were the majority audience. Noticeably, regarding the indigenous peoples who were often the subjects in the movies at the time, past publications of movies in the Japanese colonial period rarely mentioned indigenous peoples in event recording and news reels. As the Japanese controlled the technique of filmmaking, at that time, the most important task of this medium was to govern indigenous peoples,

thus, the ruler cultivated indigenous peoples from the mountains of Taiwan through projectors. At the time, the indigenous peoples watched the civilized and modern images projected by the Japanese, and they must have had a response totally different from the Japanese and the Hans, thus, future researchers should continuously explore the history of Taiwanese cinema during the Japanese colonial period, as it has not been completely disclosed.

III. Conclusion

Nowadays, with changeable media, in order to review the history of Taiwanese cinema during the Japanese colonial period, it must pass through the historic mist to disclose the whole historical progress of Taiwanese cinema. First, it must eliminate the statements of historical development, as based on the theaters of commercial film systems and feature films, and focus on colonial film development through film tours and the production of news reel and propaganda movies at the time, in order to recognize the political and social essence of movies at the time. Secondly, it must realize that the historical discussion of the history of Japanese movies before the war intentionally neglected colonial film development in Taiwan, as it has only revealed the marginal and secondary position of Taiwan under Japanese governance. Finally, noticeably, in modern Chinese discussions and historic discussions of Taiwanese cinema during the Japanese colonial period, most of the writing perspectives were from the Hans or the Chinese. However, in the Japanese colonial period, the colonial government treated films as a kind of entertainment, and the Japanese in Taiwan were the priority of such service. When they adopted films as a propaganda tool, the most important governance subjects were the indigenous peoples of Taiwan. At the time, however, the Hans or the Chinese were marginal, while the movies served as entertainment and propaganda in the Japanese colonial period. Therefore, the film experience of indigenous peoples in Taiwan during the Japanese colonial period is a research topic worthy of further exploration.

References

- Chen, F. B. (1988). *History of Taiwanese cinema*. Beijing: China Film Press.
- Chung, L. ed. (1965). *Chinese Movies in the Past Fifty Years*. Taipei City: Cheng Chung Books.
- Directors Guild of Japan ed. (1943). *Yearbook of Movies: 1943*. Tokyo: Directors Guild of Japan. doi:10.11501/1138803
- Governor-General of Taiwan. (1936). *Affairs in Taiwan: 1936*. Taipei City: Governor-General of Taiwan.
- Hazumi, T. (1947). *50-Year History of Movies (New Edition)*. Tokyo: Zun Publishing.
- Hsu, H. C. (March, 2015). "Review and Prospect of "Taiwan Journal Research"". *Research of Taiwan History*, pp. 153-184.
- Huang, C. T. (1994). *Governor-General of Taiwan*. (Huang, E.C., (trans)) Taipei City: Avanguard Books.
- Huang, R., Wang, W. ed. (2004). *History of One Hundred Years of Taiwanese cinema*. Taipei City: Visual Image Advertising Company.
- Ichikawa, A, Lee, H. W. (trans.). (September to October 1993). "Historical Manuscripts of Taiwanese cinema". *Movie Appreciation*, 11(65), 109-117.
- Ichikawa, A. (1941). *Creation and Construction of Asian Movies*. Tokyo: Publishing of International Movie News Service.
- Iwamoto, K. (2006). *Movie Century-History of Movies*. Tokyo: Shinwasha.
- Iwasaki, A. (1961). *History of Movies*. Tokyo: Toyo Keizai.
- Koyama, S. ed. (2008). *Taiwanese cinema: Windows to Learn Taiwanese History and Society*. Kyoto: Koyo Shobo.
- Lee, D. M. (2019). "Cultivation, Promotion and Construction of Taiwan Image: Movie Application Analysis of the Japanese Colonial Government Before 1937". Ed. by Lee, D. M., *Traces of Dynamic Images: History of Early Taiwan and East Asia Movies* (pp. 201-277). Taipei City: Taipei National University of the Arts, Yuan-Liou Publishing.
- Lee, D. M. (September to October 1993). "How were movies introduced to Taiwan? Reconstruction of the First Chapter of History of Taiwanese cinema (First Draft)". *Movie Appreciation* (65), pp. 107-108.
- Li, F. P. (2017). *Tainan. Movies. Photos: Commercial Theaters in Tainan City in Japanese Colonial Period*, Taipei City: Independent Author.
- Lin, B. W. (1998). *Difficulties of Taiwan Cultural Association*. Taipei City: Tai-Yuan Books.
- Lu, S. S. (1961). *A History of Cinema and Drama in Taiwan*. Taipei City: Yin-Hua Books.
- Misawa, M. (2002). "Screen" of the Colony ~Research on Film Policy of

Governor-General of Taiwan (1895~1942). Taipei City: Avanguard Books.

Misawa, M. ed. (2017). *Movies in Taiwan During the Japanese Colonial Period: Study of Discovery of Promotional Films*. Tokyo: University of Tokyo Press.

Sato, T. (2006). *History of Japanese Movies 1(1896-1940) Special Edition*. Tokyo: Iwanami Shoten, Publishers.

Taiwan Nichinichi Shimpo, June 19,1900, Fifth edition.

Taiwan Nichinichi Shimpo. (September 8,1899, Fifth edition). *Taiwan Nichinichi Shimpo* (1899, No. 407), September 8,1899, Fifth edition.

Taiwan Nichinichi Shimpo. February 20, 1916, Seventh edition).

Tanaka, J. (1984). *History of Japanese Movies 3: Liberation of Movies after the War* (the Second Edition of 1984). Tokyo: Chuokoron-Shinsha, Inc.

Tanaka, J. (1993). *History of Japanese Movies (I): Era of Cinema* (the Third Edition of 1993). Tokyo: Chuokoron-Shinsha, Inc.

Tanikawa, M., kobayashi, K. (1915). *Memory of Suppression in Aboriginal Area: Taiwan Development Record*. Taipei: kobayashi, K

The Asahi Shimbun Company, edited by editing department of Asahi Graph. (1925). *Yearbook of Japanese Movies: 1924*. Tokyo: The Asahi Shimbun Company.

Tu, Y. C. (1988). *History of Movies of the Republic of China (II)*. Taipei City: Council for Cultural Affairs, Executive Yuan.

Wang, T. Y. (2000). From Premiere Tour to Taiwan Cultural People's Movie Experience: Before Sino-Japanese War, Master's thesis, Institute of Taiwan Literature, National Tsing Hua University, Hsinchu City.

Yeh, L. Y. (1998). *History of Taiwanese cinema in Japanese Colonial Period*. Taipei City: Yu Shan Publishing.

Yeh, L. Y. (2017). *Illustration of History of Taiwanese cinema (1895-2017)*. Taichung City: Moringstar

Zhang, Yingjin. (2004). *Chinese National Cinema*. New York: Routledge.

Regionalism, and Latin American Cinema as a Source of Hope, Renewal and Inspiration

Anna Karin Jytte Holmqvist, Segmento Magazine, Australia

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

We have entered a 21st century where people, rather than uniting across borders and daring to feel an affinity with the other, bridging ethnic and national differences, are now increasingly vulnerable, exposed to fragmenting movements often set in motion by leaders driven by egocentric values and self-interests pursued at the expense of the well-being of minorities and those occupying a lower level in the social hierarchy. While regionalism, nationalism and authoritarianism appear to be rising divisive movements triggered by such destabilising socio-political trends, within regionalism we can find examples of positive collaborations. Such is the case with Latin America today; a region which demonstrates a people coming together in a spirit of solidarity and creativity. Regionalism can in this case be inwardly advantageous. In a world often characterised by personal disengagement and apathy, Latin America along with its indigenous communities uphold national values in a spirit of mutual comprehension on a communal level. Throughout history, these nations have been subjected to totalitarian regimes and hostile policies that disrupt societal structures. As a result, Latin American communities have developed resilience and a sense of hope deeply embedded in regional values. Its rich and diverse cinema reflects nations that despite all their uncertainties, differences, struggles and discontents have been showing the way forward. Drawing on Zygmunt Bauman, Kwame Anthony Appiah, and Richard A. Falk, this paper explores Latin American cinema within a regional framework, looking at regionalism as a model for collective cooperation in the midst of a highly volatile world.

Keywords: Latin American cinema, regionalism, hope

iafor

The International Academic Forum
www.iafor.org

Introduction

The world as we know it is different from the world as we knew it. While nations have traditionally been distinct and differentiable; linguistically, culturally and socio-politically, over past decades cross-nationally homogenizing political and economic and partly also culturally streamlining forums, platforms and organisations like the European Union have, although the BREXIT presents a very poor alternative—in a way—erased cultural and ethnic differences that once reflected rich national histories and traditions. We are now part of one globalised larger society where economic and political collaboration across borders, although beneficial, has triggered assimilative trends that are sometimes counteractive to cultural diversity. Gone are, in part, individualistic traits that allowed us to celebrate national differences and, instead, minorities are now forced to cave in to the powers that be. Our current world order is one characterised by constant change, fluidity and mobility leading to much uncertainty. In our increasingly open, accessible and borderless society we live through times of seemingly immense possibilities but in the midst of this freedom we run the risk of losing our identity and also our footing with regard to where we belong, who we are, and where we are heading. The negative aspects of globalisation become apparent as the cracks beneath the glossy surface are beginning to show. In the words of the late Zygmunt Bauman, Emeritus Professor of Sociology at Leeds University and philosopher and postmodern expert par excellence who astutely sheds light on also the dystopic aspects of our global existence,

[T]he openness of our open society has acquired a new gloss these days... No longer a precious yet frail product of brave though stressful, self-assertive efforts, it has become instead an irresistible fate brought about by the pressures of formidable extraneous forces; a side effect of negative globalisation that is the highly selective globalisation of trade and capital, surveillance and information, coercion and weapons, crime and terrorism, all now disdaining territorial sovereignty and respecting no state boundary (*Bauman, 2013: chapter 4 introduction*).

This paper takes as a point of departure Bauman's rather sombre and dystopic theories on our fluctuating and fluid times of uncertainty, with a society made up of *precarians* suffering from “existential uncertainty” (Bauman, 2017: 47), and refers to his notion of people “walking on quicksand” or on a “mine field”—as explained in a 2016 interview between the Polish sociologist and Al Jazeera—similarly understood as a “floating insecurity”.¹ These concepts are applied to an analysis of Latin American cinema today.

Also making up the theoretical framework of the paper is British-born American philosopher, novelist and defender of a return to *cosmopolitanism* and its interconnecting qualities Kwame Anthony Appiah, and Richard Falk, Emeritus Professor in International Law at Princeton University, who talks of a new geopolitical power shift or a new geopolitics and who, similarly to Bauman,

¹ Bauman, Z. (July 23, 2016). Behind the world's crisis of humanity. Talk to Al Jazeera. Retrieved from <https://www.youtube.com/watch?v=EG63MkQb1r4>

highlights the precarious state of the world today and the times we live in. Falk's 2017 volume of essays *Power Shift: On the New Global Order* looks at the negatives of globalisation and speaks of poverty and climate change—increasingly in focus today, also through the media hype surrounding Swedish climate activist Greta Thunberg who has set in motion environmental movements across the board. Falk's book analyses “recent developments in the world order, criticizes their deficiencies, and discusses the chances to overcome them”.² The Professor argues that US militarism is a trigger for the many “shifting relations on the world stage” and calls for “cooperative and humanitarian solutions to contemporary threats”.³ Falk advocates soft power as a way to break down barriers, foster a climate of meaningful cooperation, and achieve “the goals of peoples and the objectives of national governments and international institutions” (from “Geopolitics is Changing”, in *On the New Global Order*).

Thought leader Kwame Anthony Appiah, in turn, promotes a return or adherence to *cosmopolitanism* at a time when globalisation is still a catch phrase and *cosmopolitanism* can come across as a somewhat passé concept. It is, in fact, all the more important and timely, as reflected in the National Humanities Medal awarded to Appiah in 2011—with former President Barack Obama establishing that Appiah's work “sheds light on the individual in a time of globalisation”.⁴ Appiah himself defines *cosmopolitanism* as the ability to engage in a moral global conversation, and to, more specifically, share “a feeling of responsibility to all humankind, valuing life even if it's the life of a stranger and having the curiosity to want to know the specifics of that person's culture”. He ultimately equals cosmopolitanism to “a universal concern and respect for other people” (“Cosmopolitanism: Ethics in a World of Strangers” – printed article).

Body

Bauman, Falk, and Appiah are relevant in a discourse surrounding Latin American cinema today as all three coincide in their understanding and assessment of our contemporary reality. They point to the importance of unification and strength in collectiveness and highlight the need for citizens today to seek to find solid ground in an era defined by uncertainty and fluidity. Never shying away from the inherent problematics of globalisation as we understand the concept today the three scholars tackle issues head-on, providing both philosophical and astute explanations and reflections that serve as guidelines in our assessment and understanding of the many complexities of our 21st century, worldwide. Their theories can be applied to a current Latin American cinematic context, a cinema that has often operated in the margins of the mainstream; one that is in many ways opposed to the grandiose and somewhat

² Zurn, M. (September, 2017). *Power Shift: On the New Global Order* by Richard Falk. EIA: Ethics & International Affairs. Retrieved from <https://www.ethicsandinternationalaffairs.org/2017/power-shift-new-global-order/>

³ Varin, C. (2016). Book Review: *Power Shift: On the New Global Order* by Richard Falk. LSE London School of Economics and Political Science. LSE Review of Books. Retrieved from <https://blogs.lse.ac.uk/lseviewofbooks/2016/07/26/book-review-power-shift-on-the-new-global-order-by-richard-falk/>

⁴ President Obama presents National Humanities medal to PEN president Anthony PEN America: The Freedom to Write. (February 13, 2012). Retrieved from <https://pen.org/president-obama-presents-national-humanities-medal-to-pen-president-anthony-appiah/>

plastic and glossy narratives of the Hollywood blockbusters. This is a cinema which, to borrow a term from Appiah, highlights “the importance of elsewhere” and is intimate yet globally aware, regionalistic yet multiethnic, and positively collectivist while it often focuses on one or a few individuals who become symbolic of a larger cultural group. This cinema can be analysed from the lens of a “New Regionalism”, defined as

“a process of transformation of the world order”, a restructuring “of the social, political, and economic aspects of regions”, ... and a reversal “of the effects of globalization through the processes of regionalism”.⁵

Latin American directors today, while they are most definitely influenced by the globalising movement, steer away from stereotypes and talk of hard truths and grim realities, defending authenticity with regard to cross-cultural/cross-ethnic and intergenerational communication within their own region/s. Highlighted in their cinema, as well, is the stoic handling by Latin American people (nationally different but culturally sharing similar values) of external pressure, totalitarianism, corruption, military intervention, hyperinflation, an often crippling neoliberalism, political dependency, etc.

“We need to talk about Latin American cinema” declares Carlos Gutiérrez, co-founder of the promotional cultural institution Cinema Tropical, in a much visited TED talk from 2017 where he talks of a “major cinematic renaissance in Latin America” over past decades that contrasts with the suffering cinema production in the 1980s, which was at a “record low” as a result of “dictatorships, civil wars and a perennial economic crisis”⁶. Gutiérrez speaks of a new generation of filmmakers who in the 1990s revived Latin American cinema by breaking away from heavy political allegories and instead focused on more independent, intimate and minimal stories. This narrative shift has since been accompanied by a parallel regional shift, which, according to Gutiérrez, has served to fuel notions of cultural and identity policies.

There is, says Gutiérrez by way of continuation, today an eclectic production style in Latin American cinema which includes hybrid models of production (private and public, national and international) and fluid co-productions between Latin America and Europe – resulting in almost total freedom to the filmmakers, both within independent and mainstream cinema, and in more risk-taking filmmakers who challenge narrative and thematic conventions and embrace diversity also with regard to screened gender representations.

Directorially, the success of Latin American cinema today, also on the international stage, is largely due to filmmaker heavyweights Alejandro González Iñárritu, Alfonso Cuarón, and Guillermo del Toro (collectively known as the “three amigos” for their Oscar-winning abilities). The directors have secured Oscars for Best Director for three consecutive years: 2013-2015 (for *Gravity*, *Birdman*, and *The Revenant*), in 2017 (*The Shape of Water*), and in 2018 (*Roma*). Cuarón has won twice—his Netflix blockbuster *Roma*, a contemporary neorealist classic about social injustice and inequality and a

⁵ Buzdugan, S. (2019). New regionalism. Encyclopaedia Britannica. 2019. Retrieved from <https://www.britannica.com/topic/new-regionalism>

⁶ Gutiérrez, C. (June 2, 2017). We Need to Talk About Latin American Cinema. TEDxIndianapolis. Retrieved from <https://www.youtube.com/watch?v=jwjq0erMhyA>

personal story with autobiographical elements, set in Mexico City in the 1970s – securing awards for Best Foreign Language Film and Best Cinematography at the 91st Academy Awards. Other noteworthy multi-award-winning films hailed as cinematic masterpieces during this decade almost gone are Iñárritu’s bold and visceral Mexican social drama mystery *Amores perros* (2000) which further catapulted actor, director and social activist Gael García Bernal to also international stardom, socially engaged *Cidade de Deus (City of God)*, set in the favelas or shantytown outskirts of Rio de Janeiro, del Toro’s 2006 drama/fantasy *El laberinto del fauno (Pan’s Labyrinth)*, narrated against the backdrop of World War II, and tight Argentinian thriller/mystery drama *El secreto de sus ojos (The Secret in Their Eyes)*, featuring prolific actor Ricardo Darín. Finally highlighted in this winning category is Sebastian Lelio’s transgender narrative and universally relevant *Una mujer fantástica (A Fantastic Woman)*, set in Chile and with magic realist undertones, and epic tragedy *Pájaros del verano (Birds of Passage)*, about the Colombian drug trade. The film has been described as a “breathtaking, moody, elegiac piece of work, from the directors of *Embrace of the Serpent*”.⁷

Roma, and visually and thematically similar *Song Without a Name (Canción sin nombre)*, by Melina León, (2019), a collaboration between the US, Peru and Spain and screened at the Cannes Film Festival earlier this year, highlight an important geopolitical and cinematic shift from the region to the centre and the importance of personal storytelling to drive major points home and to deliver a social commentary to both national and international audiences. Michael Lazarra (2016) defines this as an “identity-based first-person cinema” which “tends to smaller stories, about single characters, or about mundane, everyday issues related to isolated characters...” (in Sandberg and Rocha, 2018:13). *Canción sin nombre*, set in 1988, is shot entirely in black and white and with a “Noirish cinematography” – with “low-key lighting, in frame obstructions, multiple corridors, shadows”, and nocturnal scenes which trap “the characters all the more”.⁸ The film tragically covers a child trafficking case in Lima and, according to a Cannes Film Festival review, “evokes similar, more widely publicized stolen-children cases from Franco-era Spain and Pinochet-era Chile”⁹, but in its regional story-telling this film opens up and becomes a reflection and stark assessment of a larger Latin American narrative about its stolen or disappeared children.

And yet, Latin American people today and throughout time – forcefully subjected to one totalitarian regime after another particularly from the dictatorial 1960s and 1970s onwards – have impressively managed to find a sense of purpose, joy and togetherness in the midst of political instability, internal fragmentation, and chaos. Fast-forward to 2017 and a World Happiness Report cites “social capital” as a reason why “the region has higher levels of wellbeing than its GDP would predict” and importantly asserts that despite socio-political challenges, “some Latin American

⁷ Byrnes, P. (October 2, 2019). *Birds of Passage* a devastating portrait of the drug trade. *The Sydney Morning Herald*. Retrieved from <https://www.smh.com.au/culture/movies/birds-of-passage-a-devastating-portrait-of-the-drug-trade-20190930-p52w7w.html>

⁸ Hopewell, J. (April 26, 2019). Watch Trailer for Cannes Directors’ Fortnight Entry ‘Song Without a Name’ (EXCLUSIVE). *Variety*. Retrieved from <https://variety.com/2019/film/global/trailer-cannes-directors-fortnight-song-without-a-name-1203198638/>

⁹ Lodge, G. (May 18, 2019). Film Review: ‘Song Without a Name’. *Variety*. Retrieved from <https://variety.com/2019/film/reviews/song-without-a-name-review-cancion-sin-nombre-1203219363/>

countries have a higher happiness index than developed nations from Western Europe”.¹⁰

The resilience among Latin American people and their ability to navigate challenges and complexities while they are simultaneously influenced by global trends affecting their own regions, and to defend local and national values, is reflected in themes highlighted in socially aware national and international film festivals such as the Cartagena Film Festival (FICCI: Festival Internacional de Cine de Cartagena de Indias) which focal point is to “market Latin America and its ‘gigantic market of 6,000,000 people’ through festivals”. The 53 films screened at the festival, where common themes are “Latin America’s troubled history and the struggle to define its identity”¹¹, serve peace-building purposes. Director Diana Bustamante explains that “[i]t’s the festival’s duty to remember the country’s brutal history” and she argues that “we cannot have a long-lasting peace if we don’t know what’s happened to us”. Other film festivals serving Latin American interests are the annual *BAFICI* Buenos Aires Festival of Independent Cinema (Buenos Aires Festival Internacional de Cine Independiente), which draws large crowds and promotes local and international directors alike, the Mar de Plata International Film Festival, and, in Australia, the Sydney Latin American Film Festival which this year featured a number of female directors and shone “light on social injustice”¹², as well as the Latin American Film Festival at the University of Melbourne, which – now in its 15th consecutive year – opened 17 October, 2019, and is organised by Doctor Claudia Sandberg and the School of Languages and Linguistics. Both historically informed and contemporarily engaged, the festival highlights the power of the visual medium to create social change and reshape our reality, using as a catch phrase Mexican actor Diego Luna’s declaration that “Cinema is a mirror that can change the world.” SLAFF festival programmer Giselle Gallego, in turn, explains that “this year the festival focuses on migration and the individuals and communities ... impacted by a wide range of social justice issues. There are many stories in the program that look at the individual experience of these communities [including racial, gender and existentialist issues], and what it means to live in the world we live in today”.¹³ Worth mentioning, finally, is Jef Benoit’s trilingual documentary *L’issue*, which departs from Canada and is set in Colombia, Ecuador and Brazil. Benoit’s moving film with an evocative soundtrack that becomes a character in its own right, takes us through a shifting socio-political Latin American landscape, moves across US borders where media flashbacks uncomfortably present us with the controversial 2016 US elections, and ends on a much calmer note. The film is, while concerned with environmental degradation, poverty and shortage of education opportunities, ultimately a celebration of regional strength, collective achievements that unite members of local communities, and persistence leading to a sense of hope and strength in the face of adversity.

¹⁰ Conci, P. (April 19, 2017). Why Are Latin Americans Happier than Their GDP Would Suggest? *Ideas Matter*. Retrieved from https://blogs.iadb.org/ideas-matter/en/latin-americans-happier-gdp-suggest/?fbclid=IwAR2ecvVKfJVEZRaqUyznvPc_kMB5dXqlMsOM373JQ90QmjFbMdnwic3w28g

¹¹ Latin America’s films struggle to make mark at home. (March 13, 2015). Retrieved from <https://www.youtube.com/watch?v=TmKv4RLTbjY>

¹² 13th Sydney Latin American Film Festival shines light on social justice. (August 28, 2018). *Cultural Pulse*. Retrieved from <https://www.culturalpulse.com.au/latin-and-americas/13th-sydney-latin-american-film-festival/>

¹³ Sydney Latin American Film Festival announces program. 2019. *Filmink*. Retrieved from <https://www.filmink.com.au/public-notice/sydney-latin-american-film-festival-announces-program-2/>

At a time when, according to Bauman “No one is in control. That is the major source of contemporary fear”¹⁴, Latin American people have learnt to navigate complexities, celebrate life and come together in a community spirit, realising that instability and uncertainty is an unavoidable part of life. While people in the more consistently developed world grapple with “existential uncertainty” (Bauman, 2017: 47) and experience separatist and extreme right wing movements partially due to the constant influx of a new type of refugees who Bauman calls “the human waste of the global frontier-land” and the “outsiders incarnate” (in Davis and Tester, 2010:20), precisely because Latin American countries are inherently multiethnic and interracial, welcoming of people also from outside, they apparently do not feel the same deep fear of the Other (in stark contrast to what we are witnessing politically in the US where in a style of Divide and Conquer, a leader driven by fear clinically separates “Us” from “Them” – as in the case of Trump’s preposterous idea of building a wall to keep Mexicans out, triggering a climate of fear, hostility and fragmentation rather than allowing for cross-national inclusion).

Rather, the South American continent as well as Central America and their various interconnected regions welcome the Other into their both cultural and artistic narratives in what Falk advocates as a “vertically conceived dialogic process which involves representatives of indigenous people”.¹⁵ Culturally and ethnically rich, Latin American cinema serves up a colourful mix of stories and narrative possibilities “that challenge the idea of Hollywood as the centre of cinema production” (Gutiérrez, TED) and that at times verges on magic realism. Inherent in this approach to life is a worldview that is less globalised and more cosmopolitan in approach – in that there is an acceptance of diversity. As argued by Appiah, no one has to be the same in order for the world to go well and right. At the height of globalisation it is essential that we look to the regions and the minorities for alternative insights and solutions, that we value regional cooperation, peacekeeping efforts, mutual solidarity and strength in diversity, and the move away from the mainstream while we, like people in Latin America, learn to live with the inherent uncertainty of our global times. We must, in Appiah’s words, engage with the cultural, literary, artistic and poetic life of other societies”.¹⁶

Conclusions

I conclude by concurring with Carlos Gutiérrez who argues that “under the current political context [in the US] ... more than ever we need to look South for insight and inspiration, and what better way to do it than through cinema, because the present and the future is in the South” (TED). It is time to welcome a new world order, to move those in the periphery to the centre, and to regard, in this case, Latin American directors and documentary filmmakers as players to be reckoned with on the cinematic world stage. With this, we open up for a global dialogue, embrace cultural

¹⁴ Bauman, Z. (September 11, 2016). ‘No one is in control. That is the major source of contemporary fear.’ Retrieved from

<https://www.youtube.com/watch?v=73Nmv-4jvSc>

¹⁵ Falk, R. (October 10, 2016). Geopolitics is changing. *ZED*. Retrieved from

<https://www.zedbooks.net/blog/posts/world-politics-is-changing/>

¹⁶ Thought Leader Kwame Anthony Appiah. (July 10, 2012). Carnegie Council for Ethics in International Affairs. Retrieved from <https://www.carnegiecouncil.org/studio/thought-leaders/leaders/appiah-kwame-anthony>

and linguistic diversity, and inject new life blood into a Western world in much need of revitalisation. Cinema is indeed a mirror that can change the world and the more socially engaged cinema becomes across the globe, the better.

Acknowledgements

I wish to thank peace and human rights scholar and activist, as well as Tokyo ICU graduate Ana L. Gálvez for her invaluable input into this paper. Of Argentinian origin, she is well-versed in Latin American politics and culture and has also personally met Professor Richard Falk, conversing with him at length. Her experience and insights have provided me with additional enthusiasm and inspiration in my writing of this paper, which is ultimately concerned with bringing people together in a spirit of mutual understanding through persistent peace-keeping efforts.

References

Appiah, K.A. *Cosmopolitanism: Ethics in a World of Strangers* (a review of a magnum opus by Kwame Anthony Appiah). Retrieved from <https://pdfs.semanticscholar.org/7420/99b576c08281ea982ade6ceca496a5ab1208.pdf>

Bauman, Z. (2017). *A Chronicle of Crisis 2011-2016*. London, UK: Social Europe Edition.

Bauman, Z. (2002 and 2004). As cited in Davis, M., & Tester, K. (Eds, 2010). *Bauman's Challenge: Sociological Issues for the 21st Century*. UK: Palgrave MacMillan.

Bauman, Z. (2013). *Liquid Fear*. Cambridge, UK: Polity.

Falk, R. (2016). *Powershift: On the New Global Order*. London: Zed Books Ltd.

Lazarra, M. (2016). As cited in Sandberg, C., & Rocha, C. (Eds, 2018). *Contemporary Latin American Cinema: Resisting Neoliberalism?* UK: Palgrave MacMillan. UK.

Contact email: kastanjett@gmail.com

Breaking the Shackles: Toward a Taxonomy of Interactive Cinema

Chao Ming, Communication University of China, China

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

Drawing on Eric Zimmerman's four types of interactivity, this paper proposes a taxonomy of interactive cinema by defining four modes of interactive movies: the cognitive mode; physical mode; collective mode; and selective mode. The above cinematic modes are not distinct or mutually exclusive, and their emergence follows a generally chronological order. More importantly, the rise of a new mode did not render the existing ones obsolete. Conversely, it absorbs interactive features that have been commonly accepted and integrates them into an original form. As a result, the once-rigid boundaries between various artistic and cultural forms are more blurred than ever. It is predictable that in the future, moving pictures will be presented as interactive multimedia projects that exist as a variety of formats and can be accessed by a diversity of platforms.

Keywords: Interactive cinema; Media convergence; Film spectatorship

iafor

The International Academic Forum

www.iafor.org

Revisiting Interactivity

As a term that is “too broad to be truly useful” (Zimmerman, 2004, p. 158), interactivity easily falls into a broad category of terminologies that are so equivocal and so inclusive that they can accommodate almost everything. Its presence extends from a quotidian projecting slide to *Star Trek*’s imaginary Holodeck, covering nearly all computer-based communications (Steuer, 1995; Downers & McMillan, 2000). Having said that, the term is clichéd to a greater extent in contemporary arts, as almost every media artist who emerged after the 1960s would proclaim themselves the creators of “interactive new media,” as opposed to the traditional “passive old media.”

Even more problematic is the attempt to use “interactive” to modify cinema, whose medium specialty is deeply rooted in the folktale exaggerating the inability of the audience to confront a rushing train. In his allegory of the cave from *The Republic*, Plato (trans. 1968, VII) described a cave-like dwelling in which humanity are shackled by the legs and the neck, unable to turn their heads around, but are permitted solely to face the shadows projected onto the back wall, believing these are the entire truth. Though Plato’s meaning is multiple, this picture of darkness and passivity graphically depicts what we now perceive as “cinematic experience.” As a result, for many scholars, “interactive cinema” is simply identified as an oxymoron, and it is no wonder that some even doubt that cinema could ever be interactive. Juul (2004, p.136), for example, reckoned that the two black bars found on the top and bottom of a widescreen movie through which “cut-scenes” were displayed inevitably signified the notion of “cinema,” as well as “the absence of interactivity” (p. 136).

For those who believe in its existence, they may find the definition to be a conceptual mosaic. On the one hand, some scholars, such as Weiberg (2002) and Daly (2010), located interactive cinema strictly within the context of film studies, while others, such as Gansing (2003), incorporated the notion of “extended cinema” (Youngblood, 1970, p. 41) by drawing examples from contemporary artistic practices. On the other hand, Bolter and Grusin (2000) simply treated it as a type of digital game, and they are just one example among many. But even within the framework of digital games, the concept applies to diverse forms of products: In the 1990s, interactive films can simultaneously refer to “space flight shoot-em-up” as in *Wing Commander*, games mixed up with “lots of little bits of video” like *Voyeur*, or “*Dragon’s Lair* with live actors,” such as *Critical Path* (Adams, 1995). Today, if we search for “the history of interactive cinema” online, the results are still a mixture of video games (*Heavy Rain*), experimental and avant-garde movies (e.g. *Kinoautomat*), B movies (e.g. *I’m Your Man*) and streaming series (e.g. *Black Mirror: Bandersnatch*) (Burgos, 2019).

Aiming to address this theoretical puzzle, eclectic archive research is undertaken to survey how “interactivity” has been applied to, associated with, and exploited by traditional cinema. Adhering to a mosaic method from the sociology of knowledge, I embrace pragmatic pluralism over one single, definitive truth (Alexandra, 2003, p. 16). Therefore, the present study does not aim to arrive at a precise definition of the term; rather, I will recognize the innate complexity of the subject and propose a taxonomy of interactive cinema that outlines its four distinctive modes alternatively.

A Taxonomy of Interactive Cinema

My understanding of “interaction” is loosely based on Zimmerman’s (2004) four categories of interactivity: 1) cognitive interactivity is a reader’s interpretive, psychological and emotional participation with a text; 2) functional interactivity is a viewer’s utilitarian contact with the material of the textual apparatus; 3) explicit interactivity is a participant’s effective action on given choices or procedures; and 4) meta-interactivity refers to the cultural participation outside of a single work.

Although Zimmerman’s categorization primarily concerns different dimensions of interactivity that can coexist simultaneously and are deemed to be of little applicability by Kluszczyński (2014) to explain the digital media, I find this theoretical tool very useful in explaining interactive cinema. Moreover, each type of interactivity in Zimmerman (2004)’s model can be exemplified by a dissimilar mode of interactive cinema in my taxonomy.

Additionally, I try to define “cinema” in a broad sense, meaning that certain digital games, as well as contemporary arts, are also taken into account. The reasons for this are twofold. First, as Gansing (2003) pointed out in his establishment of interactive cinema as an imaginary genre, both computer games and “extended and future cinema” share similar filmic modes of representation. Second, digital gaming and video arts are often considered “more interactive” in nature. Being a “remediation” of established forms of representation, digital gaming is so closely associated with the notion of interactivity that not only do ludologists regard interactivity as its essence, but players also take for granted that gaming is essentially “a more interactive cultural form” (Bolter & Grusin, 2000, p. 87; Crawford, 1984, p. 12; Muriel & Crawford, 2018). Similarly, in contemporary arts, the 1970’s “expanded cinema” has evolved into the 1980’s video sculpture, and ultimately an ever-increasing prevalence of participatory projects in the 1990s, when a significant number of video artists engaged avidly in the exploration of the potential interplay between artists, viewers, and technology (Meigh-Andrews, 2014, p. 323-324).

Cognitive Mode

Echoing Zimmerman’s (2004, p. 158) first category, interactivity, to begin with, can be discovered in the cognitive involvement of the audiences in the process of appreciating a work of art. In this sense, Weiberg (2002) regarded Bazin’s champion of the deep-focus cinematography in Welles and Renoir’s films as the first step toward interactive cinema, because it was through their design of images that Bazin (2004, p. 35–36) successfully found the “uncertainty” that demands “a more active mental attitude” and “a more positive contribution to the action in progress” from the spectators’ side.

Based on this claim, interactive films are those that are able to encourage the viewer to interpret and comprehend the film in their own ways, due to the fact that audiences are conferred with the perquisite to choose what to bring into focus. By comparison, traditional art forms, such as painting, literature or theater, as well as films that belong to the classical Hollywood style, are often marked by fixed perspective and compulsory passivism.

If the devices of long shots and depth of focus are able to stimulate interpretation, the same applies to montage. Eisenstein (1974), a preeminent figure of the Soviet Montage School, compared “attraction” with a stunt: While a stunt signifies an absolute and complete dexterity in itself, the attraction is wholly dependent on the interaction of the viewers. Drawing on Japanese haiku, for example, he illustrated the importance of creating collision between attractions using five “methods of montage,” and it is only through the comprehension of the interplay between different graphic elements of shots (direction, scale, volume, etc.), using their inner minds, that the viewers can truly grasp the meaning conveyed by the cinematic apparatus.

In *Strike* (1925), for example, the narrative trope of the clash between the working-class and capitalists does not emerge until the very end of the film. Although Eisenstein seldom refrained from adopting juxtapositions of stimulating and often peculiar images, such as the crosscutting between a massive crowd and a cow being slaughtered, these images, as Dudley (1976, p. 60-64) noted, “remain[...] meaningless” until “the mind creates the links between them through its metaphoric capability.” In other words, the underlying theme of replacing a capitalist society with one that the working-class rules are produced by a process of synthetization in which spectators gradually figure out the dominant ideas behind the clash among major visual elements.

Although not everyone shares Eisenstein’s view of treating the film as an art machine serving a rhetorical purpose, the encouragement of audience participation became a major trend in post-war European cinema, in which Bordwell and Thompson (2002, p. 358) defined “ambiguity” as its central feature. Michael Cacoyannis’ *Stella* (1955), along with many Italian Neorealist and French New Wave films that adopt improvised dialogues, disjointed scenes and open endings, often expected the spectator “to speculate on what might otherwise have happened” so as “to fill in gaps and to try out different interpretations” (Bordwell & Thompson, 2002, p. 358).

Despite the fact that all movies, or even all art forms, possess this cognitive nature to a certain extent, the interactive characteristics brought by Brecht into the theatre can also find their counterparts in the world of films. For example, Wollen (2013) recognized Jean-Luc Godard’s films as examples of “counter-cinema,” which, rather than conveying the pre-destined ideas of a filmmaker to a submissively receptive audience, “make viewers think actively about the world in a new way” (p. 218). Moreover, whether they were described as *modular narrative films* (Kinder, 2002), *mind-game films* (Elsaesser, 2008) or *puzzle films* (Buckland, 2014), scholars did agree that there exist certain post-modernist movies (e.g., *Memento* [2000] and *Irreversible* [2002]) that clearly intend to perplex their audiences through relinquishment of “suspension of disbelief” – either by adopting an unreliable narrator or distorting temporal-spatial relations – and hence demand a higher degree of shrewdness and sophistication from their beholders.

The same emancipation can be achieved through manipulating a formal system as well, such as the use of a split-screen in *Timecode* (1999) and *D-Dag* (2000). In both cases, viewers are transformed into editors, who are liberated from the passive spectatorship to tailor their own sequences.

Physical Mode

Although cognitive interaction does occur in the process of making meaning, many still see this as not deviating from the traditional viewing mode in which spectators derive pleasure from performing the role of a voyeur. Consequently, as digital video production became increasingly accessible in the 1960s, a significant number of video artists started to explore interaction in physical terms, often through experimenting with massive video installation as well as taking advantage of the surrounding space.

According to Zimmerman (2004, p. 158), “functional interaction” takes place when we come into contact with the material aspects of a piece – for example, the cover of a book. The size, the weight and the raw material of the cover all contribute to our total experience of reading a book. In the scope of interactive cinema, such artifacts find their closest equivalent in video projection equipment, that is, the entire mechanical system that confronts the audiences during film screening. For example, in a comment cited earlier, Juul (2004, p. 136) criticized widescreen for its reminiscence of “cutscene” and “the absence of interactivity.” However, these installations can also be utilized by filmmakers to trigger interactions.

Deeming television as one of the most powerful symbols of 20th-century culture and an integral part of our social and technological environment, Nam June Paik, commonly credited as the founder of video art, has committed himself to the TV set as an artistic medium since the 1960s. For *Participation TV* (1963–1966), he developed a special modulation that enables transformation from sound waves into dazzling images. Therefore, when a visitor produces sound into two microphones connected to a monitor, they can obtain graphical feedback from the TV screen. By doing so, the commonplace passive viewers cultivated by the pervasiveness and omnipresence of television culture are turned into active participants who enjoy the freedom to overcome the limitation associated with mass media.

Almost during the same period, American interactive artist Myron Krueger began to experiment with responsive environments. Unsatisfied with the limited degree of interaction between man and machine in the digital era, his *Glowflow* (1969), *Metaplay* (1970) and *Videoplace* (1975) were all structured around computer-based immersive spaces that establish communication among visitor, artist and the piece. In *Videoplace*, for example, not only can users interact with their manipulated images on their own, but also with the images of other users in separate rooms, although these rooms can be thousands of miles away.

As technology advances, installations become more and more sophisticated. In Grahame Weinbren’s first installation, *The Erlking* (1982–1985, with Roberta Friedman), visitors could already take on the role of editor, tailoring their own video piece by coming into contact with a CarrollTouch touchscreen. But it was *Sonata* (1991–1993) that pushed the experiment with sensory pads a step forward. The piece, although containing three separate plotlines (Leo Tolstoy’s *The Kreutzer Sonata*, *The Book of Judith* and Sigmund Freud’s case study of Wolfman) that only associated with each other in a thematic sense, allowed viewers to cross-cut from one story to another at their own behest through tactile input. As is indicated in one of the *Sonata*’s demonstration videos, “touching affects what you see. Different parts of the screen evoke different responses” (Weinbren, 2018).

Another turning point for the development of the physical mode is the invention of a head-mounted display (HMD), since it brought about further integration between the human body and machine. First introduced by Ivan Sutherland in 1968, with two monitors embedded in a pair of glasses and connected to a computer, HMD provides three-dimensional images appearing as though they were perceived by the vision of human eyes. When a player moves their head, a computer calculates and adjusts cardinal points accordingly, resulting in a self-sufficient immersive experience, like walking within a simulated world (Dinkla, 1994).

Today, HMD has become an indispensable component for almost every virtual reality kit, for example, VIVE, Oculus and PlayStation VR, and many interactive films expect viewers to put on helmets and carry out physical actions assigned to them. For instance, with an HTC motion-tracked handset on, those who are watching Taiwanese Director Tsai Ming-liang's *The Deserted* (2017) have to move their head an angle of 360 degrees, so that they can see the whole picture of the frame (if it still exists). Other VR movies call for actions more diverse in form. In *Buddy VR* (2018), for instance, players can engage in multiple forms of physical activity, including moving objects, writing letters and even playing on a drum set.

To some extent, the physical mode best incarnates McLuhan's (1994, p. 42) prophetic description of media as a "prosthesis": When it extends us in terms of physicality, the accompanying "autoamputation" seems inevitable. When Microsoft announced its release of Xbox Kinect, people were astounded by how it "does away with the controller" and "maps the user's body into the screen." Some scholars, such as Gurevitch (2010), even championed it as the future "cinema of interaction."

Having said that, as players project their bodies outward, this, in turn, causes a numbing retreat inward (McLuhan, 1994, p. 41-47). As is noted by Thomas (2015), while everyone was satisfied with their first Kinect experience, they immediately found themselves more inclined to go back to traditional actions or narrative games. Consequently, the sales of Kinect dropped over the years, and Microsoft eventually discontinued its production. Unlike traditional technologies, which only extend our bodies in one specific part, the physical mode reshapes our nervous system in its entirety (McLuhan, 1994, p. 3-4). The difference that is engendered, therefore, is not simply an act of body, but a total change in our apperception. As a radical form that is largely technologically driven, the physical mode still has a long way to go.

Collective Mode

Unlike the previous two modes, the collective mode does not require viewers' direct mental or physical participation; instead, it refers to what Zimmerman (2004, p. 158) meant by "meta-interactivity," that is, the cultural participation of the viewers with a text. In Telotte's (2001) seminal study of *The Blair Witch Project's* (1999) promotional website, he analyzed how this "secondary project" was premeditated at the very beginning, fit in with narrative construction and eventually played an important role in the film's huge commercial success. Although plenty of films at that time used the Internet as a marketing tool, that of *The Blair Witch Project* (1999) was far more complex as it did not merely provide fundamental information about the movie, but offered also an opportunity for visitors to explore, to amble through and to call in their friends to discover the underlying truth collaboratively as well. It

exploited an ocean of additional information provided by the website, such as the legend of the Blair Witch, the background stories of four “missing” students and even the “evidence” accumulated by the local sheriff.

This use of contextualizing, according to Telotte (2001), not only transformed a fictional work into a pseudo-documentary that recounts a seemingly realistic event with which we are familiar in the real world, but also offered a form of viewing pleasure deviant from the traditional one: It creates “a different context” of watching a film by “inviting a level of viewer interaction.” Therefore, it is tenable to argue that the case of *The Blair Witch Project* has shed light on a community aspect of film appreciation: While text itself remains unaltered, the viewing community can produce a different meaning from it because they have immersed themselves in a “non-competitive and affective” game designed for them, either intentionally or unintentionally by the film industry, and therefore are able to establish a different context for analysis and interpretation (Hills, 2002, p. 80).

This interpretative divide is also apparent in *Pirates of the Caribbean: At World's End* (2007), which receives a sound 7.1/10 rating in the Internet Movie Database (IMDb), but a 50/100 mixed review by critics in Metacritic. The gap seems huge: While fans celebrate the film without trouble, critics denounce it for convolution and opaqueness. As stated by Daly (2010), this was due to the fact that considerable information integral to the plotline was revealed prior to the film release in other formats, namely DVD, websites and video games. Filmmakers assume moviegoers have watched them all beforehand, so only those fans who have followed the previous two installments, as well as all the articles, stars and production news from the very beginning, can figure out the characters, plots and special effects within this new installment. Daly went even further, seeing this new aspect of film interpretation as a prevailing viewing mode: “Cinema 3.0” of the near future (Daly, 2010).

Despite the fact that the practice of fandom and cinephilia has a history as long as that of cinema, it had not yet been systematically exploited by the film industry until the late 1990s. One reason for this may be attributed to how widespread the Internet is, which is absolutely a driving factor of the “participatory culture.” As Jenkins (2008) observed, in the digital age, viewers have become “hunters and gathers” (p. 21), who actively “seek out new information” and “make connections among dispersed media content” (p. 3). To respond to this shift in media spectatorship, filmmakers passionately espouse “transmedia storytelling,” offering a variety of entry points (such as websites, viral advertisements, animated shorts, separate DVDs and even computer games) that consolidate one another.

In the case of *The Matrix Revolutions* (2003), for example, if viewers have not played the massively multiplayer online game *The Matrix Online* (2005), or joined the heated debate erupting on Internet discussion forums before they entered the theater, the enormous pleasure taken from the viewing activity would be undermined. They may find themselves failing to comprehend the basic storyline, as well. In other words, instead of creating a work for viewers to appreciate, the Wachowski's create a world for them to explore (Jenkins, 2008, p. 114). This example upholds Daly's anticipation of “The Interactive-image”: “A movie no longer exists as a cohesive, unchanging piece but instead participants in a world of cross-media interaction” (Daly, 2010).

But is this kind of interactivity “extra-textual” and fan-awarded? If not, can we manufacture interactive films of this type by design? It is warranted to attribute the aforementioned interactive aspects to marketing strategy, for they surely belong to what Gérard Genette means by “paratext,” that is, a text’s accompanying features (Genette, 1997, p. 3–4). However, paratexts do influence our reception of a film (Stam, 2000, p. 208). And even though no one can guarantee that such commitment would offer a return on their investment, they still require the joint efforts from the text (Smith, 1999, p. 68). In other words, the design of a paratext cannot succeed by itself, unless it works collaboratively with the movie. As Telotte (2001) noted, the success of *The Blair Witch Project* is due to the way the website and film functioned together and the fact that they shared similar attractions. That being said, over-manufacturing will backfire on the author’s original intention, because fans who are typically characterized by anti-consumerist romanticism may resist the control imposed by popular media (Hills, 2002, p. 109).

Selective Mode

When talking about “explicit interactivity,” Zimmerman (2004, p. 158) simply meant the most straightforward sense of the word: the overt participation within a pre-established framework, like clicking a link, pressing a button or choosing an option. What he implied here was that for those interactions, users were directly given choices. In other words, they did not need to wrestle with problems regarding how the mechanism worked, like in *Glowflow* (1969), in which visitors might not even realize the interaction taking place. Rather, the possibilities were reduced to upfront and unequivocal options, and participants simply made a selection, which resulted in an immediate, non-trivial response.

The selective mode often adopts interactive storytelling. In this scenario, viewers are empowered to influence or set up their own stories, either through performing as a character within the story world or issuing commands from beyond (Riedl & Bulitko, 2013). The *Choose Your Own Adventure* book series is a perfect example of this in literature. Popular in the US from the 1980s to early 1990s, the series spanned over 300 volumes, each of which was built around a vast number of decision points, where the protagonist was caught up in dilemmas of all kinds, and readers had to decide his subsequent actions from the two or three options given. Different choices would lead to disparate outcomes, presented in separate pages and followed by succeeding questions, until the reader reached one of the over 40 endings. Another literary form capitalizing on this concept was hyperlink fictions, which even convinced many readers at the time that they were allowed to “create his or her own ‘story’” by “‘interacting’ with ‘the computer’” (Aarseth, 1997, p. 14).

In fact, a similar exploration was conducted in cinema much earlier. Nicknamed “King of the Gimmick,” William Castle was known for his innovative promotion strategies for selling B movies. When releasing *Mr. Sardonicus* (1961), he proclaimed that the climax of this film could be decided by moviegoers. The result was a “punishment poll” near the end of the film, in which audiences could vote for the villain’s fate. Although two options were provided (“punish” or “not punish”), many doubted that the “not punish” ending really existed.

The voting system was later upgraded into a specially constructed moderator in an experimental theater inside the Expo 67 Czechoslovakian pavilion, where Radúz Činčera's *Kinoautomat* (1967) was screened three times per day (Hales, 2014, p. 144). This 45-minute film would stop nine times during the screening, and an actor would appear to request a ballot. Each seat had a joystick of its own, and the audience members could press either the red or green button. The film would then go along with the parallel sequence that had the majority decision, although the ending remained – ironically – the same.

However, the concept of “select and combine” (Anderson, 2004) was not utilized by Hollywood until the 1990s, when *I'm Your Man* (1992) and *Mr. Payback* (1995) both came out as “the first interactive movie” and staged a comeback for the genre. However, theaters may not be an ideal exhibition space for the selective mode, as collective viewing and uninterrupted screening seem to be essentially incompatible with the inner desire for an exclusive, individualized and customized story. As gaming and streaming platforms become increasingly attainable, it is no wonder that recent successful interactive films, including *Heavy Rain* (2010), *The Walking Dead: The Telltale Series* (2012), *Life Is Strange* (2015), *Late Shift* (2016), *Detroit: Become Human* (2018) and *Black Mirror: Bandersnatch* (2019), are all home-based and mobile-friendly.

On the other hand, the selective mode can do away with the narrative, as well. Manovich (1999) proposed “the logic of database” as opposed to that of narrative: While narrative used cause-and-effect chains to arrange unordered events, the database refused to create such an order. What's more, each item in the database had the same significance and could be linked together.

Peter Greenaway, a pioneer of database cinema, developed a preference for a numerical or alphabetic system over a linear narrative and a passion to catalogue the world by means of different objects in his widely celebrated works, such as *The Falls* (1980), *Prospero's Books* (1991) and *100 Objects That Represent the World* (1992). Yet it is his multimedia project *Tulse Luper's Suitcases* (2003-2006) that best matches my description of interactive cinema. Primarily in the form of an online interactive website, it allows players to take a journey around the world in ninety-two (Greenaway's favorite number) destinations, searching for and gathering suitcases that once belonged to Tulse Luper, a fictional character who marvelously witnessed myriad key historical moments from 1928 to 1989 and recorded them using objects that were later stored in these suitcases. Although the found objects advance the narrative to a certain extent, most of them produce only limited implicit meaning. On top of that, while the website is supplemented with three feature films, they are made in the form of pastiche of video clips that will only confound spectators further.

Similarly, in the video game *Her Story* (2015), players find themselves accessing a database that contains an ocean of archived footage related to a murder case. Far from an interactive story set in chronological order, *Her Story* is one in which players have to go through these surveillance videos in a preferred sequence and make meaning of the story based solely on their own conjecture. Players may be nonplussed by this Rashomon-style mystery at the beginning, but the explicit rejection of narrative linearity and artificial choice in fact offer them greater freedom to explore within this “rhizome” (Deleuze & Guattari, 1987, p. 7) or “labyrinth” (Eco, 1984, p. 80-84).

Conclusion

As Foucault (1970, p. xxi) says, “[...] there is nothing more tentative, nothing more empirical (superficially, at least) than the process of establishing an order among things.” The significations of interactive cinema may vary a great deal in appearance, but in fact they share more commonalities than differentiations, and what we now perceive as “interactive cinema” can more or less fit into the aforementioned four modes. However, they are not distinct or mutually exclusive; rather, the overlapping of multiple modes can be found in many examples. Although the joystick of *Kinoautomat*, for instance, functions as an agent for shaping the story in the selective mode, it can also serve as an interface to promote physical movement. Similarly, lingering inside a database project, such as interacting with *Tulse Luper’s Suitcases* and *Her Story*, not only involves a process imitating puzzle-solving, but sometimes requires a communal effort, as well.

Looking from a temporal dimension, it is not surprising to discover that the emergence of the above four modes follows a generally chronological order: While the root of the cognitive mode can be traced back to the late 1930s, the physical mode developed in the 1960s. The collective mode, in comparison, thrived only after the Internet became publicly available in the 1990s. Despite its early forerunners, the selective mode did not enter the cultural mainstream until recently thanks to the invaluable exploration made by game developers (e.g. Quantic Dream) and streaming platforms (e.g. Netflix).

More importantly, the emergence of a new mode did not render the existing ones obsolete. Conversely, it absorbs interactive features that have been commonly accepted and integrates them into an original form. Take *Detroit: Become Human*, a piece from the newest selective mode, for example. Apart from creating labyrinthine paths and branches that heavily resemble those found in puzzle films, it also heavily adopts Quick Time Events (QTE), that requires players to constantly press buttons in limited time to win the fight scenes. To fully understand the entire story world, players are also encouraged to explore countless alternative story branches or collect hidden Easter eggs implanted deep in each chapter, often through exchanging information with other players.

Consequently, the once-rigid boundaries between various artistic and cultural forms, such as cinema, installation, websites, interactive arts, digital gaming and streaming series, are more blurred than ever – as are those artificial binary oppositions between “watch” and “play,” “passive” and “active,” and “old media” and “new media.” As Kluszczyński (2014) observed: “[...] more and more phenomena on the borderline present the features of two or more disciplines. This hybridization as well as technological and media convergence, multi- and trans-medialization, are additional elements of the media world of today.” (p. 133)

It is predictable that in the future, moving pictures will no longer exist as “shadows in the cave,” but as interactive multimedia projects that exist as a variety of formats and can be accessed by a diversity of platforms. More importantly, an audience will no longer perform as a shackled prisoner, but as one that has been set free from the chains and dragged out into the daylight.

Acknowledgement

Special thanks to Professors Timothy Murray, Amy Villarejo and Renate Ferro for giving me inspirations during an art theory workshop. This paper is condensed from a longer version due to word limit.

Bibliography

Aarseth, E. J. (1997). *Cybertext: Perspectives on Ergodic Literature*. Baltimore, MD: The John Hopkins University Press.

Adams, E. (1995). *The Challenge Of The Interactive Movie*. Retrieved from <http://www.designersnotebook.com/Lectures/Challenge/challenge.htm>.

Alexandra, V. D. (2003). *Sociology of the Arts: Exploring Fine and Popular Forms*. Oxford: Blackwell Publishing.

Anderson, S. (2004). Select and Combine. *res magazine*, 52(3), 53-54.

Bazin, A. (2004). The Evolution of the Language of Cinema. In H. Gray (Ed.), *What Is Cinema?* Vol.1 (pp. 23-40). Berkeley, CA: University of California Press.

Bolter, J. D., & Grusin, R. (2000). *Remediation: Understanding New Media*. Cambridge, MA: The MIT Press.

Bordwell, D. (2007). *Poetics of Cinema*. London and New York: Routledge.

Bordwell, D., & Thompson, K. (2002). *Film History: An Introduction*. New York, NY: McGraw-Hill.

Bottomore, S. (1999). The Panicking Audience?: Early cinema and the 'train effect'. *Historical Journal of Film, Radio and Television*, 19(2), 177-216. <http://dx.doi.org/10.1080/014396899100271>

Buckland, W. (2014). Introduction: Ambiguity, Ontological Pluralism, and Cognitive Dissonance in the Hollywood Puzzle Film. In W. Buckland (Ed.), *Hollywood Puzzle Films* (pp. 1-14). London and New York: Routledge.

Burgos, D. (2019, June 25). *A Brief History of Interactive Film*. Retrieved from <http://endcrawl.com/blog/brief-history-interactive-film/>.

Cameron, A. (2008). *Dissimulations*. Retrieved from www.metamute.org/editorial/articles/dissimulations#

Crawford, C. (1984). *The Art of Computer Game Design: Reflections of a Master Game Designer*. New York, NY: Osborne/McGraw-Hill.

Daly, K. (2010). Cinema 3.0: The Interactive-Image. *Cinema Journal*, 50(1), 81-98.

Deleuze, G., & Guattari, F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia II*. Minneapolis, MN: University of Minnesota Press.

Dinkla, S. (1994). *The History of the Interface in Interactive Art*. Retrieved from http://www.kenfeingold.com/dinkla_history.html

- Downers, E. J., & McMillan, S. J. (2000). Defining Interactivity: A Qualitative Identification of Key Dimensions. *New Media & Society*, 2(2), 157-179.
- Dudley, A. (1976). *The Major Film Theories: An Introduction*. Oxford: Oxford University Press.
- Eco, U. (1984). *Semiotics and the Philosophy of Language*. Bloomington, IN: Indiana University Press.
- Eisenstein, S. (1974). Montage of Attractions: For "Enough Stupidity in Every Wiseman". *The Drama Review*, 18(1), 77-85.
- Elsaesser, T. (2008). The Mind-Game Film. In W. Buckland (Ed.), *Puzzle Films: Complex Storytelling in Contemporary Cinema* (pp.13-41). Oxford: Wiley-Blackwell.
- Foucault, M. (1970). *The Order of Things*. London and New York: Routledge.
- Frasca, G. (2003). Simulation versus Narrative: Introduction to Ludology. In Mark J. P. Wolf & Bernard Perron (Eds.), *The Video Game Theory Reader* (pp. 221-235). London and New York: Routledge.
- Gansing, K. (2003). The Myth of Interactivity or the Interactive Myth?: Interactive Film as an Imaginary Genre. *Proceedings of the Fifth International Digital Arts and Culture Conference*, RMIT, Melbourne, 19-23 May. Retrieved from <http://www.designersnotebook.com/Lectures/Challenge/challenge.htm>
- Genette, G. *Paratexts: Thresholds of Interpretation*. Cambridge: Cambridge University Press, 1997.
- Gunning, T. (2006). The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant-Garde. In S. Wanda (Ed.), *The Cinema of Attractions Reloaded* (pp.381-388). Amsterdam: Amsterdam University Press.
- Gurevitch, L. (2010). The Cinemas of Interactions: Cinematics and the 'Game Effect' in the Age of Digital Attractions. *Senses of Cinema*, 57, 4-9.
- Hales, C. (2014). Spatial and Narrative Constructions For Interactive Cinema, With Particular Reference to the Work of Radúz Činčera. In R. Kelomees & C. Hales (Eds.), *Expanding Practices in Audiovisual Narrative*. Newcastle: Cambridge Scholars Publishing.
- Hassapopoulou M. (2013). *Interactive Cinema from Vending Machine to Database Narrative: The Case of Kinoautomat*. Retrieved from <http://www.screeningthepast.com/2013/10/interactive-cinema-from-vending-machine-to-database-narrative-the-case-of-kinoautomat/>
- Hills, M. (2002). *Fan Culture*. London and New York: Routledge.

Jenkins, H. (2004). Game Design as Narrative Architecture. In N. Wardrip-Fruin & P. Harrigan (Eds.), *First Person: New Media as Story, Performance, and Game* (pp.118-130). Cambridge, MA: The MIT Press.

Jenkins, H. (2008). *Convergence Culture: Where Old and New Media Collide*. New York, NY: New York University Press.

Juul, J. (1999). A Clash Between Game and narrative: A thesis on computer games and interactive fiction. *University of Copenhagen*. Retrieved from <https://www.jesperjuul.net/thesis/>

Juul, J. (2004). Introduction to Game Time. In N. Wardrip-Fruin & P. Harrigan (Eds.), *First Person: New Media as Story, Performance, and Game* (pp.132-142). Cambridge, MA: The MIT Press.

Kinder, M. (2002). Hot Spots, Avatars, and Narrative Fields Forever: Bunuel's Legacy for New Digital Media and Interactive Database Narrative. *Film Quarterly*, 55(4), 2–15.

Kluszczyński, R. W. (2014). Interactive Film Within The Paradigm of Institutional Cinema. *Art Inquiry. Recherches Sur les Arts*, 16, 127-136.

Manovich, L. (1999). Database as Symbolic Form. *Convergence*, 5(2), 80–99.

Manovich, L. (2002). *The Language of New Media*. Cambridge, MA: The MIT Press.

McLuhan, M. (1994). *Understanding Media: The Extensions of Man*. Cambridge, MA: The MIT Press.

Meigh-Andrews, C. (2014). *A History of Video Art*. New York, NY: Bloomsbury Academic.

Meyer, L. B. (1956). *Emotion and Meaning in Music*. Chicago, IL: The University of Chicago Press.

Muriel, D., & Crawford, G. (2018). Video Games and Agency in Contemporary Society. *Games and Culture*. <https://doi.org/10.1177/1555412017750448>

Riedl, M. O., & Bulitko, V. (2013). Interactive Narrative: an Intelligent Systems Approach. *AI Magazine*, 34(1), 67-77.

Smith, G. M. (1999). To Waste More Time, Please Click Here Again: Monty Python and the quest for film/CD-ROM adaptation, in G. M. Smith (Ed.), *On a Silver Platter: CD-ROMs and the Promises of a New Technology* (pp. 58-86). New York, NY: New York University Press.

Stam, R. (2000). *Film Theory: An Introduction*. Malden, MA: Blackwell Publishers, Inc.

Steuer, J. (1995). Defining Virtual Reality: Dimensions Determining Telepresence. *Journal of Communication*, 4(24), 73-93.

Telotte, J. T. (2001). The Blair Witch Project Project: Film and the Internet. *Film Quarterly*, 54(3), 32-39.

Thomas, D. (2015). *Rare and the rise and fall of Kinect*. Retrieved from <https://www.eurogamer.net/articles/2015-12-16-rare-kinect-rise-and-fall>

Weiberg, B. (2002). *Beyond Interactive Cinema*. Retrieved from <http://www.keyframe.org/pdf/interact.pdf>

Weinbren, G. (2018, April 16). *Sonata.mov* [Video File]. Retrieved from <https://vimeo.com/265094385>.

Wollen, P. (2013). *Signs and Meaning in the Cinema*. Basingstoke: Palgrave Macmillan.

Youngblood, G. (1970). *Expanded Cinema*. New York, NY: P. Dutton & Co., Inc.

Zimmerman, E. (2004). Narrative, Interactivity, Play, and Games: Four Naughty Concepts in Need of Discipline. In N. Wardrip-Fruin & P. Harrigan (Eds.), *First Person: New Media as Story, Performance, and Game* (pp. 154-164). Cambridge, MA: The MIT Press.

Contact email: frankming@me.com

***Policy Communication Strategies of Palang Pracharat Party for the Songkhla
Region 1 Member of Parliament Election Campaign***

Karn Boonsiri, Sukhothai Thammathirat Open University, Thailand

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The objectives of this research were to study the policy communication strategies of the Palang Pracharat Party in Songkhla Province Region 1 in the 24 March, 2019 parliamentary election, including the political situation before the election, the process of communication management and the tactics used. This was a qualitative research based on participatory observation and in-depth interviews with 30 key informants, consisting of the candidate, campaign workers, voters who were community leaders, and academics/strategists, all chosen through purposive sampling for their involvement in the topic under study. The results showed that voters were weary of the usual political parties and local conflicts. They wanted a Member of Parliament from a new party that could form a government and influence local development policies. They were concerned with the rising cost of living, social inequality, low wages and low prices for agricultural commodities. There were 4 steps in the Palang Pracharat's policy communication management process: (1) fact finding, emphasizing the needs of voters; (2) planning; (3) multimedia communications to reach all target groups; and (4) continuous evaluation to find ways to improve the communications. The main policy communication strategies were (1) building awareness among all target groups using both traditional media and new media; (2) building up key communicators in every community; (3) building up a network of supporters and allies among private and public sector organizations and the press; and (4) intensive evaluation to assess levels of awareness, understanding, attitudes and voting behavior.

Keywords: parliamentary election campaign, political communication strategy, political party, voter awareness

iafor

The International Academic Forum

www.iafor.org

Introduction

Parliamentary elections are a part of the democratic political process outlined in the Constitution of the Kingdom of Thailand. The first parliamentary elections were held in 1948 and the most recent parliamentary elections were held on 24 March, 2019. In the most recent elections, there were 5 major parties vying for seats: Palang Pracharat, Peua Thai, Democrat, Anakot Mai, and Phum Jai Thai, as well as several smaller to medium-sized parties.

Public policies are the important platforms that political parties want to communicate to voters to let them know what they will do if they are in power. Ira Sharkansky (1970) wrote that policies describe the activities that politicians will do if they are part of the government. This includes managing education and social services and building infrastructure, as well as making new rules, regulations and laws to control and oversee the activities of individuals and corporate citizens.

Political parties thus try to form policies that meet the needs and desires of the citizens. Then they try to present their policies to the people as widely as possible through different communication channels, comprising traditional media and new media. Traditional media are those media that transmit a message directly from the message sender to the message receiver via one-way communication. Some traditional media can transmit text only, images only or audio only, such as newspapers, billboards and radio. Other traditional media, such as television and cinema, can transmit images, text and audio messages at the same time. New media, on the other hand, enable two-way communications in which the message senders and message receivers can both transmit messages to each other, and they can be in the form of images, text and audio at the same time thanks to new technology and communication networks. Several new media have been developed and they are becoming well known and popular (Burnett and Marshall, 2003).

Region 1 Electoral District in Songkhla Province is a place where the 2019 parliamentary election was especially hotly contested. It was a battle between Palang Pracharat Party, the Democrat Party, Anakot Mai and Phum Jai Thai. The other smaller parties were just like a decoration. Each party presented policies that covered development plans at the national, provincial and town level, and each party tried to make their policies a different alternative for voters. However, communicating these policies to the public requires effective communication techniques. If the communication is not done right, a major policy point may be perceived as trivial (Witiyatorn Torkaew, 2013).

The results of the March 2019 parliamentary elections surprised many people. The Palang Pracharat candidate won with 35,770 votes, compared to 28,383 votes for the Democrat candidate. This had never happened in the past 30 years. Part of the reason for the victory was probably that the Palang Pracharat Party employed effective policy communication strategies.

This led to the researcher's interest in analyzing the Palang Pracharat Party's campaign tactics in Region 1 Songkhla Province and how they communicated the party's policies to the public.

Objectives:

1. To study the political situation in Songkhla Province Region 1 before the March 2019 parliamentary elections.
2. To study the Palang Pracharat Party's communication management process in the March 2019 parliamentary election campaign.
3. To study the Palang Pracharat Party's policy communication strategies for the March 2019 parliamentary election campaign.

Definitions

“Communications strategies” means clever methods used by the Palang Pracharat Party to communicate their policies to the public.

“Policy communication” means transmitting messages about the Palang Pracharat Party's policies through channels to effect changes in the knowledge, attitudes and behavior of message receivers.

“Parliamentary election campaign” means the campaign to win votes in Region 1, Songkhla Province in March, 2019.

“Political situation” means the political conditions in Songkhla Province before the March 2019 parliamentary election.

“Communication management process” means the steps used by Palang Pracharat to communicate their policies during the March 2019 parliamentary election campaign.

“Songkhla Province Region 1” means one of the 8 electoral regions drawn up for Songkhla Province in the 2019 parliamentary election, covering the Mueang Songkhla municipal area.

Expected benefits

1. Knowledge will be gained about the political situation in Songkhla Province Region 1 before the March 2019 parliamentary elections.
2. Knowledge will be gained about the Palang Pracharat Party's communication management process in the March 2019 parliamentary election campaign.
3. Knowledge will be gained about the Palang Pracharat Party's policy communication strategies for the March 2019 parliamentary election campaign.
4. Academic knowledge and understanding will be gained about how to efficiently set strategies to communicate a political party's policies during an election campaign, and this will be written down for future reference for those interested.
5. In practice, besides knowing the factors that influence the setting of policy communication strategies, strategists can learn more about beneficial political situations and apply that knowledge for campaign communications planning.

Research methods

Type of research: qualitative, using the methods of participatory observation and in-depth interviews.

Key informants: People involved with communicating Palang Pracharat Party's policies in Songkhla Region 1 electoral region, consisting of 1 Member of Parliament candidate for the Palang Pracharat Party, 5 campaign workers, 22 voters who were community leaders, and 2 academics/strategists. They were chosen through purposive sampling.

Research tools: an observation form and a structured interview form.

Data collection: the observation, interviewing and data recording were performed by the researcher himself and a research assistant. Key informants were contacted in person and they gave consent to have the interviews recorded with audio and video recording.

Data verification and analysis: Data triangulation was done to compare the data obtained in interviews with data from related persons and the process showed that the data obtained were accurate and reliable. Methodological triangulation was also done by comparing the data from observation, interviews and content analysis with data from related documents. Before drawing conclusions, the member check method was also used to validate and reinforce the data on the topics studied. Finally, data were analyzed by systematically categorizing the data according to the research objectives.

Results

On the first topic of the political situation in Songkhla Electoral Region 1 before the March 2019 parliamentary election, the region has long been dominated by the Democrat Party for the past 30 years. Before the election this time there was a rather serious conflict about who would be the Democrat parliamentary candidate for the region, the former Member of Parliament representing Songkhla or a new party candidate, and the party members had to vote on it. The ill will demonstrated between some members of the Democrat Party in that conflict caused some voters in Songkhla to feel disillusioned with the party.

Most voters hoped that whichever party won the MP position for Songkhla would be a big enough and successful enough party to form the next government, so that the MP would have a good chance of directing central government funding towards development projects to benefit Songkhla Province. Many commentators believed that the Palang Pracharat Party had the best chance of forming the next government.

Voters were concerned that the cost of living had been rising steadily for quite a long time. The prices of food, consumer products and services had been increasing while their salaries were not. Many people felt they could not make ends meet financially. Farmers had to deal with dropping prices for many of the commodities they produced. Because Songkhla Electoral Region 1 comprises urban, suburban and rural areas, there is a wide range occupations and great disparity of income in the region, so social

inequality is another big issue. Voters in Songkhla were also impacted by the former intense conflicts in the national political scene.

As for the Palang Pracharat Party's campaign communications management process, it began with fact finding to discover what problems were most on the minds of Songkhla voters, and what they most desired in a parliamentary representative. Fact finding was also done about who the message senders would be, what messages would be communicated, what channels would be used and who the target message receivers were.

Once the key problems and issues were identified, the campaign communication managers had to plan communications to reach every target group, meaning different communities, groups, occupations, genders and age groups. They made plans to exploit every kind of media and every possible channel.

For implementing the communications process, the Palang Pracharat Party used every kind of medium to communicate its policies, including traditional media such as TV, radio, posters, vinyl banners and cutout signs, and pamphlets, as well as new media including Facebook and Line applications, with messages aimed at every target group.

To evaluate campaign communications, assessments were made at every stage, from before officially submitting a candidate, to the run-up to election day, to during the election and after, and the results of evaluations were used to improve communications.

As for the final topic of the Palang Pracharat's policy communication strategies, the first was to build public awareness of the party's policies on a national level, provincial level and town level. The policies were communicated to every community, group, occupation, gender and age group, not just once, but continually, up to election day as allowed by law. The party used traditional media such as TV, radio, posters, vinyl banners and cutout signs, and pamphlets, as well as new media including Facebook and Line applications.

Another strategy was to build up communication leaders in every community. These leaders cooperated by communicating to the people in their communities about the party's policies and many other messages, so that messages could be spread widely and quickly.

Another of the party's strategies was to build up a network of supporters and allies among private and public sector organizations and the press. The Palang Pracharat candidate had worked as a local politician before and had run for Member of Parliament before, so he already had a support base. It was easy to expand on this base because of the reach and influence of the Palang Pracharat Party on a national level. It is a large party and many of the members worked for the previous government. The network of allies was very large.

The Palang Pracharat Party was serious about evaluating its campaign strategy and used academically sound methods and principles to intensively and continually assess levels of public awareness, understanding, attitudes and voting behavior. They used the information from systematic evaluations of public knowledge and sentiment to

adapt their policy communication methods and approaches, and in the end the party was successful in creating a positive attitude about the party's candidate and policies, and in influencing the voting behavior of local people.

Recommendations

Suggestions for application: political parties can apply the research results for campaign communications planning and management in areas with similar conditions so they can effectively communicate their policies to voters widely and regularly.

Suggestions for further research: This research was limited by time, so further research should investigate more about the specific content of messages used to communicate the party's policies and how the policy communication strategies were developed. Other research could also compare the Palang Pracharat Party's policy communication strategies with strategies used by other political parties to find more useful insights.

References

Burnett, R. & Marshall, D. P. (2003). *Web Theory*. London: Routledge.

Rungwisai, S. (1998). *Decision making factors of voters when voting in parliamentary elections*. Bangkok: Office of the Secretary of Parliament Printing Office. (in Thai).

Sharkansky, I. (1970) *Policy Analysis in Political Science*. Chicago: Markham.

Torkaew, W. (2013). *Songkhla mayoral election campaign communication strategies* (Research report). Nonthaburi: Sukhothai Thammathirat Open University. (in Thai).

Research on Chinese Art Film Screening

Zhixia Mo, Shenzhen University, China

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

In China, commercial cinema is the mainstream screening channel. Unlike the United States, Europe, and Japan, China lacks independent art film distribution and screening channels. Compared with big productions, art movies are not so popular, and the time and space of screening are often limited. At present, the viewing of Chinese art films presents a variety of appearances. First, the Art Filming Alliance was established, and through the establishment of cooperation with commercial cinemas, it opened a fixed scene and a movie theatre in the cinema. Second, domestic and international film festivals and film exhibitions offer opportunities to display works. Third, the streaming media platform provides network screening. Fourth, the film screening platform helps fans to watch art films. Fifth, the folk screening organization is moving, but the official department regulates it. A variety of artistic screening forms a unique cultural atmosphere. This paper intends to sort out the current Chinese art film screening methods, discuss how local art film screenings survive under the film system, marketization and globalization; the relationship between official regulation and the distribution of art films; and the construction of art film screening space.

Keywords: art film, art theatre, Chinese film

iafor

The International Academic Forum

www.iafor.org

Introduction

When the popcorn-style entertainment and family style of commercial movies attract the public, the art film is famous for its more realistic social status and more in-depth humanistic care, highlighting its unique characteristics. In the world, commercial films and art films differ in the channels of screening. In general, mainstream cinemas usually show newly released films, while independent cinemas will arrange movie curation, classic re-enactment, long-term testing, etc. so that some unique styles of the film can meet the audience who pay attention to them. The screening methods of art films in the world, such as in the United States, France, and Japan, have art theatres that are distinguished from commercial cinemas, providing enough space for art film screenings to avoid the shortage of distribution funds and compact filming cycles. The audience missed. Although Chinese art films have initially established an art film screening alliance, their operations rely mainly on the enthusiasm of cinema managers, and they have not been able to manage the proportion of screen-screening art films efficiently. On the contrary, through the convenience of the Internet, private independent film curators have organized and established movie theatres and separate art film screening spaces through the activities of art films. While thinking about the texts and society expressed in art, literature, and film, they wandered on the edge of official film screening rules, providing power for independent film screenings and underground screenings.

Current Status of Chinese Art Film Screenings

At present, China's mainstream film screening channels are in commercial cinemas, lacking independent art theatres. But the venues that accommodate the movie screening space are diverse. An art screening space with a background in public culture. For example, China's most famous art film space is the China Film Archive in Beijing. It is based on the China Academy of Art and has an extensive collection of old film collections. It is rich in daily platters, and movies are held every Monday to Saturday. Lin Li, student fans, young white-collar workers, low fares.

The official screening agency has an art film screening alliance established in 2016. There are also art capitalization agencies for market capitalization. For example, the art cinema line represented by Broadway Film Center, relying on the resources of Hong Kong Broadway Film Center and Angle Group, introduced the theme film exhibitions such as the re-enactment of Hong Kong films and the cooperation with the consulate.

There are two Broadway Film Centers in mainland China, located in Beijing and Shenzhen. Other Broadway cinemas in mainland China are based on regular commercial screenings. Commercial cinemas and art theatres parallel the Broadway Film Center's business model. The commercial cinema screens the newly released movies to meet the public's viewing needs. At the same time, the art theatre line is integrated into curatorial activities and art discussions to create a film culture atmosphere. Not only do commercial and art films work together, but the Broadway Film Center also creates an artistically acclaimed movie viewing space. It sets up the Kubrick Bookstore, which sells books, cultural products, and drinks related to film. The bookstore has a small screening space, often planning film lectures, and some art screenings.

More spontaneous film screening organizations are spread across cities. These film organizations are produced in colleges of interest, or bookstores in cities, or various social movie clubs. Such as Ladybug Image, an independent film screening organization, it cooperates with volunteers, obtains the authorization of the director, uses the mode of public welfare screening, establishes base areas in different cities, and then publishes messages in channels such as Douban.com and WeChat open account. Attract people's attention and watching. The art films screened by such films focus on the marginal figures of society or focus on the research issues of film art and culture at home and abroad.

With the use of social media in China more prevalent, the WeChat public account, WeChat group and Douban platform have become the gathering place for such fans of art film screenings. These platforms publish news about art films, which are shown in bookstores, university movie theatres, or community spaces, not in cinemas. Because, in current China, if a movie wants to be displayed in a movie theatre, it must go through a film censorship system. There are no touches on the topic and the lens, sensitive lenses such as eroticism, smoking, etc.

This kind of art film comes from independent film creators. They pay attention to the bottom of society, have rebellious characteristics, and even present a repressed atmosphere, intent to trigger the audience to think deeply about life. Such films may be used in film festivals. When they don't have permission to show, they can only cooperate with such film curators to help them publish news, recruit viewers, and explain in places such as bookstores and independent auditoriums.

Independent curators and fan groups establish more art film screenings. They are rooted in various cities. Through the curators, they can access the film screening resources. The fans participate in the activities organized by the curators and form a regional viewing atmosphere. This mode of viewing guided by independent curators is not only concentrated in first-tier cities, but scattered in the fascination of various prefecture-level cities, and based on the independence and scarcity of the role of curators. The distribution of such fascinating organizations is random. Such as Chongqing's Lily Zhou Guanying Group, Wuhan's pants sister viewing group, Shenzhen's beautiful venues.

The Art Film Screening Alliance: Extensive Coverage, the Low Screen Utilization Rate

On October 15, 2016, the National Art Filming Exhibition Alliance was established in Changchun, which marked the official establishment of China's first art cinema alliance. The first batch of 100 movie theatres joined the coalition. They are distributed in more than 50 cities in 31 provinces, autonomous regions and municipalities directly under the Central Government. These cities include first-tier cities such as Beijing Shanghai, Guangzhou, Shenzhen and provincial capitals of provinces and independent territories. These cities include some economically developed second- and third-tier cities in the north, which will guarantee at least three art films per day, and at least ten gold screenings per week. The movie of the Art Film Screening Alliance will also break through the narrow range of art films, with international award-winning new works, Chinese and foreign film history classics, and some types of movies with artistic breakthroughs and high artistic quality as the

primary source.

The National Art Film Alliance is a domestically recognized art film screening channel supported by an official background. Since its inception three years ago, the Film Show Alliance has given a space for art films to grow through fixed screens. In recent years, it has gradually introduced good movies, and there is a fixed screening space in the cooperative theatre, which complements the coverage of art films in various cities. However, in terms of current operations, after joining the alliance, the overall situation is still self-restraint, and there is no mandatory supervision. Some theatres will face the pressure of screening and business operations, and they will have to reduce the screening screens of art films. In the third- and fourth-tier cities, the audience of art films is very few, the effect is not known, and the operation status is difficult to supervise.

The National Art Film Federation also organizes fans to conduct movie viewing by establishing curators in the region. It cooperates with the Taobao ticket to develop a screening discussion platform for the City of Aiyi. However, the time for the release of its movie line is unstable, so the time for organizing events is also precarious. Faced with a wide range of commercial films, especially in the first-tier cities, the audience's weekend viewing activities are active. Still, the choice of viewing movies is extensive, and the art film screening alliance sometimes uses free viewing to promote art movies.

The Dot-Casting Platform: the Fire of the Stars, Difficult to Poke

In recent years, the dot-casting platform has been escorted by the crowdfunding and the screening of art films. The elephant initiated this model, and the filmmakers obtained the film copyright. Through crowdfunding promoters, through crowdfunding, they convened a movie that was interested in the film. Crowdfunding needs to plan the number of people in the package to ensure that the film has sufficient attendance. Otherwise, the crowdfunding will fail, and the ticket will be returned. At present, Elephant Point reflects the stability of the audience by introducing award-winning films and establishing a regional fascination. However, because this crowdfunding method requires crowdfunding promoters to have sufficient network resources, the success rate of crowdfunding will increase when they are placed in multiple cultures and movie friends in the region. However, because crowdfunding requires relay, and this way can initiate the originator of the relay area, the network has hidden high requirements, even if the amount of crowdfunding has been reduced from 80 to 100, to 30. Fifty people, but many crowdfunding promoters have difficulty gathering a steady stream of audiences after one or two activities. Therefore, it is challenging to initiate actions and give up repeatedly.

At present, although elephants have also set up regional viewing fans in various regions, each group has official operators of elephants. The message sent every day is mainly the sharing of movie content. Some cities lack the curators of active organization activities and require the operations of long-term organizations. Therefore, the discussion of group members, the enthusiasm of participation in activities is slowly decreasing, the passion for continuous debate is lacking, and the links between the members are not close, starting with elephants. The slogan of the social media platform is reflected.

The new speed of the film resources is slow, and the content copyright of the library is also a problem that the platform is currently facing. The elephants are the mainstay of the release of art films, which are mainly divided into unique spots and advanced spots. Elephants are used as a distribution platform to cooperate with the film and watch them through the film. However, in the November 2019 data, the total number of movies in the library was less than forty. Most of the productions are domestic films, and there is only one foreign language movie. At the same time, the critical period of such cinema is more extended than the regular screening of cinemas. According to the truth, people can record at any time and watch them at any time. Faced with the continuous release of movies in the cinema, the unstable update time of the platform, limited movie selection, it can only become a kind of hobby and choice for people.

The Film Festival: the Window of Attention for Art Movies

The film festival is a new film, and the young director offers opportunities for film selection and fame. In mainland China, the famous film festival is the Beijing International Film Festival, the Shanghai International Film Festival, and the Golden Rooster and Hundred Flowers Film Festival. The festival includes film screenings, film forums, venture capital units and film selection. The audience can find good works in the recent film festival, where the trading of the film sets up a platform.

More attention to young directors is the First Youth Film Show, which is a film festival service platform dedicated to discovering and promoting young filmmakers and their works. The theme of the film exhibition is more independent, and the content idea is a pioneer, attracting attention. For example, *Four Springs* and *August* have gained an excellent reputation. These films have not yet obtained domestic film screening licenses and are therefore not screened through cinemas. However, the ongoing screening activities allow the filmmakers to collaborate with the screening spaces of various cities, usually in schools or independent cinemas, to create different screening atmospheres. Sometimes, the director will also participate in the exhibition and discuss the audience by organizing a meeting. I also take this opportunity to let the audience help spread word of mouth and publicize the film in the theatre. However, the Chinese film censorship system still plays a vital role in the regulation of film content. In the initiative screenings held between the cities, the films of the First Youth Film Festival were not licensed for screening and were also controlled by the local propaganda department. For example, in the activities of Shenzhen First Active Screening in 2019, the selection was arranged at the school from the beginning, and it has cooperated with a local film curator, and finally realized in a screening space. Due to the periodicity of the screening, different films participated in the filming. After the news was heard, the regulatory authorities went to search and tried to terminate the activity.

At present, art films have different styles of presentations and content, forming the characteristics of distinguishing commercial films. Art films are also often well-received, but the distribution space is small. Film energy allows them to judge and gain more exposure in public, so they can continue to explore the possibility of distribution. However, more domestic film festivals are set up in different cities. In terms of form, the film festival has the space for screening and discussion. However,

through the film festival, it is also a significant way to improve the cultural image of the city and increase its popularity is also the primary purpose.

Folk Screening Organizations: Regional Curators Have Distinct Functions

The folk screening organization is still the leading force for the current Chinese art screening. Such screening organizations usually contact online, contact, and watch together in the form of fan groups.

In general, the folk screening organization is initiated by individuals and will be held in bookstores, cafes, and private cinemas. The number of screening organizations is related to the current level of cultural activities in the region. The screening organizations in the first and second-tier cities will be more productive. For example, first-tier cities such as Beijing, Shanghai, Guangzhou and Shenzhen have more cultural and artistic activities and a healthy cultural atmosphere. A group of young people gathered here, they are keen to participate in cultural activities, some of them are fans, and they have become the audience of art films. However, in the broader regions of China, there are third- and fourth-tier cities, cultural activities are relatively lacking, and young people's consumption tastes prefer pop culture. The niche, art film culture is therefore tricky to popular, it is difficult to form a fan base, and folk screening organizations are more difficult to organize.

In the folk screening organizations between cities, it is usually arranged by curators to organize activities. Curators use generally the role of film screening resources. They are experienced fans who have watched movies for many years. They have a large number of readings, accumulated in literature and art discussions, and are also fans of movies. At the same time, they have the networking resources of the film and television industry and can communicate with regional film festivals, film distributors and even film directors. Sometimes you can get some opportunities and resources for film viewing, organize a director's meeting, or contact the producer to get the copyright for an independent screening. When the curator's activities are continuous and exciting, they will continue to attract new viewing groups in different activities or friends' introductions. Gradually, the viewing group becomes stable. The group affirms the curator's selection style and taste, and they are willing to follow the curator to watch the movie.

Of course, at present, China's film copyright system is still not perfect, and film resources can be easily obtained on the website, and it has become a film resource for folk screening organizations. One type of curator has a fixed screening space and has accumulated his own pirated video library for many years. They will recruit viewers to watch movies in a membership-based manner. The fare is 30 to 50 yuan, which is similar to that of cinemas. Membership films will also have discounts during the event. This type of viewing is generally a set of theme curation, such as the Japan Film Festival, the Women's Film Festival, or the director's theme exhibition. One type of curator collaborates with screening spaces such as theatres or bookstores to select new and exciting movies with a good reputation. Through the curators, fans are satisfied with such film. Of course, you will also encounter the immature creations of new directors or dark themes, but fans rarely greet the voices and always share the strengths of the film from different angles.

Fans participate in such viewing activities not only because they watch movies, but also when they gather for a group of people to taste coffee, tea, and snacks. After watching the video, communication is the critical activity. Usually, the curator leads and raises the topic. The fans discuss the plot of the movie and put forward their thoughts on the aesthetics and life issues involved in the film. Over time, fans have become familiar with each other and even come together to watch movies together.

The films of folk screening organizations are different from the screenings of commercial cinemas. Movies premiered at the festival and films directed by independent filmmakers can be seen here. Some art films involving marginal topics, and even independent film meets, can be organized here. However, the flaws of the folk screening organization are also in the viewing experience. Traditionally, commercial cinemas have completely enclosed environments, comfortable seats, professional projections and screens, and sound. The pleasant viewing experience also makes it easy for people to enjoy the movie in full immersion. However, folk screening organizations are mostly scattered in the corners of bookstores or cafes, or projection rooms with projectors. Although these devices can also watch movies, they are far from the cinema in terms of quality of viewing. Sometimes there will be a movie accident. For example, because the hard disk directly plays the computer, the computer runs out of memory, and some of the sound and picture are not uniform. Even the need to re-screen, these are not going to be experienced by the cinema. In recent years, private cinemas have also worked hard to improve audio-visual equipment to mimic the cinematic experience of real cinemas. One of the reasons is that fans generally believe that watching movies in a movie theatre has a sense of ritual, rather than watching it on a computer or mobile phone screen.

Also, WeChat has become a necessary social tool for people, and WeChat group has become a platform for curators and fans to communicate. Usually, the curator will set up a viewing group in his name. Some curators will organize their independent viewing groups according to different activities. In the group, they enthusiastically discuss the newly released movies and the news of the film industry, including the award-winning films of various film festivals, or share the stories of filmmakers.

Movies that are not available in China are more attractive to them. Although this type of film cannot be introduced to China, it can be released in Hong Kong or Macau. Some fans will go to Hong Kong or Macau to watch the movie. Especially in the international film festival, the group can get high-definition photos of the film festival through the industry. The group often communicates with each other. Everyone sees valuable movie reviews on the Internet. Movie messages, viewing messages, and resources are all willing to share in the group. When such groups are spread out in cities, fans are not confined to one group. They travel around the community of different curators, film events are usually organized on weekends, and they even need to face the difficulty of choosing to decide which movie to watch.

Conclusion

Although there is no independent art cinema in Chinese art film screenings, its screening space is diverse, forming a cultural atmosphere different from commercial films. Including the official National Art Film Screening Alliance and the introduction of the Hong Kong Broadway Film Culture Center. Folk screening

organizations are also diversified, and the role of curators is becoming more and more apparent. In social media, there are even channels for publishing various independently displayed information. Sometimes, the content of the art screening is a pioneer, and there is a rebellious feeling about social phenomenon. The topic is on the verge of film censorship. However, its unique style, the formation of viewing, discussion space and commercial theatre parallel, become a unique aspect of popular culture.

At present, the Chinese film grading system has not yet been established, and the construction of art cinemas nationwide lacks a historical basis. Therefore, it is impossible to copy the advanced experience of the world to develop more independent screening spaces, such as the art theatre model of the United States, France, and Japan. For a long time to come, the art film screening space will remain diverse but unstable. Although these sporadic art exhibiting organizations cannot form a force to compete with mainstream commercial cinemas and business culture, they provide a variety of viewing options for local audiences and create a unique cultural atmosphere.

Acknowledgements

The paper was supported by the Innovation and Entrepreneurship Project of Country Garden-Shenzhen University. Project number 000002-14.

Reference

- Yang L. The Formation of Chinese Art Cinema: 1990-2003[M]. Springer, 2018.
Chinese film festivals: sites of translation[M]. Springer, 2017.
Edwards D. Independent Chinese Documentary[M]. Edinburgh University Press, 2015.
- 李大伟,施昕怡.探讨中国艺术电影市场的发展策略——以《地球最后的夜晚》为例[J].中国电影市场,2019(07):38-44.
- 高越.合作与坚守——关于新时代中国艺术放映运营策略的思考[J].中国电影市场,2019(05):28-31.
- 高越.中国艺术电影与艺术影院现状评述及关系研究[J].电影评介,2019(08):5-9.
邹希望. 国内艺术影院探究：关于“艺术体制”论的一次实践[D].厦门大学,2018.
孙向辉,江志强,路伟,孙丹妮.全国艺术电影放映联盟:从构想到实践[J].当代电影,2018(02):4-10.
- 刘思羽. 中国艺术电影放映的发展历程与文化诉求[A]. .影博·影响（2017年第02期 总第110期）[C].:中国电影博物馆,2017:4.
- 苏垚. 在探索中前行——“全国艺术电影放映联盟”项目负责人汪艺岚访谈[A]. .影博·影响（2017年第02期 总第110期）[C].:中国电影博物馆,2017:3.
刘思羽. 百年中国影院史论[D].中国艺术研究院,2012.

Contact email:szumozhixia@163.com

Batik, Space and Memory: Reading Visuality and Collective Memory in Batik Canting Merapi

Mutia Dewi, Universitas Islam Indonesia, Indonesia
Ali Minanto, Islam Indonesia, Indonesia
Nadia Wasta Utami, Islam Indonesia, Indonesia
Ida Nuraeni Dewi, Islam Indonesia, Indonesia
Puji Hariyanti, Islam Indonesia, Indonesia

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The Merapi Volcano eruption in 2010 was not only caused 377 people death, but also changed the status of the mountain Merapi area into a Disaster Prone Zone (Kawasan Rawan Bencana) III, a zone considered as uninhabitable for humans. For reasons of safety, the people in the slopes of Merapi were relocated to shelters (temporary and permanent housing), a kind of housing for survivors of the Merapi eruption. This research wants to answer the question, "how do survivors women of the Merapi eruption in *Pager Jurang* produce new social spaces and how they treat their collective memory through the *Canting Merapi* batik motif (?) This research uses a semiotic visual approach, production of space, and collective memory studies. The semiotic Peircean approach is used to see the visual representation of the *Canting Merapi* batik motif, both in the form of icons, indices, and symbols. This research produced several findings. There are several types of *Canting Merapi* batik motifs that represent the collective memory of survivors women of the Merapi eruption: plants (coffee beans, Coffee leaves, *Kantong Semar*, *Parijoto* leaves), animals (dragonflies, butterflies, even cows). The batik motifs do not only present mere visual signs. However, through the motives contained in batik, survivors women of the Merapi eruption can bring back their imagination about Merapi as the living space (homeland) where they come from and at the same time they try to adapt to the new living space (permanent housing). The visual representation is also used by survivors women to keep their collective memory of Merapi and to present it continuously in different spaces.

Keywords: Merapi, Batik, Visual Semiotics, Collective Memory, production of Space, Survivors Women

iafor

The International Academic Forum
www.iafor.org

Introduction

The eruption of Mount Merapi in 2010 caused 377 deaths (Rahman, 2015), thousands of refugees, forests and agricultural land destroyed. Since then, the status of the Merapi slope area has become a disaster-prone area (KRB). This area is labeled as a danger zone (red zone) and everyone is not permitted to move there. Residents of slopes of Merapi who survived the eruption disaster were relocated to a safer area known as *Hunian Tetap* (permanent residence). There are several permanent residences and one of them is Pagerjurang permanent residence. Pagerjurang is a 60,000 m² plot of land, located 9.70 km from the peak of Merapi and accommodating 301 housing units. This paper wants to see the dynamics of the lives of the survivors of the Merapi disaster who currently live in Pagerjurang residence. They continue their lives by farming and raising animals. the women make a batik routinely. The batik they created not only presents a visual aesthetic, but also hints at messages about Merapi, their hometown that always lives in their collective memory. This research wants to answer the question: "how is the collective memory of Merapi residents treated and represented through Batik Canting Merapi?" and "How do Merapi residents produce new space after the 2010 Merapi eruption?"

Theories and Methods

This research uses several theories and methods. The Peircean approach will be used to see the semiotic aspects of the visuality of Canting Merapi's batik motifs. This visual text analysis will be linked to the collective memory of the women of Pagapurang residence about Merapi as a living space. This research also uses observation methods and in-depth interviews with a number of women who live in Pagerjurang's permanent residence, Merapi.

Semiotics Analysis: Peircean Approach

This research uses semiotics analysis with Peircean Model. Peirce offered a triadic (three-part) model consisting of: **The representamen**: the form which the sign takes (not necessarily material, though usually interpreted as such) -called by some theorists the sign "vehicle"; **An Interpretant**: not an interpreter but rather the sense made of the sign; **An Object**: something beyond the sign to which it refers (a referent). Peirce (1931-1958, 2.228) said:

"A sign... (in the form of a representation) is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for the object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representament."

Charles Sanders Peirce (1839-1914), an American philosopher and logician, introduced the concept of trichotomy in semiotics: sign / representamen, object, interpretant. Pierce distinguishes signs in three trichotomies: Firstness, secondness, Thirdness. Peirce's representamen produced the first trichotomy (qualisign, sinsign, legisign); second trichotomy (object): icon (Resemblance), index (pointing), symbol

(law); third trichotomy (interpretant): Rheme, Dicent, Argument. This research will use trichotomy in objects. Peirce introduces The three of modes of sign:

- a. **Symbol/symbolic:** a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional – so that this relationship must be agreed upon and learned: e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, morse code, traffic lights, national flags.
- b. **Icon/Iconic:** a mode in which the signifier is perceived as resembling or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) – being similar in possessing some of its qualities: e.g. a portrait, a cartoon, a scale model, onomatopoeia, metaphors, realistic sounds in ‘programme music’, sound effects in radio drama, a dubbed film soundtrack, imitative gestures. Ikon tidak hanya berupa citra-citra visual seperti dalam foto atau lukisan, tapi juga ekspresi lain seperti grafik, skema, peta geografis, persamaan matematis, dan metafora.
- c. **Index/indexical:** a mode in which the signifier is not arbitrary but is directly connected in some way (physically or causally) to the signified (regardless of intention) – this link can be observed or inferred: e.g. ‘natural signs’ (smoke, thunder, footprints, echoes, non-synthetic odours and flavours), medical symptoms (pain, a rash, pulse-rate), measuring instruments (weathercock, thermometer, clock, spirit-level), ‘signals’ (a knock on the door, a phone ringing), pointers (a pointing ‘index’ finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio-recorded voice), personal trademarks (handwriting, catch-phrases).

Collective Memory: Commemoration

Collective memory is often analogous to public opinion (Schwat: 9). Public opinion is an aggregation of individual opinions that become public opinions. Public opinion influences the way people think in collectivity. The disadvantage is that people become less confident because they are correlated with collective opinion. Collective memory, as an aggregation of public memories of past incidents, is also shaped by commemorative symbolism. As stated by Schwat:

“A useful analogy to collective memory is public opinion. Opinions, like memories, can only be held by individuals and can only be assessed by questioning individuals, but when these opinions are aggregated they assume new significance. Collective opinion affects the way the average person thinks about matters of the day. It renders individuals more or less confident in their *personal* opinions. Public opinion and collective memory alike affect elections, the morality of given lines of conduct, even the price of goods and services.”

Collective memory, in certain contexts, requires communication as a way to commemorate through various mediums, such as the commemoration of writing through poetry; music compilation is in the form of national anthem, hymns, songs, signs; visual media such as sculpture, painting, photography, film, online video, television shows. commemoration can also be represented through monuments, including temples and ancient buildings to build and maintain the public's imagination.

Batik Canting Merapi as a form of visual work is used to represent signs that refer to certain events.

In the study of memory, the concept of commemoration is associated with efforts to preserve memories of the past. The past is presented sporadically through identification of street, cities, rivers, mountains. In some situations he appears as a ceremony to commemorate an event. Thus, a memory can be brought back and treated in a collective consciousness. This is where the commemoration has a tendency with history, although both hold significant differences. Sapir (1930: 492-93) says:

“The relations among history, commemoration, and collective memory can now be stated. History’s goal is to rationalize the past; commemoration and its sites, to sanctify it. History makes the past an object of analysis; commemoration, an object of commitment. History is a system of “referential symbols” representing known facts and their sequence; commemoration is a system of “condensation symbols” (that simplifies events of the past and clarifies the moral sentiments they inspire.....History and commemoration are at once the sources, vehicles, and products of collective memory.”

This paper wants to see the collective memory of Merapi which is re-presented by women in the Pagerjurang residence through batik motifs. Batik motifs made by them are not just for aesthetic orientation, but also inform an event and memories that they have passed and want to continue to be treated.

Spatial/social production

This view was based on the notion of triadic space from Henri Lefebvre: **spatial practice**, the representation of space (space of representation), and space representation (representational space). The concept refers to the practice of spatial dimension of practices and social relations. In it indicates the fabric of relationships in a network with various dimensions are interchangeable. Spatial practices also indicate ownership of space (physical) so that the spatial practices conceived as a living space (lived space); Representation of space refers to the space in terms of conceptualization relating to codes of knowledge. Space is interpreted through the process of defining a linguistic basis, such as maps, cartography, signs, information in the image, and the viewpoint of science to the space such as architecture, geography, spatial. Representation of space brings intellectual authority deemed competent to interpret the space so that space comes as something conceptualized (conceived space). While the representational space contains a symbolic dimension of space. Space is not only visually apparent, but it has another dimension beyond. Here, space is associated with imaginative dimension that connects the room with the symbols and meanings. Representation space into the dialectical relation between spatial practices and representations of space so stimulate diverse perceptions (perceived space). The link between spatial practices with the production of social space, Lefebvre said:

“(Social) space is a (social) product ... the space thus produced also serves as a tool of thought and of action; that in addition to being a means of production it is also a means of control, and hence of domination, of power; yet that, as such, it escapes on part from those who would make use of it. The social and political (state) forces which engendered this space now seek, but fail, to master it completely; the very agency that has forced spatial reality towards a

sort of uncontrollable autonomy now strives to run it into the ground, then shackle and enslave it.” (1991, 26-27)

Merapi on Batik Canting Merapi

Moving from the slopes of Merapi to the Pagerjuran residence became a new experience for the ex-Merapi women. They had to start a new life that contrasts with their previous life on the slopes of Merapi. Various NGOs began to enter and introduce their empowerment programs. From these programs, the women began to recognize batik activities. The batik program was introduced by Center of Gender Studies (PSG) UII (Islamic University of Indonesia). Batik is possible for the women because it could be done on the sidelines of their main work as farmers and ranchers. Batik activities were usually carried out in the afternoon after the women return from the fields looking for grass for their livestock.

Batik is a typical Indonesian textile, especially Java. Batik was recognized as a masterpiece of Indonesian heritage by UNESCO on October 2, 2009. Batik developed in Indonesia since the era of the Majapahit Kingdom in the 13-16 century. At first, batik was only intended for the nobility and “priyayi” (tirto.id), but nowadays everybody can wear it. In addition to aesthetic considerations, batik is also known for its value content. Traditional batik is considered to represent an acculturation process between Javanese, Islamic, and Hindu cultures. Here, batik has a strong philosophical value and symbolic meaning. In its dynamics, batik is no longer a monopoly of the nobility, but can be produced and consumed by anyone with more innovative motives.

Making batik becomes a new experience for women who live in Pagerjuran Residence. At first, making batik became a new activity that was not interesting in their habit as farmers and ranchers. In its development, batik turned out not only to provide artistic experience (creating) and aesthetic experience (consuming visuality), but it became a moment to recall their memory of Merapi. Their memories of Merapi are represented through Merapi's unique flora and fauna motifs, such as Merapi coffee leaves, Merapi coffee beans, orchids, reeds, Pecutan trees, Semar Bags, dragonflies, butterflies, cows, etc. (Ngatinah, 2019).

Before practicing batik, the Pagerjuran women received training in sewing and making citizen newspapers (Koran Warga). But the two activities did not go well in the end. Making batik becomes a surefire choice even though at first it was lackluster. Making batik becomes an escapism for Pagerjuran women to head back to Merapi. The problematic of living in hunting is a little relieved when they can bring back their memories of Merapi. Merapi is described as a space that offers peace with all the natural beauty of the countryside. Commitment to batik, the women in Pagerjuran established the Canting Merapi and Serat Merapi batik communities. They were formed by the Cooperative Sri Kandi Merapi, guided by the Center for Gender Studies (PSG) UII (PSG UII, 2014). The batik activities they carry out are oriented to increase income economically while maintaining cultural values. In addition, through the batik group, women in Pagerjuran can also recall their memories and then represent them in the form of batik motifs. There are several steps that are carried out in making batik: *nggirah*, *nyorek*, *nglowong*, *ngisen*, *nyolet* or *nyelup*, *mbironi*, *nglorot*. Here are some Canting Merapi batik motifs:



a. Motif of *Parang Rusak*



b. Motif of *Parang Lereng*



c. Motif of *Parang Kembang*



d. Motif of *Anggrek Merapi* (Merapi Orchid)



e. Motif of *Kembang Kopi Lereng Merapi* (the flower of Merapi Slope Coffee)



f. Motif of Parijoto



g. Motif of Kupu-kupu (Butterfly)



h. Motif of *kupu-kupu, anggrek, dan batuan vulkanik* (combination of butterfly, orchid, and volcanic rock)

Even though some Merapi batik motifs tend to be mainstream, such as Parang Rusak, Parang Lereng, and Parang Kembang, and also Kopi Pecah (broken coffee), but there are motifs that are the mainstay of the Canting Merapi batik community. These motifs

represent Merapi, including flora, fauna, and other elements that are identical with Merapi, such as Parijoto plants, Merapi Orchids, Coffee Leaves, Coffee bean, Semar (a name of puppet figure) Bags; butterfly, insects, cows, even lava and volcanic rocks. The choice of motifs was not present arbitrarily, but was chosen by the Pagerjurang women to care for their memories of Merapi.

Coffee Aroma on Merapi Batik

One of the Canting Merapi batik motifs is Merapi coffee. Coffee not only represents Merapi's unique plants, but also hints at a memory as well as protests. The women who make batik at Pagerjurang settlement thought that Merapi coffee just a memory for them. In the past, they planted coffee on their land, harvested it, and processed it for themselves as a daily drink. Nowadays, they have to buy to just enjoy Merapi coffee. After the eruption of Merapi, Merapi coffee only grew in limited areas so that it affected the price. Merapi Coffee also tends to be a commodity for tourism. Their choice now is to consume instant coffee instead of Merapi coffee because the price is relatively cheaper.



Merapi Coffee is a typical plant that grows in the Merapi area. Merapi eruption in 2010 caused the coffee fields destroyed. After the eruption, there were only a few coffee fields that were still fertile enough to develop coffee plantations. As a result, the centers of coffee land are limited to a few areas and owned by a handful of farmers. Currently, Merapi coffee can be enjoyed at coffee shops in several areas, one of which is “Kopi Sumijo” (Sumijo Café). Sumijo Cafe is a shop owned by Sumijo which provides Merapi coffee. The coffee shop, which was established in 2012, is more for tourists who come to Merapi.

Historically, Merapi Coffee has existed since the Dutch colonial era. Because of its small size, this coffee is often referred to as Menir coffee. Although it has existed for quite a long time, Merapi coffee was only widely known by the public after the 2010 eruption. Intensive planting was carried out in 1984. In that year Robusta coffee was only planted. Only in 1992, the type of Arabica began to be developed. At that time, people chose to sell coffee in the form of raw beans. Merapi coffee in the form of packaging can be obtained at kiosks and coffee shops.

However, there is a dark side behind the popularity of Merapi coffee. The women in the pagerjurang have no easy access to Merapi coffee. They are no longer possible to grow coffee plants in their yard which is currently limited. Their lands on the slopes of Merapi are also not conducive enough to develop coffee cultivation. Representation of coffee into batik is a way for them to have a memory back with the Merapi coffee they had planted.

Coffee beans in Merapi batik motifs not only become icons, but represent certain symbols. As an icon, coffee is an important plant that grows in Merapi and as a symbol, Merapi coffee is also an indexical icon about the transformation of Merapi into a red zone area for residents. Even though this area is labeled as a red zone, it remains open as a tourism and mining area. For former Merapi residents, there is a severed relationship between them and Merapi coffee. Coffee which was originally grown on their land, now only grows in certain areas so that not everyone can have coffee land. Through coffee, we can see the unequal situation between a group of coffee plantation entrepreneurs on a large scale with small farmers in general.



The second interesting motif is the butterfly, orchid, and lava rock motif. This motif is interesting because there is a representation of lava stone which is very identical to Mount Merapi. In addition to lava rock, batik also features orchids and butterflies, animals that are often found in Merapi. The motifs in this batik are arranged hierarchically with lava rock at the bottom, then orchids, and flying butterflies. The three visual elements in the motif show harmonious unity at Merapi. That harmony shows the unity of life in Merapi that combines nature, plants, animals, and humans. This batik motif illustrates the life activities of residents on the slopes of Merapi who live with risk (living with the Risks) ((Smith and Petley, 2009; Kelman and Mather, 2008; UNISDR, 2004; Nagasaka, 2008). The principle of living together with danger shows that there is a relationship that is close between Merapi and the living things around it, for people who live with Merapi, Merapi is not just a mountain but is considered a Kingdom of Spirit (Nazaruddin,). In this context, Merapi represents the spiritual side

“This belief, Merapi as a sacred power and human as a profane dimension, is deeply rooted in the traditional beliefs about Mt. Merapi among local people. They believe that Merapi is not just a mountain, but also a kingdom of spirits,

with a palace in its crater. The peak of the volcano and its upper part is the place where the spirits live, while the lower slopes of the mountain are human habitation. They also believe that they should live in harmony with the spirits.“

Visual elements of orchids in batik motifs bring their own memories for women about their life experiences with Merapi. Merapi orchids that previously grew wild in the forests around Merapi are now starting to decrease because the forest area was hit by hot clouds during the 2010 eruption. Orchids are not just icons represented on batik, but they represent feelings of loss experienced by women in Pagerjurang. Merapi eruption became a turning point in their lives. which can be attributed to the eruption of Merapi which is the turning point of their lives. Batik Canting Merapi becomes a medium, revealed by Pagerjurang women, about their memory and experiences of living with Merapi.

Memories about Merapi: Between Friends and Trauma

Merapi's eruption that occurred in 2010 not only buried villages, forests and agricultural lands of residents living on the slopes of Merapi, but also buried their memories of it. For them, Merapi is a friend where they enjoyed their childhood, playing, chatting, and working to find grass for livestock feed. Merapi eruption followed by the enactment of the status of KRB (Disaster-Prone Areas) III which refers to Law number 24 of 2007, makes the area on the Merapi slope area as a red zone, a restricted area for life activities (Minanto, 2018). This status practically excludes ex-Merapi residents to return to Merapi and live together again with the mountain. Currently they live in Huntap (permanent residence), a relocation area which is located quite far from the peak of Merapi. Even though they have lived in a new place, the memory of Merapi is still left in the minds of the women living in relocation dwellings. As the story of A who lives in the Pagerjurang huntap:

"We were born and grew up in Kaliadem Village. The location is about 4.7 km from the peak of Merapi. Our childhood was spent on the slopes of Merapi to play, look for grass, look for plants, even to shed our sadness and anger. On the slopes of Merapi, we found and recognize various plants that live there, such as Bangkong wood, Telek Bajing, Ambat Aren, Parijoto (so toys, so scramble), Gronong, Serean, Ngganen, Mbilung, coffee, Semarbag, Jalumampang, Daun Tanganan, Pung Daun, Daun (the toy), so fighting), Gronong, Serean, Ngganen, Mbilung, coffee, Semarbag, Jalumampang, Daun Tanganan, Pung Daun, Daun Gorges, orchids, etc. And most of it is now only a memory! "

The women are survivors who inhabit permanent pagers (hunters) Pager Gorge since Merapi experienced a major eruption in 2010. Living in a new space, which is different from the original environment at Merapi, creates also new habits. They feel authentic cultur while living in the Kaliadem Merapi Village. Living in new settlements has many consequences: differences in the way social relations are related and also changes in spatial production. There is a contrasting situation between living on the slopes of Merapi and in huntap which looks more like housing. The sense of togetherness and mutual cooperation has begun to erode replaced with an attitude of life that is more likely to be individualistic. Living in a hunt also means compromising with the situation of living together in a limited area. A tells a story:

"Before, whenever there was a problem, I could go straight to the slopes of Merapi. I shouted as loud as possible. Now it is not possible to do it in the hunting complex. My screams can certainly disturb neighbors that are too close. Concern and togetherness have begun to disappear. Land is also limited while the number of families will continue to grow. " (Nining, 2019)

The memory of Merapi as a living space (living space / lived space) as well as a space of enjoyment is always alive and lived by women in Pager Jurang. Collective memory will continue to call and settle in the imagination space. The women must now try to find a new living space and fun space in a permanent residential area with all its limitations. In such a situation, some Merapi residents who were relocated to hunting chose to return to the slopes of Merapi even though the area was considered a dangerous zone. The choice of risk is taken to meet the needs of life. There are several reasons that cause residents to return to Merapi: finding food sources, agriculture, animal husbandry, and sand mining. Another reason that moved them to return to Merapi was the development of the Merapi area into a tourist destination. This opportunity was used by some residents to trade food and souvenirs typical of Merapi. In addition to pragmatic purposes, the return of some ex-Merapi people to the area (danger) around the slopes of Merapi is to feel the typical atmosphere of Merapi, which is full of togetherness.

The 2010 Merapi eruption made a traumatic imprint for the Merapi people who now live in huntap, especially the Pagerjurang Huntap. The perceived trauma changes their perception of Merapi. Merapi, which at first was considered as a good friend, is now interpreted as a friend who makes trauma (traumatic friend). People living in the Merapi area are increasingly threatened. The traumatic eruption in 2010 which caused the death of 275 people became a sad shadow, especially for residents who lost family members, agricultural land, and livestock (Radite, 2018).

The traumatic memories of Merapi residents are often used by irresponsible people by spreading hoaxes about Merapi. As happened when Merapi experienced freatic eruption. Phreatic, harmless, low-capacity eruptions are dramatized by a group of people to deceive the population with a motive to buy people's assets at a low price. Thus, residents face two possible eruptions: the eruption of Mount Merapi and the eruption of information are important considerations of the SGM (Gunung Merapi School) in designing disaster SOPs. SGM makes formulations in disaster literacy, ranging from education about volcanic disasters to an independent evacuation process based on local values. Radite (2018) describes the power of information eruption:

"Merapi eruption is dealing with information eruption. The spread of hoaks is faster than accurate information. Merapi residents must face two possible disasters: Merapi with its volcanic activities and social media with the spread of fake news. Mitigation requires a comprehensive understanding, not just about dealing with nature, but also against information manipulation. The speed of hoax news dissemination is often used by cattle traders to buy residents' cows on the slopes of Merapi at cheap prices. " (interview 9 August 2018)

Traumatic feelings change some of the people's perspectives in understanding Merapi. As Nazaruddin revealed, the local knowledge of "titen science" began to shift towards

a more positivistic understanding. The influence of mass media and official state information often actually adds to people's fear. In contrast to some social media developed by citizens who show a more harmonious relationship between Merapi (sacred) and human life (profane). Nazaruddin:

“this study concludes that the modern state-sponsored knowledge has recently dominated the locals perspective on their volcano and surrounding environment. Nowadays, young people on the slopes of Mt. Merapi rely on the official information from BPPTKG for their communal decision making. Furthermore, this phenomenon indicates certain cultural shifts within the local communities on slopes of Mt. Merapi “

Merapi as Space: between Myth, Tourism and Mining: a Conclusion

When Merapi transforms into an area of tourism, two possibilities will occur. First, Merapi promises to improve the economy of residents living around Merapi. Residents can take advantage of the opportunity to sell various souvenirs or special foods of Merapi. Birkman et.al (2010) regards disasters as "the window of opportunity" which necessitates the emergence of new hopes after a disaster. Secondly, Merapi will be built with the logic of tourism which in some degree has spatial problems, especially if related to environmental aspects. The status of KRB III becomes a dilemma because the state is ambivalent in responding to spatial issues at Merapi. KRB III which assumes the Merapi slope as a red zone is not fully applicable. Community dependence on Merapi is still very large. The change in the status of Merapi as a tourist destination has also become a magnet for many groups, including local governments that apply tourist area fees. The attitude of the regional government seems paradoxical: it prohibits all forms of human life activities while enjoying tourism potential. The problem that arises is the guarantee of the safety of travelers and residents who still survive on the slopes of Merapi. KRB III does not require infrastructure development while the evacuation process in the event of a disaster requires adequate evacuation routes.

Living together with risks (living with risks) is again the choice of residents around Merapi. In some aspects, disaster is interpreted as a "window of opportunity" for changes in various dimensions (Birkmann, 2010). Disasters are also often understood as catalysts for adaptation to create new policies that are more responsive and contextual (Johnson, et al, 2005). Whereas Pelling & Dill (2010) sees disaster as a turning point for change. Disasters can also be seen as new opportunities for reorganization and the discovery of new methods to strengthen resilience.

References

- Chandler, Daniel. *Semiotics: The Basic*. 2nd Edition. New York: Routledge, 2002
- Minanto, Ali & Ida Nuraini Dewi Kodrat Ningsih. Literasi Bencana Di Sekolah Gunung Merapi Tentang Mitigasi Bencana Dan Kewarganegaraan Transformatif (Disaster Literacy School Of Merapi Mountain: Mitigation And Transformative Citizenship). *Journal Of Wacana*, Volume 17 No. 2, December 2018, P. 207 - 216
- Nazaruddin, M. (2013). *Natural Hazard And Semiotic Changes On The Slope Of Mt. Merapi, Indonesia* (Master Thesis). Tartu: University Of Tartu.
- Parmono, Kartini. Nilai Kearifan Lokal Dalam Batik Tradisional Kawung (Local Wisdom Values In Tradisional Batik “Kawung”). *Jurnal Filsafat* Vol. 23, Nomor 2, Agustus 2013
- Schwartz, Barry. “Rethinking The Concept Of Collective Memory” In Tota, Ana Lisa & Traver Hegen. *Routledge International Of Handbook Of Memory Studies*. London & New York: Routledge, 2016.
- Yusup, Yasin. Hidup Bersama Risiko Bencana: Konstruksi Ruang Dalam Perspektif Ruang Relasional (Live With Disastre Risk: Construction Of Space In The Relational Space Perspective) In *Jurnal Perencanaan Wilayah Dan Kota* (The Journal Of Area And City Planning) Vol. 25, No. 1, Hlm. 58-76, April 2014
- Interview With Pagerjurang Women

Using New Media as Occupational Inspiration for the Disabled

Siriwan Jianchatchawanwong, Yala, Thailand

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The objective of this research was to study the use of new media to create occupational inspiration for the disabled in terms of 1) types of media; 2) content; 3) formats; and 4) approaches for developing new media. The study was based on examples of disabled people who were successful in their careers until 2016-2018 in Thailand to serve as models for the use of new media to provide occupational motivation for the disabled. This was a qualitative research based on documentary research and in-depth interviews and understanding of their feelings, life experiences with 20 key informants, consisting of 10 disabled people with successful occupations, 5 personnel of an occupational training center, and 5 parents of disabled people. The informants were chosen through purposive sampling. Data were interpreted through descriptive analysis. The results showed the use of new media to create occupational inspiration for the disabled had the following characteristics : 1) types of media: Facebook and Line accounts to provide two-way communication 2) content : inspiration self-esteem and try to move beyond the disabled. 3) formats : the lessons learned from success stories. 4) approaches for development : The disabled have two important expectations, i.e. desire for social participation on an equal and sustainable manner and proactive approach to disability work.

Keywords: new media, disabled, inspiration for the disabled, occupations for the disabled

iafor

The International Academic Forum
www.iafor.org

Introduction

In the modern era new media have begun to play a major role in adding meaning to human life. New media are new forms of communication that have both positive and negative impacts on everyday life. They have become central to many aspects of communications, education, work, entertainment and leisure. Communications technology has developed very rapidly. The number of people using the Internet increases every day. Social media make communications so quick and easy that they have become the most widespread and far-reaching communications networks that reach all parts of society. New channels for sharing on the Internet have arisen that have the outstanding characteristic of enabling instant interaction between users and websites, and between users and users. With these new channels, Internet users could begin to create their own content on webpages or blogs. As more and more people read and shared content, the world of online social media was born. Now Internet users all over the world log in to social media such as Facebook, Twitter, Line, Instagram and Youtube.

Social networks are a phenomenon that links individuals via the Internet with the aim of creating online communities where people can share ideas and information, opinions and attitudes, often centered around similar interests or activities. In Thailand and elsewhere, there are public and private organizations that try to create greater social equality by providing work opportunities for the disabled. They organize various activities to help disabled people access their rights and develop their capabilities. The work of these organizations is founded on universal ideals and they strive to truly meet the needs of the disabled. They want to see the disabled gain more independence and a better quality of life, so they try to arm them with useful skills and the ability to access information. The goal is to provide opportunities for self development and to promote occupational abilities so disabled individuals have jobs and can play a full role in society with strength and dignity. Inspiration is something that has a creative influence on human thought, and it starts with imagination. Inspiration is a factor that makes people think of goals they want to achieve and can lead them to success in life if they keep reaching toward those goals. Every individual has different goals, but almost all people, including disabled people, want things like a good future, success in their careers, fame, status and social acceptance. Although individual goals might differ, everyone desires to achieve success in one area or another. Inspiration is a stimulus from a person's inner consciousness that has a productive influence to give hope and continuously lead one towards one's goals and wishes. People can find inspiration from the surrounding environment and from personal experiences and perceptions. It is like getting a persuasive message to respond to your personal happiness. Inspiration can be found in meditation, music, movies, books, encountering and overcoming one's problems or fears, being close to an optimistic person, heroes or role models and the creative thinking process (Pramote Thammarat, 2012; Sittichai Panyaroj, 2013; Kosita Butrarat, 2008; Thrash and Elliot, 2003).

These days, communication through social media networks plays a greater role for the disabled than in the past, especially for people who are receptive to using new technology. Social media networks are social forums that are not limited by time and distance. Their boundaries are limitless. Members of the social networks are free to reveal their identities as much as they want or create a new personal that may not be

the same as their real-life selves. It may be very satisfying for disabled individuals to interact with people without them seeing or knowing about their physical disabilities. Social media has made the world smaller and provided modern forms of communication, but it has also had some negative impacts. There are many debates about the negative aspects of social media, such as ethical concerns, human rights issues, online harassment or bullying, posting of inappropriate images or messages, unproductive use of information, misinformation, fraud, and issues affecting underprivileged people or harming people based on religious, political, or gender affiliations. The researcher was interested in the use of new media to create occupational inspiration for the disabled so that the information gained could be put to use to guide and improve plans to promote social immunity and strength for the disabled. If they gain inspiration to pursue their careers and have more secure livelihoods, then disabled people can better contribute to the nation. With more occupational inspiration, disabled people are more likely to be independent and self sufficient and will not be a burden to their families or society. The power of social media and modern communications technology can be used to increase the knowledge and understanding of disabled people so that they can be more productive members of society, engaged in an occupation that suits them, and they can participate in society on an equal basis.

Research objectives

1. To study the types of new media used to create occupational inspiration for the disabled;
2. To study the content used on new media to create occupational inspiration for the disabled;
3. To study new media formats that can be used to create occupational inspiration for the disabled;
4. To recommend approaches for developing ways to use new media to create occupational inspiration for the disabled.

Research Method

This was a qualitative research based on in-depth interviews 10 model disabled people with who were successful in their careers until 2016-2018 in Thailand to serve as models for the use of new media to provide occupational motivation for the disabled, 5 personnel of an occupational training center, and 5 parents of disabled people. The informants were chosen through purposive sampling. Data were interpreted through descriptive analysis. They were chosen based on the criteria of having been successful in developing their quality of life, in helping themselves as far as their disability permitted, in searching for knowledge for self development and to learn an occupation that suited their abilities and inclinations, having an honest way to make a living, following their dreams, devoting themselves to helping society, and showing society that disabled people have capabilities like other people. The data collection tool used in the research was an interview form. Data were analyzed through triangulation and descriptive analysis.

Expected results

1. The findings will contribute to the body of knowledge about communications, leading to the efficient development of integrated communication concepts and theories and also specific knowledge about using communications as a tool in the process of creating inspiration for the disabled.
2. The contributions to the body of knowledge about communication arts can also be adapted and applied to other subject areas, such as psychology, medicine and social welfare.
3. The knowledge gained about communications to create inspiration for the disabled will be real life empirical data from Thai society in the present day and in the context of developing disabled people's abilities.
4. The findings will strengthen and inspire disabled people and may stimulate others in society to create more rights and social opportunities for the disabled. The research will speak to people's conscience, making them more aware of the need to respect every individual's human dignity on an equal basis. It will help the disabled develop their quality of life more completely.
5. The findings will guide the making of policies for the physical and mental development of the disabled so they can have the knowledge and abilities to keep pace with changes in society in the digital age.

Results

For research objective 1, to study the types of new media used to create occupational inspiration for the disabled, there were the following findings :

The main types of new media used were Facebook and Line. The disabled people interviewed used Facebook to search for occupations that they were able to do and enjoyed and also to follow the activities of other disabled people they admired in order to get inspiration to go beyond their own disabilities. They also used Facebook to follow the movements of prominent people or people they liked and to express their opinions, tell about their feelings, and tell about their desires to a group of sympathetic friends. They used Line for two-way communication because the Line application has many useful features and is easy to use. It can be used on a network or wifi to send text messages, photos and audio with practically no expense. Chatting on Line enables personal conversations between two people and also has groups where groups of like-minded people, such as disabled people or people who enjoy the same things or activities, can set up groups to converse or ask and answer questions. The interviewees added that the Line application has cute stickers and emoticons that make chatting more fun and can symbolize different emotions.

For research objective 2, to study the content used on new media to create occupational inspiration for the disabled, there were the following findings :

Model disabled people are principled, rational and realistic. They have learned to accept their disabilities and adapt themselves to their situation. They choose to do

activities that they believe they are capable of. Self - confidence and optimism help disabled people feel their self - worth and have a sense of purpose in life. When they have a lot of time to themselves, disabled people can use social media to relieve boredom, loneliness or feeling discouraged. They can also use social media to gain inspiration. They can join in online communities of other disabled people to ask questions and find information about various career or work options that they might be good at so that they can upgrade their quality of life by themselves.

For research objective 3, to study new media formats that can be used to create occupational inspiration for the disabled, there were the following findings :

New media allow message senders and message receivers to send and receive messages at the same time in two-way communication, and many messages can be sent simultaneously. Old media can be applied to new technology to let the mass media engage in two-way communications with audiences via social media. Disabled people can use new media to communicate and to search for different kinds of information, such as articles about their rights and benefits. The thing that inspires disabled people the most is to learn lessons from other disabled people who have succeeded in making careers for themselves. Other inspiring things you can do on social media are to ask questions and get answers from real people, to look up useful information, to watch other's creative ideas, and to build up good attitudes. Although new media have all these benefits, disabled people should be equipped with the tools to be media literate, to filter the information, to be skeptical and to know how to double check to verify what is true or false. People who are not cautious in using new media may be easily led astray and could become the victims of crime. Without enough media literacy they might fall into new media traps. Not only the disabled, but everyone should be aware of their rights and responsibilities as an ethical person. They should use new media constructively for efficient communications.

For research objective 4, to recommend approaches for developing ways to use new media to create occupational inspiration for the disabled, there were the following findings :

Disabled people have two important expectations. They want to participate in society on an equal basis and in a sustainable way. Disabled people who know themselves and see their own value will be receptive to new information, will be able to see problems in many dimensions, will dare to accept themselves and dare to use knowledge to change themselves for the better. They will be able to think of work to do and build a career that matches their abilities and inclinations. They will have income and be self - reliant, and they will feel proud.

Discussion

Regarding findings on research objective 1, to study the types of new media used to create occupational inspiration for the disabled :

Communication is a way to create understanding through human interaction. It can be utilized to help disabled people accept, adapt and change their attitudes through sharing ideas, exchanging thoughts, expressing opinions, relaying emotions, and describing experiences. All this can be done through new media, including websites

presenting official information, Facebook presenting news about activities, Twitter reporting on the latest movements, or Line for two-way conversations or answering questions. People use their communication skills, i.e. thinking, listening, speaking, reading, writing, and constructive touch, according to their feelings. This is consistent with the concepts of David Berlo (1960), who wrote about the importance and effectiveness of communication that successful communication has six components: message source, coder, message, communication channel or medium, decoder, and message receiver. Disabled people use communication to interact with others for survival in their everyday lives and to get encouragement to move beyond their disabilities and work for a living to be self-reliant. This is consistent with the ideas of Thrash and Elliot (2003), who wrote that a source of inspiration can be internal communication in the human mind with a creative process that brings about hope and raises morale, and from sensory experiences that are linked to the external environment, such as watching a movie, listening to music, reading a book, meditating, being with someone optimistic, thinking positive thoughts, or finding a role model. When disabled people get information and can share their feelings and exchange experiences with a community of other disabled people through new media, it helps them get past their disability and find a way to make a living with an occupation that suits them.

Regarding findings on research objective 2, to study the content used on new media to create occupational inspiration for the disabled :

Knowing oneself is the basis of building self-confidence. Disabled people have to learn how to judge their own capabilities and limitations so they can determine what they can and cannot do by themselves. Getting to know oneself helps a person understand oneself and others. Sharing similar attitudes and beliefs with like-minded people will help a person accept and understand himself or herself so they can lead a normal, happy life. This is consistent with the research of Albert Bandura (1977), who wrote that awareness of one's abilities defines the behavior that is expressed. There are four aspects to such self-awareness for the disabled : first making others confident in one's abilities ; second having good role models and being a good example for others ; third observing your own behavior and other people's behavior as an incentive to practice behaviors that give good results and avoid behaviors that give bad results; fourth stimulating positive feelings like pride in one's abilities. The disabled use new media to search for information, as a learning tool, for work, and to explore other ways of making a living that might be good alternatives for them. This can enable them to raise their standard of living by themselves. Joining an online social network community of disabled people can help the disabled get inspiration. Feeling self-worth and optimism play an important part in letting disabled people change their ideas to adapt to new situations.

Regarding findings on research objective 3, to study new media formats that can be used to create occupational inspiration for the disabled :

Most disabled people use the majority of their time on social media looking up information they're interested in. If it's a topic such as how to use your free time constructively or something that leads them to work that they are able to do, then they will be especially interested. The main formats are essays, news articles, documentaries or stories that tell about disabled people who are successful in their

lives and careers. Disabled people use new media to search for information because it is modern technology that is easy to access, easy to use, quick and convenient, not limited by time or place, and the message receiver can freely choose to receive messages from the media or sources he or she wishes. This is consistent with the social construction of reality theory of Berger and Luckman, (1967) which postulates that analysis of social reality comes from the conscious knowledge, which comes from two things – inner mind factors and external reality factors. The factors of reality define the self. All other human knowledge is created by society and the collection of experiences.

Regarding findings on research objective 4, to recommend approaches for developing ways to use new media to create occupational inspiration for the disabled :

New media allow message senders and message receivers to send and receive messages in a very short time and in two-way communication. Almost every type of new media gives users freedom to transmit or receive content in many forms, like video clips, short writings or essays at any time they wish with no limitations of time and place. Fritz Heider (cited in Littlejohn, 2017) explained the search for causes to explain communications behavior that could be used to explain human behavior and a human's perception of the situation when they receive a stimulus. In psychology, perceptions are defined as attributions of causes. Those attributions are important to our perceptions and help us integrate all our perceptions and organize their causes to understand the world in all its complexity. New media are extremely easy to use and it is essential that users develop media literacy so they can filter all the messages and figure out which are true and correct and so they will act with morality in posting or sharing information. New media are very influential, and careless or negligent posting can have serious negative consequences. Disabled people want to participate in society on an equal basis and want to be able to work to earn a living. If related organizations make a sincere effort to provide more information through new media by presenting the desired content in the desired formats in an ethical way, then that will facilitate the normal functioning in society that is the hope of disabled people. It can help them achieve the independence and self - reliance they strive for so they will not be a burden on society.

Recommendations

1. Disabled people should be given equal opportunities to participate in society without stigma and the misunderstanding that they are not capable. More opportunities should be opened for disabled people to work, be self - sufficient and live independently.
2. The Ministry of Social Development and Human Security should set realistic policies and plans to develop the quality of life of disabled people that can really be implemented and will promote self - esteem, create jobs and careers, inspire the disabled, and create a social environment that encourages self - sufficiency and personal development in a concrete way.
3. Families and friends of the disabled should encourage the disabled to join in social activities and demonstrate their capabilities. They should show that they can do good

for society. All parts of society, including the disabled, their families and friends, networks, and public and private organizations, should join and cooperate to encourage the disabled to interact with others. Communications technology and new media can be a tool to let the disabled explore self development and discover their aptitudes, leading to the development of careers and income-earning occupations.

Suggestions for future research

1. More qualitative and quantitative research should be done on how to create inspiration, in both rural and urban settings with different contexts. The data from different places and studies should be compared to form appropriate recommendations for each kind of society.
2. More research should be done on strategies to help families create inspiration for the disabled.

References

Bandura, A. (1977). *Principle of Behavior Modification*. New York: Holt, Rinehart and Winston.

Berger, P., & Luckmann, T. (1967). *The Social Construction of Reality A Treatise in the Sociology of Knowledge*. Garden City, NY Doubleday.

Berlo, David K. (1960). *The process of communication; an introduction to theory and practice*. New York: Holt, Rinehart and Winston.

Butrarat, Kosita, (2008). *Factors that Inspired the Artistic Creations of Surapong Sichompoo*.

Master of Fine Arts Thesis, unpublished. University of Chiang Mai, Thailand (in Thai).

Carolyn M. Del, Polito. (1977). *Intrapersonal Communication*. California ; Cummings Publishing Company, pp.2-7.

DaVito, Joseph A. (2017). *Human communication: The basic course*)14th edition Boston: Allyn & Bacon.

Littlejohn, Stephen W. and Other. (2014) *Theories of Human Communication*. 11th edition. United States: Wadworth Cengage Learning.

Panyaroj, Sittichai. (2013). Getting Inspiration. Accessed 10 August, 2019 from <https://www.gotoknow.org/posts/541758>.

Thammarat, Pramote. (2012). *The Importance of Creating Inspiration to Change Your Life Towards Success*. Bangkok: Institute of Food Research and Product Development,

Kasetsart University (in Thai). Thrash, T. M., & Elliot, A. J. (2003). *Inspiration as a psychological construct*. *Journal of Personality and Social Psychology*, 84, 871-889.

Contact email: zrione@hotmail.com

Communication Strategies for Conveying the Cultural Wisdom of Krajoed Wicker Product Weaving at Ban Huayleuk in Surat Thani Province

Piyata Nuanlaong, Surattani Rajabhat University, Thailand
Pattharawadee Inthapantee, Surattani Rajabhat University, Thailand

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The objective of this research was to study communication strategies for conveying the cultural wisdom of Krajoed (*Lepironia articalata*, a kind of sedge) wicker product weaving at Ban Huayleuk in Surat Thani Province, in terms of 1) patterns of communications; 2) communication strategies; and 3) approaches for developing communications. This was a qualitative research done by participatory observation and in-depth interviews with 19 key informants. All were chosen through purposive sampling. Data collection tools were an observation form and an interview form. Data were analyzed through descriptive analysis. The results showed communication to pass down cultural wisdom had the following characteristics: 1) patterns: (a) the development worker was the ideological leader; (b) there was an emphasis on participation of group members; (c) new media were used to communicate about Krajoed weaving activities; (d) a youth network was built up; (e) a network was created with outside organizations; 2) strategies: (a) an emphasis on two-way communication through media; (b) using diverse media to present the unique qualities of the products; (c) using media that created good impressions, attraction, a feeling of closeness and a feeling of community; 3) approaches for developing campaign strategies: (a) creating interest so people want to continue learning more about the craft; (b) building strong networks of supporters; (c) learning to use modern media that meet people's needs; and (d) following up and evaluating every step of the communications.

Keywords: Communication strategies, Ban Huayleuk in Suratthani group in Suratthani Province

iafor

The International Academic Forum
www.iafor.org

Introduction

Thai society has been flooded by Western culture, so traditional local intellect has dropped in importance. Not only does this local intellect express Thai-ness and form an important part of the Thai identity, it is also an indicator of social prosperity and human development. Local intellect is a delicate thing. Any nation that has a society that is secure and peaceful with no major unrest and with freedom will be able to create, develop and accumulate unique cultural intellect that reflects that society's prosperity.

Local intellect is part of the body of knowledge that comes from the accumulation of experience of knowledgeable people in a community, and experience that has been passed down from ancestors and from various institutions. Such intellect is influenced by the environment and religion and is based on the culture of the locality. Intellect is something that has been around for a long time. It is practiced by the people in the community. In the early stages of education, education was a matter of community culture and people in the villages were self-reliant for education. Later on, education expanded and village savants arose. Local intellect was a topic of interest and it was revived and spread more. When humans live together in groups they learn from each other and adapt and create a culture that is appropriate for the natural environment of their surroundings and that will help sustain life. The learning process, experiences, world view, beliefs, and rituals that make up a people's way of life and that are continuously collected, transmitted and adjusted become the local intellect of that place. Intellect comes from a process of transmission and passing down of the original knowledge of a locality, which is also selected, developed and refined to create skills and expertise that can help solve problems and develop the way of life to be appropriate for the age. That process leads to local intellect or new knowledge that can be further adapted and transmitted in a never-ending cycle.

The cultural handicraft wisdom of Krajoed (*Lepironia articalata*, a kind of sedge) wicker product weaving at Ban Huayleuk in Surat Thani Province is a local intellect that has been passed down from generation to generation. A group of local ladies was established to try to find a part-time vocation for extra income earning. The people who knew Krajoed weaving had developed methods to make different kinds of mats and other products such as hats, handbags, coasters, placemats, folders, suitcases, seats and others. You can see krajoed weaving is a valuable handicraft that is meaningful and reflects the way of life of people over the generations. It tells about the history, economic status, society and culture of community groups. Now new products have been developed that can be exported to the Americas and Europe. People in the community have been encouraged to participate in this intellectual heritage more. The Ta Saton krajoed weaving group has cooperated with the network for cooperation to revive this handicraft. They see that the krajoed weavers of Ban Huayleuk are keepers of a valuable handicraft art. There have been efforts to promote the passing down of this cultural intellect. The villagers of Ban Huayleuk have been passing down the art from generation to generation because it is an inheritance from their ancestors. Now schools in Ta Saton Sub-district other areas nearby in Ban Na Deum District added krajoed weaving as part of their school curricula. Members from the Ban Huayleuk weaving group go in to teach at the schools. This led to the researchers' interest in studying how this cultural intellect is passed down in this village as a model of the revival of a local intellectual heritage.

Research objectives

1. To study patterns of communications used for conveying the cultural wisdom of Krajoed wicker product weaving at Ban Huayleuk in Surat Thani Province;
2. To study communication strategies used for conveying the cultural wisdom of Krajoed wicker product weaving at Ban Huayleuk in Surat Thani Province; and
3. To study approaches for developing strategies to campaign for communications to convey the cultural wisdom of Krajoed wicker product weaving at Ban Huayleuk in Surat Thani Province.

Research methodology

This was a qualitative research done by participatory observation and in-depth interviews with 19 key informants, consisting of one development worker, 3 local intellect teachers, 5 local youth, 5 academics and 5 members of the wicker weaving network. All were chosen through purposive sampling because they were involved with the passing down of the local cultural intellect of krajoed wicker weaving in Ban Huayleuk, Surat Thani Province. Data collection tools were an observation form and an interview form. Data were analyzed through descriptive analysis.

Expected benefits

1. More will be contributed to the body of knowledge about passing down cultural intellect, especially the process of planning appropriate communications that truly meet the needs of the local people. This will contribute to developing the quality of citizens.
2. More will be learned about appropriate patterns and strategies for groups of handicraft makers to develop their craft and business so they may advance in their careers and can teach other people in their communities.
3. The findings will help promote the development of a learning culture among communities where there are local product or handicraft manufacturing groups, and this will help lead to the development of a learning society and society at large
4. Academics such as teachers and students who are interested in studying strategies used to pass down cultural intellect and related topics can benefit from the knowledge and experiences of this research for greater understanding, and this empirical knowledge will raise the quality of research and development, adding to the development of students, teachers and educational institutions.
5. Educational institutions will have better relations with handicraft producers and local communities and can expand networks with agencies that promote cultural products and individuals with cultural experience so they can learn together and give the students more learning opportunities

Results

Patterns of communications used for conveying the cultural wisdom of Krajoed wicker product weaving at Ban Huayleuk in Surat Thani Province:

1. The development worker was the ideological leader, equivalent to the team leader of a development group. The development worker played an important role driving the operations of the Ban Huayleuk krajoed wicker weaving group, providing consultation, planning, fund raising, searching out markets, coordinating with external agencies, and coordinating to send group members to teach weaving at other places. The weaving instructors had a role producing woven products, reviving old methods, repeating patterns, and inventing new products. The youth group played a role assisting the teachers.
2. Communication activities emphasized group participation. There were two parts to coordinating cooperation: 1) coordinating among group members who were a wide range of ages; and 2) coordinating among members of the network, consisting of members of the Ban Huayleuk krajoed weaving group, the development group, who acted as leader, the group of weaving instructors, the youth group, academics, and external organizations.
3. New media were used as a channel to broadcast krajoed wicker weaving activities, consisting of an Internet website at www.kajood.com for people who were interested about krajoed weaving but couldn't come to the place in person, and a facebook page for people to learn basic information about the group and see the map of its location.
4. A youth network was built up from youth in the village. Some were students who were trained as "little tour guides" at Ban Bratuprik School and some who assisted in the activities of the krajoed wicker weaving group. These latter were mostly the children and grandchildren of the wicker weaving instructors who had been exposed to the craft their whole lives and developed a love for it. They assisted the development worker in communicating with people inside and outside the group. They also assisted in teaching weaving. The youth could help introduce and explain about the group to tourists or people who came on study visits. They explained the equipment, raw materials, weaving methods, and types of products. They could explain and demonstrate to attract the attention of the audience.
5. A network was built with outside groups, such as organizations that supported the work of the weaving group in some way, such as the Ta Saton Sub-district Administrative Organization, Ban Bratuprik School, Kirirat Witiyakom School, Ban Huayleuk Network, and the press. These organizations supported the work of the Ban Huayleuk krajoed wicker weaving group by providing locations for operations and activities, providing funding, providing travel expenses, helping disseminate knowledge about krajoed wicker weaving, producing media, and developing learning materials appropriate for the locality.

Communication strategies used for conveying the cultural wisdom of Krajoed wicker product weaving at Ban Huayleuk in Surat Thani Province:

1. For use of media, the emphasis was on two-way communications. This helped create understanding and all sides listened to each other's opinions. The development workers and group members were encouraged to participate in communications. Use of personal media gave the group members more incentive to work. Two-way communications helped change people's attitudes and behavior efficiently.
2. Diverse kinds of media were used to send messages about the unique character of the woven products. Different media were tools used to transmit messages to all different target audiences, to build understanding and awareness, and to capture people's attention. The main thrust of the communications was to educate people about the unique nature of the handicraft and the products.
3. The choice of media attracted attention, created a good impression, and created a sense of closeness, friendliness, and brotherliness. The main type of media used to accomplish this was personal media. For teaching about weaving and for presenting the products, the personal media used both local dialect and standard Thai language.

Approaches for developing strategies to campaign for communications to convey the cultural wisdom of Krajoed wicker product weaving at Ban Huayleuk in Surat Thani Province:

1. To create interest in the audience receiving the communications, the people producing the media must continuously study about the handicraft products. To make sure the media and messages are efficient and meet the needs of the target audience, the media producer must have a good understanding of the handicraft and present information about its strong points in a clever way.
2. A strong network of supporters should be created. The Ban Huayleuk krajoed wicker weaving group was successful in passing down the local intellect in large part because it was supported by a strong network of outside organizations that joined to help produce media and organize activities to make new generations feel proud of their heritage so they would help preserve it and pass it down.
3. It is necessary to use modern media that meet the needs of the target audience. It is necessary to keep up with the trends and understand the preferences of people in each target group. Communications technology changes quickly and has made the world borderless. The krajoed wicker weaving group of Ban Huayleuk uses mostly new media to pass down the handicraft to reach target groups both in Thailand and worldwide.
4. It is important to evaluate every step of communication so that communications can be regularly improved and developed to be more efficient. Every weak point is analyzed so that communication can be improved.

Discussion

The krajoed wicker weaving group of Huay Leuk used various media in their strategy to pass down the local intellect of krajoed wicker weaving for greater efficiency and to suit different circumstances. They used personal media (members of the group) to present diverse opinions and diverse ways of working and solving problems. This is consistent with the work of Kwancheewa Sangluang (2009), who said that diverse communications encourage participation and change to a certain degree or in a certain way in the one with whom you are communicating. The communication could change awareness, beliefs, attitudes, and behavior of a person, group or society. This is also consistent with the concept of participatory development that emphasizes participation of all stakeholders from the beginning stages of policy and planning through implementation and evaluation. The Ban Huayleuk krajoed weaving group had a development worker who acted as team leader, driving the production and marketing work, consulting and developing the capacities of the members, designing activities to pass down the handicraft intellect, coordinating with outside agencies and also working at instructing to pass down the krajoed wicker weaving knowledge. This is consistent with the work of Nontaya Hongrat (2007), who wrote that messages or content are created to learn and research, to forge or strengthen relations, to help someone, to persuade someone, or for entertainment. The objective of communication is to inform a target audience of whatever they want to know. How the message receiver feels about the message might not make them react in the way the message sender intended. When considering choice of media, one should consider the method of use, the access of the target group, ways of application to get the desired results, and suitability for the environment and culture.

Regarding strategies used by the group under study, their main media strategy was to use activities in the village and at outside locations to pass down the handicraft intellect. For greatest efficiency, they chose activities that were appropriate for different target groups, taking into consideration convenience of access and thoroughness of reach. This is consistent with the thinking of Witiyatorn Torgaew (2006) who wrote that analysis of the best media depends on convenience of access and ability of the media to reach the target audience at their place of residence as well as effectiveness of the media, or in other words its usefulness in grabbing interest, creating understanding, persuading and creating a lasting memorable impression.

Activities for passing down the handicraft intellect were primarily aimed at youth in the community and secondarily at some outside interested individuals or groups. They were creative activities using locally available materials. When the group was invited to teach somewhere outside the community, they usually took the form of exhibitions, demonstrations and lessons, depending on the aim of the group that gave the invitation. This is consistent with the work of Nontaya Hongrat (2007), who wrote that to set a media use strategy one must analyze which media to use with which presentation method, when the goal of communication would be achieved, the suitability for the target audience, and the appropriate message to be transmitted, language or wording and culture of the intended audience. Then the message receivers can use the communication for benefit rather than rejecting or ignoring it.

Recommendations: Practical recommendations

1. The components and strategies for passing down the cultural handicraft intellect of krajoed wicker weaving at Ban Huay Leuk in Surat Thani Province can be summed up and explained in the PLAY Model. The PLAY model can serve as a guideline to adapt to promote the preservation and passing down of other local intellect in similar contexts.
2. Our research showed that the parents and guardians of youth in the community did not place as much importance as they should on learning krajoed wicker weaving, and supporting agencies in the community did not have support policies that were clear and concrete enough. A study should be done of the process of creating community participation in the passing down of the cultural handicraft intellect of krajoed wicker weaving.

Recommendations for future research

1. Future research should delve into the efficiency of communications used to pass down the cultural intellect of krajoed weaving in different contexts, and similar studies should be done of the passing down of other kinds of local intellect in other communities.

References

Kwancheewa Sangluang (lecturer). (June 2009). *Communication Theory Course Online Materials*. accessed on 10 September 2012 from <http://theory-comm-k.exteen.com/page/4>

Nontaya Hongrat. (2007). *Communication Strategies for Participatory Development of Farmers at the Suphanburi Rice Farmer School*. Masters degree thesis, Chulalongkorn University, Bangkok. (in Thai)

Witiyatorn Torkaew. (2006). *Summary of Units 7-12, Philosophy of Communication Arts and Communication Theory Course*. Nonthaburi: Sukhothai Thammathirat Open University Press. (in Thai).

Contact email: piyata2000@gmail.com

Communication Patterns of Leaders of the Provincial Administrative Organization of Sukhothai in a Crisis Situation

Hareuthai Panyarvuttrakul, Bangkokthonburi University, Thailand
Wasin Panyarvuttrakul, Naresuan University, Thailand
Rasika Angkura, Sukhothai Thammathirat Open University, Thailand

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The objective of this research was to study the communication patterns of leaders of the Sukhothai Provincial Administrative Organization in a crisis situation in terms of (1) forms of communication; (2) content; and (3) the relationships between forms of communication, local residents' awareness and their satisfaction with the communication. This was a mixed methods research. For the qualitative part, in-depth interviews were held with 4 key informants, chosen through purposive sampling, and data were analyzed by descriptive analysis. For the quantitative part, a survey was done by giving questionnaires to a sample population of 400, chosen through simple random sampling. Data were analyzed by descriptive statistics and Pearson's correlated coefficient. The results were as follows: 1) As for communication patterns used by leaders of the Sukhothai Provincial Administrative Organization in times of crisis, (a) they reported on the results of their problem-solving efforts; (b) they used every type of formal and informal media. (c) they controlled the news to make it unified. 2) As for communication content, it consisted of (a) the natural disaster situation; (b) assistance for disaster victims; (c) channels for requesting assistance; and (d) ad hoc problem-solving methods. 3) The following relationships were found: the form of communication using sub-district leaders and village headmen was related to citizens' awareness more than other forms of communication.

Keywords: forms of communication, crisis, Sukhothai Provincial Administrative Organization

iafor

The International Academic Forum
www.iafor.org

Introduction

Crises can happen at any time and in any situation. Especially unpredictable are natural disasters, which have been reported to be occurring more frequently and becoming more severe in recent years due to climate change. Reports from environmental and meteorological agencies indicate a constant threat of more natural disasters. Natural disasters are related to heavy rain, electrical storms, typhoons, tides and sea levels. All these environmental and geographical factors are in turn impacted by climate change and by human activities, such as building structures that change water drainage patterns and reduce the amount of forested area. Human activities are the main reason that the environment around us is changing.

Sukhothai Province is in the northern region of Thailand. It is home to a historical park with the ruins of a great former capital, which has been recognized by UNESCO as a cultural World Heritage site. Sukhothai has a wealth of cultural tourism resources, including the world-renowned Ban Na Ton Chan homestay and weaving community, which won a cultural tourism award from the Pacific Asia Travel Association (PATA). However, since Sukhothai is surrounded by rivers it is especially susceptible to flooding. According to *Beyond Disasters: Thailand EAR-ARM Data & Media* (2551: 83-85), there are 3 major types of flood disasters:

1. Flash floods, which are usually caused by prolonged heavy rain in mountainous or hilly areas
2. Drainage floods, which are caused by large volumes of water moving by gravity from higher to lower elevations, and reaching and covering areas where there are farmer's fields and people's homes
3. River floods, which are caused by large amounts of seasonal rain flowing and draining into rivers in a short amount of time, making the water level rise beyond the banks of the river

As a community management body, the Sukhothai Provincial Administrative Organization (PAO) has the duty of planning, issuing warnings and communicating to prepare for and deal with natural disaster situations as they arise. The PAO is responsible for creating understanding among the local people and coordinating with all related parties to make sure relief efforts go forward smoothly and disaster victims receive the assistance they need in a timely manner. There are floods of different kinds in different areas of Sukhothai every year due to the presence of the rivers. Even though the government has taken measures to try to alleviate the flooding situation, there are still emergency situations that cause hardships to citizens in different areas, and they may occur at any time. Agricultural areas and the precious ancient ruins of Sukhothai are always at risk of damage from flooding.

The objective of this research was to study the communication patterns of leaders of the Sukhothai PAO in a crisis situation in terms of (1) forms of communication; (2) local residents' awareness of news and information; and (3) local residents' satisfaction with the Sukhothai PAO chairman's role in communication during the crisis, in order to understand more about how efficient and effective communications can occur during crisis situations, when local administrators are racing against time to create understanding among the citizens, by taking Sukhothai as a case study.

The research hypotheses are: (1) The communication patterns of the Sukhothai PAO in a crisis situation are related to local residents' awareness of news and information; (2) The communication patterns of the Sukhothai PAO in a crisis situation are related to local residents' satisfaction with the communications; and (3) Local residents' level of awareness of news and information is related to their satisfaction with the working roles of the Sukhothai PAO. These relationships were tested using Pearson's Product Moment Correlation.

This was a mixed methods research. (1) For the qualitative part, in-depth interviews were held with administrators and personnel of Sukhothai PAO, chosen through purposive sampling, to collect data about their communication patterns during crisis situations. (2) For the quantitative part, the study population was 61,005 people living in Mueang District, Sukhothai Province (census data from http://stat.dopa.go.th/stat/statnew/upstat_age_disp.php) out of which a sample population of 382 people was determined using the random sampling table of Krejcie & Morgan (Krejcie, R. V. & Morgan, D. W., 1970) at 95% confidence level, error $\pm 10\%$ of the population standard deviation. Proportional sampling was used to assess local residents' awareness of news and information during the crisis situation and their satisfaction with the role of the Sukhothai PAO in communications during the crisis situation.

Conclusions

The major findings covered the topics of (1) the communication patterns of leaders of the Sukhothai PAO in a crisis situation; (2) local residents' awareness of news and information from the chairman of Sukhothai PAO during a crisis situation; and (3) local residents' satisfaction with the Sukhothai PAO chairman's role in communication during the crisis.

Results of the qualitative part of the research showed that communication patterns of the Sukhothai PAO in a crisis situation were divided into 3 stages.

Stage 1: disaster warning. This stage involved preparing for the disaster using formal group communication, consisting of meetings with groups in the network, which were ordinary working meetings following the structure of the organization. Personal media, in the form of community leaders such as sub-district heads and village headmen, were used to disseminate news and community radio was used to issue warnings. This was top-to-bottom communications.

Stage 2: during the disaster. This stage involved group communications, consisting of formal and informal communications. Formal communications included (1) meetings with groups in the network, which were ordinary working meetings following the structure of the organization; and (2) meetings of ad hoc work groups in the network. Informal communications consisted of conversations with specific individuals in the network. This was multi directional multiple communication to get the news and information out to members of the network quickly. Social media networks were used via mobile phones. The Sukhothai PAO put an emphasis on the accuracy of news that it transmitted to the public in order to avoid conflicting reports. Information was double checked and verified by operations level workers and representatives of relevant agencies before being released on the social media.

Stage 3: after the disaster. This stage involved face-to-face communication using personal media, which was formal communications in the form of ordinary work meetings and ad hoc group meetings of units within Sukhothai PAO to summarize the crisis situation, solve problems and find approaches to managing the consequences of the disaster. Also, special activities were organized to give disaster victims in different communities the opportunity to express their opinions and give feedback about the crisis situation that occurred. The information presented could be used to steer future disaster prevention efforts and improve communications during crisis situations. This stage was characterized by bottom-to-top communications.

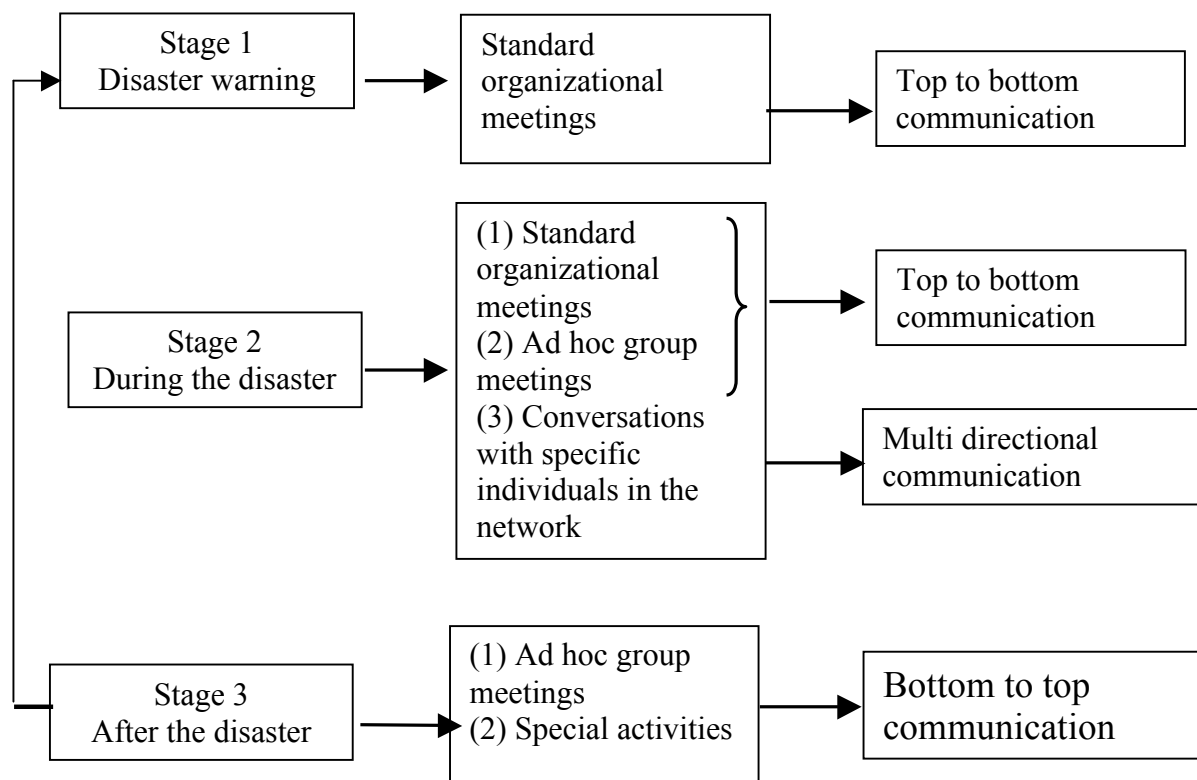


Figure 1 Communication patterns of the Sukhothai PAO in a crisis situation

Results of the quantitative portion of the research - According to the research objectives, the following data were found on local residents' awareness of news and information from the chairman of Sukhothai PAO during a crisis situation and their satisfaction with the Sukhothai PAO chairman's role in communication during the crisis.

1. The pattern of communication from Sukhothai PAO that the samples reported encountering most often during a crisis was news and information transmitted through personal media, i.e. sub-district heads and village headmen, followed by online media via mobile phone, community radio, and formal meetings, in that order.

2. For awareness of news and satisfaction with the patterns of communication used by Sukhothai PAO in its administrative operations, the mean score from survey respondents was $\bar{x} = 3.71$. By category, respondents gave the highest score ($\bar{x} = 3.81$)

for “willingness to listen to the problems of the people,” followed by “giving opportunities for people to express their opinions and offer constructive criticism” ($\bar{x} = 3.78$), “coordinating and solving problems quickly” ($\bar{x} = 3.77$), “providing continuous communications to let people understand the situation” ($\bar{x} = 3.77$), “encouraging people to work together to solve problems” ($\bar{x} = 3.77$), “working with sincere intent to solve people’s problems” ($\bar{x} = 3.72$), “promoting an atmosphere of cooperation” ($\bar{x} = 3.71$), “coordinating and working for the benefit of the people” ($\bar{x} = 3.69$), “suggesting realistic ways to solve problems” ($\bar{x} = 3.66$), and lastly, “organizing activities to let people express their opinions and give criticism to solve the crisis situation together” ($\bar{x} = 3.44$).

For hypothesis testing, **(1) The communication patterns of the Sukhothai PAO in a crisis situation are related to local residents’ awareness of news and information** - the first hypothesis was accepted. The pattern of transmitting news through community leaders such as sub-district heads and village headmen was the pattern of communication that was most strongly related to local residents’ awareness of news and information, with a statistically significant correlation at $p < .001$; **(2) The communication patterns of the Sukhothai PAO in a crisis situation are related to local residents’ satisfaction with the communications** - The second hypothesis was also accepted. A statistically significant correlation was found at .001 level. The communication patterns of the Sukhothai PAO in a crisis situation were positively related to local residents’ satisfaction with the communications. The pattern of transmitting news through community leaders such as sub-district heads and village headmen was the pattern of communication that was most strongly related to local residents’ level of satisfaction; and **(3) Local residents’ level of awareness of news and information is related to their satisfaction with the working roles of the Sukhothai PAO** - The third hypothesis was also accepted. A statistically significant positive correlation was found at .001 level. The communication patterns of the Sukhothai PAO in a crisis situation were positively related to local residents’ satisfaction with the communications. That is, samples who were more aware of news and information were more satisfied with the working roles of the Sukhothai PAO.

Analysis shows that the content of messages transmitted to the people must be true and accurate, and the message senders should be people who are credible to the audience. Our research findings showed that the official community leaders, sub-district heads and village headmen, were the group that the samples found the most credible. Citizens of Sukhothai were satisfied with disaster warnings transmitted through online social media before a disaster and were satisfied with messages transmitted through personal media during the time when a disaster was occurring. This is consistent with the research of Panida Jongsuksomsakul (2014), who studied communications for flood management in Thailand and the Philippines and concluded that interpersonal communication was the best form of communication during natural disasters, combined with new media in the form of websites and telephones to communicate with volunteers in nearby areas.

The research found that Sukhothai PAO utilized participatory communication, organizing forums to allow local residents to voice their opinions and give the government sector feedback about the problems that occurred. Citizens were allowed to make suggestions and raise topics about how problems could be jointly worked on and to develop approaches for preventing disasters in the future.

Acknowledgements

The researchers formed the following recommendations for PAOs to improve their communications during times of crisis:

1. For message senders, personal media are extremely important during times of crisis. People with knowledge and good communication skills should be chosen to transmit messages. An ad hoc team should be established with personnel who are prepared with good communication capabilities and are ready to work in emergency situations. This team can be the centre for strategic planning so that the communications will be unified. Information about flooding from various sources, like the Meteorology Department and the Irrigation Department, should be brought together. In addition, local media should be briefed about how to manage news dissemination during disasters so they will know how to work quickly and follow good journalistic principles.
2. For messages, they should be easy to understand in both format and content. There should be a handbook for dealing with disasters that is easy to understand and implement. To prevent conflicting messages, each message should be inspected and approved by workers in the field and representatives of relevant agencies.
3. For message receivers, they should put the proper priority on news and information and respond to the needs of different groups of citizens.

References

Baran and Dennis. (2012). *Mass Communication Theory: Foundations, Ferment, and Future*. Sixth (6th) Edition. Australia : Wadsworth.

Bernstein, J. (2016). The 10 Steps of Crisis Communications. Retrieved January 23, 2017, From <http://www.bernsteincrisismanagement.com/the-10-steps-of-crisis-communications/>

Beyond Disasters: Thailand EAR-ARM Data & Media (2551: 83-85)
Chonlathip Poonsirivong. (2013). "Government's Public Relations and communication strategy in crisis flood 2554. *Journal of Public Relations and Advertising*. 6(1), 44-64.

Coombs, T. (2007). *Crisis Management and Communications*. Retrieved January 23, 2017, from <http://www.instituteforpr.org/crisis-management-and-communications/>

Korrakot Jumnian. (2018). News Reporting of Community Communication in Flood Crisis Situation: A Case Study of the Worst Flood During the Last 50 Years in Nakhon sithammarat Province. *Sripatum Review of Humanities and Social Sciences*,18(1),117-125

Krejcie, R. V. & Morgan, D. W. (1970). Determining Sample Size for Research Activities. *Educational and Psychological Measurement*, 30(3), pp. 607-610.

Panida Jongsuksomsakul. (2014). Disaster Management Communication: The Case Study of Flood in Thailand and the Philippines. *Journal of Business, Economics and Communications*,9(1), 67-85. Retrieved from <https://www.tcithaijo.org/index.php/BECJournal/article/view/54958>

Contact email: harutai_p@hotmail.com

Communications of the Leader of a Model Community for Community Tourism Management

Rasika Angkura, Sukhothai Thammathirat Open University, Thailand
Singh Singhkajorn, Bansomdejchaopraya Rajabhat University, Thailand
Haruethai Pannyarvuttrakul, Bangkokthonburi University, Thailand

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The objective of this research was to study the tourism management communication of the leaders of two communities that were named as model communities for tourism management in the aspects of 1) communication patterns; 2) content; and 3) choice of media for communication about tourism management. This was a qualitative research based on in-depth interviews and focus group discussions with 10 key informants who were community leaders, committee members and group members of communities that were named as model communities for community tourism management, namely, the Sahatsakhan Dino Road Homestay Group in Kalasin Province and the Baan Dong Homestay Group in Prajinburi Province. The research tool was a semi-structured interview form. Data were analyzed through descriptive analysis. The results showed that 1) For communication patterns, the leaders of both communities mainly used informal, participatory communication. At Baan Dong Homestay Group the emphasis was on participatory communication with community leaders at all levels and with government agencies, while at Sahatsakhan Dino Road Homestay Group the emphasis was on communicating with villagers through coffee forums in every neighborhood. 2) For content, community leaders of both groups had similar communications content focusing on the unique features of their communities that made them attractive as tourist destinations, especially the local culture and way of life. 3) As for choice of media, community leaders of both groups used online social media and traditional folk media for communications both within the group and with tourists.

Keywords: Communication, community leader, community based tourism, homestay

iafor

The International Academic Forum
www.iafor.org

Introduction

Tourism has been used as a tool for national development in Thailand. It is one of the primary strategies for economic development. Tourism generates revenue both directly and indirectly through taxes paid by enterprises in the tourism industry and through taxes paid by tourists, such as the airport tax and VAT on all their purchases of goods and services. Tourism also creates jobs and impacts investment in infrastructure, thereby improving the quality of life of the local people. What's more, any locality that has notable tourism resources can expand on them by promoting specialized tourism services, which bring more revenue into the community and provide tourists with more alternatives (Smith M. K., <https://www.memagazine.co.th/5145> accessed on 25 August, 2019).

Community-based tourism, through which tourists can experience the culture of a rural area and learn about the way of life while sharing their own culture with the locals, is an alternative kind of tourism that is gaining popularity among Thai tourists and those from other countries. Every tourism village uses its local culture, way of life and folk wisdom in communications to promote tourism. Up to now, most community-based tourism, although it is nominally undertaken in the form of group participation, actually depends on the direction of a few community leaders who drive it forward to be successful and sustainable. The leaders understand the context of the community, understand situations that occur and are the closest to the community. They are the centers of coordination for community development work. Community leaders have to use communications to transmit ideas about their policies, visions, and how they are to be enacted. Good communication by community leaders is essential to create good understanding and relations in the community for successful community-centered tourism management.

This led to the researchers' interest in studying the communication patterns community leaders used in their communications for the management of community-based tourism, as well as the content of those communications and community leaders' choice of media for communication about tourism management. The study was based on community leaders from two communities that were named as model communities for community tourism management, namely, the Baan Dong Homestay Group in Prajinburi Province in central Thailand and the Sahatsakhan Dino Road Homestay Group in Kalasin Province in northeast Thailand. Both of these communities have interesting tourism activities, outstanding, well-organized management, strong group leaders and have passed Homestay Thailand and Homestay ASEAN certification.

Research Objectives

1. To study the communication patterns used by community leaders in the management of community tourism
2. To study the content of communication used by community leaders in the management of community tourism
3. To study the choice of media used by community leaders for communications in the management of community tourism

Research Methods

This was a qualitative research based on in-depth interviews and focus group discussions. The key informants were community leaders, committee members and group members of model community tourism groups (Baan Dong Homestay Group in Prajinburi Province and the Sahatsakhan Dino Road Homestay Group in Kalasin Province) for a total of 20 people. Research instruments consisted of semi-structured interview forms for both the in-depth interviews and the focus group discussions. Data were analyzed by descriptive analysis and were affirmed by data triangulation and methodological triangulation.

Conclusion

1. Baan Dong Homestay Group

Baan Dong Homestay Group is located in Dong Kratohngyam Sub district in Sri Mahapho District, Prajinburi Province. Most members of the community are from the Thai Phuan ethnic group who emigrated from Vientiane and they work as farmers. Baan Dong has been recognized as an OTOP Village Champion (OVC) for the local home industries of making takraw balls and wire strainers using folk wisdom. The community also has unique traditions, rituals and cuisine. It is home to a Sufficiency Economy Learning Center and a Thai Phuan Museum. These all make the Baan Dong Community an interesting place to travel to and learn from. The leader of the community tourism group is Mrs. Duenpen Khantong. She founded the group and manages it. Other women householders in the community are committee members who help keep the group going.

1.1 Communication pattern Communications consisted mainly of conversations and consultations for planning the group's activities and for other purposes. Most exchanges took the form of informal communication, horizontal communication and participatory communication. Participatory communication included communication with community leaders at all levels and personnel of relevant government agencies involved with tourism management.

1.2 Content The group leader used Baan Dong's unique identity and characteristics in communications to promote tourism, linking them to the local culture and way of life. For instance, content about the Thai Phuan way of life, traditions and ceremonies, and local dishes like *madtone* and *khaojao biak* were presented to promote tourism. In addition, content about the community's identity was used to set policies and plans for community activities and to build participation and reinforce unity.



Figure 1: Thai Phuan Dance

1.3 Media Use The leader of Baan Dong Homestay Group regularly used social media, mainly Line application, to contact and coordinate with committee members and group members. The group used Facebook to communicate with tourists. In the case of communications to publicize tourism activities at the community, they tended to use mainly folk media. For instance, the story of the community was told through tourism activities, rituals and traditional games.

2. Sahatsakhan Dino Road Homestay Group

The Sahatsakhan Dino Road Homestay Group is located in Moo 1, Nohnburi Subdistrict, Sahasakhan District, Kalasin Province. It is a relatively new village that was founded in 1982. Most of the residents fled there from None Sila Subdistrict in Sahasakhan District when their homes flooded. Most of the villagers are farmers or tradespeople. There are many important production groups making local products like woven shirts, processed fish products, and traditional sweets (*saku sai bla*). There are some old houses that are well preserved and shown to tourists and a park with dinosaur replica statues that is the village's main claim to fame. The community has been successful in passing down and maintaining local traditions like the Rum Wong Conga Dance, and they promote newer activities that they are trying to make part of the way of life like wearing traditional skirts to make merit at 9 temples on Dino Road. The community leader is Mr. Sahat Attanetikul, who is the founder and manager. The other committee members represent a broad range of occupations in the community.

2.1 Communication pattern Communications consisted mainly of conversations and consultations for planning the group's activities, problem solving and community development at weekly coffee councils every Saturday morning. These were informal communications to build participation in the community tourism activities. They also utilized mainly horizontal communication and participatory communication. They included community leaders both within and outside the village, leaders of groups and organizations, people from relevant government organizations and villagers.



Figure 2: coffee councils on Saturday morning

2.2 Content The leader of Sahatsakhan Dino Road Homestay Group uses the community's identity as a cultural preservation community as the major message in tourism management messages. The cultural heritage characteristics are linked to the way of life in the community, such as through the wearing of traditional skirts to make merit, which is both a tourism activity and a local custom. This activity promotes tourism and also builds participation and reinforces unity in the village.

2.3 Media Use The leader of Sahatsakhan Dino Road Homestay Group regularly used social media, mainly Line application, to contact and coordinate with committee members and group members. The group used Facebook to communicate with tourists. In the case of communications to publicize tourism activities at the community, they tended to use mainly folk media, such as using the dinosaur symbol to grab people's attention and getting publicity from news coverage of local traditions.

In conclusion, for **communication patterns**, leaders of both communities primarily used informal participatory communications. The Sahatsakhan Dino Road Homestay group mainly used Saturday morning coffee council meetings to generate participation in the community tourism activities. For **content**, the main emphasis for both communities was to use the community's identity and unique characteristics to communicate messages aimed at promoting tourism, and linked this to the people's culture and way of life. As for **choice of media**, they both used social media and folk media to communicate among members, within the community and with tourists.

The communications pattern of Sahatsakhan Dino Road Homestay was the more organized of the two because they held regular weekly meetings. Even though there was no agenda, just conversations over coffee, still having a regular meeting time and place gave more structure and order to the communications. Sahatsakhan Dino Road Homestay Group also used the dinosaur symbol in their communications with tourists, which made it easier to recognize and recall.

Discussion

Baan Dong Homestay Group's leader used a participatory communication pattern the included community leaders at all levels and personnel of government agencies related to tourism. This kind of communication facilitates true participation by all parties. The people involved can play their roles as media in the community. If they also participate as committee members then they will be more inclined to support and cooperate with the group's operations and activities. This is consistent with the work of Puangchompoo Chaiyasa Saengrungruengroj (2013) who found that for community development it is necessary to promote participatory communication and give opportunities and incentives for all members of the community, village headmen, public health volunteers, members of housewives groups and youth leaders, to be included a committee members in order to continuously move the work forward.

Both groups studied used informal, horizontal communications. This way messages flow within the community and outside the community. There is wide exchange and spread of information. Pavelka (cited in Ploychompoo Tidtiyaprrn, 2010) suggested that the flow of information can also be looked at in terms of the boundaries in the community and outside the community. For example, there is an exchange of information between members of the community and also the use of communications can stimulate more communication within the community, or you can see information flows from outside media into the community and community members can use the same media to spread their messages to an audience outside the community.

Our finding that both communities used horizontal communications are also in agreement with the work of Rasika Angkura (2018), who found that (2561) most community

communications are horizontal communications consisting of conversations, consultations, and formal and informal sub group meetings. Meetings are held to present and explain plans and to make new plans for group management and activities. At meetings members jointly make decisions, organize activities and solve problems as they arise. Personal media is the core media because it is highly efficient. Other media like activities and social media are supplementary.

The choice of media for leaders of both tourism communities was online media and folk media. Social media is modern and has started to play an influential role at many levels. It is easily accessible and everyone can view it at once no matter where they are. It is convenient to use as a management tool. On the other hand, the folk media and activities media used by the tourism communities can always reach people in the village and all community members can engage with them. They reflect the character of the community (Berrigan F.J. ,1979). Also, folk media and activities media can be experienced with all 5 senses and they create an impression (Arunee Horadan, 2017). They are living media with creative energy and can constantly adapt and change (Somsuk Hinwiman, 2007).

The communication patterns and choice of media of the community leaders reflect a communications process that is based on the Alternative Development paradigm. This paradigm emphasizes participatory communication and community-centered development. It emphasizes horizontal communications and the content strategies are community-based. Mixed media are employed in tourism management.

Recommendations

1. The tourism authority can use the Alternative Paradigm in setting its policies and approaches for supporting and promoting community-centered tourism, and such development can be driven by participatory communication.
2. In designing their communications, tourism communities should consider the context, environment, and unique characteristics of their community that might affect communications.
3. Tourism communities can build more participation in communications by opening more public forums for the exchange of information both within and outside the community. They can use digital media for publicizing their activities.

References

- Kanjana Kaewthep. (2005). *The Next Step in Communications for Community Development*. Bangkok: Sino Design. In Thai.
- Puangchompoo Chaiyasa Saengrungruangroj. (2013). Participatory Communication: Mechanisms to Drive Concepts into Practice under the Alternative Development Paradigm. *Humanities and Sociology Journal of Khon Kaen University*. Vol. 30 No. 2 May - August 2013. In Thai.
- Rasika Angkura. (2018). *Communicating Intellect Through Community Tourism*. PhD dissertation for doctorate in Communication Arts. Nonthaburi: Sukhothai Thammathirat Open University. In Thai.
- Somsuk Hinwiman. (2007). *Folk Media Communication Strategies for Public Health Development*. In *Workshop for Public Relations Capacity Building*. 30 October 2007. Bangkok: Thai Health. In Thai.
- Arunee Horadan. (2017). Local Wisdom and folk Media for Primary School Child Development. In *Innovations Media and Technology for Primary Education Course Book*. (Unit 11) Nonthaburi: Sukhothai Thammathirat Print House. In Thai.
- Berrigan, F.J. (1979). *Community Communication: The Role of Community Media in Development*. Accessed on 25 August 2019 from <http://unesdoc.unesco.org/images/0004/000440/044035eo.pdf>.
- Singhal, A., & Stapitanond, P. (1996). The role of communication in development: Lessons Learned from a Critique of the Dominant, Dependency, and Alternative Paradigms. *The Journal of Development Communication*. 7(2).
- Smith M. K. *Issues in Cultural Tourism Studies London*. accessed on 25 August 2019 from <https://www.memagazine.co.th/5145>).

Contact email: rasikaangkura@gmail.com

Political Communication Network Building by Journalists in Songkhla Province

Supaporn Sridee, Sukhothai Thammathirat Open University, Thailand

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The objectives of this research were to study 1) forms of political communication networks built by journalists in Songkhla Province; and 2) the topics and content that were transmitted through those networks. This was a qualitative research based on in-depth interviews and focus group discussions with 2 groups of key informants. The groups consisted of (1) 16 administrative-level journalists, including news editors, managing editors, TV or radio station directors, enterprise owners, and division heads or other policy makers, with 4 administrators from each type of media studied, for a total of 16; and (2) 16 operations-level journalists, including reporters, program hosts, and people responsible for website content. Data were analyzed by descriptive analysis. The results showed that 1) there were 2 main forms of political communication networks: (1) formal networks that were officially established networks with shared activities and exchanges; the networks that were formed via group-making on the Line application were rather tightly bonded with a large number of members representing various parts of society. This type of networks were compatible with the principles for building, maintaining and expanding official networks. The government public relations department personnel in Songkhla invited these networks to press conferences and issued press releases to them from sources they considered reliable, such as the governor or deputy governors. (2) Informal networks, which were naturally-occurring, freely formed networks usually originating from people working at the same place and forming friendships or being acquainted in some other capacity. 2) The topics and content transmitted through these networks were (1) news to encourage the public to participate in politics, especially by voting in local and national elections; with news about the elections presented neutrally; (2) news and information directly from the Election Committee; (3) news about how politicians in Songkhla were following through with implementing their policies, both on a local and national level; and (4) news about citizens' problems or concerns that should be addressed by the local administrative organizations.

Keywords: network building, forms of journalistic networks, news topics, political communication

iafor

The International Academic Forum

www.iafor.org

Introduction

Advances in telecommunications technology together with globalism and capitalism have brought about many changes, and those changes have brought about new ways of life. Limitations to communications in society have been reduced. Communication can happen in a very short amount of time and can reach audiences in a very broad range all over the world. News travels extremely quickly so tangible new realities arise instantaneously. Besides their functions of reporting news, informing, educating, and providing forums for exchanges, journalists also have the duty of being mediators in presenting the viewpoints of all parts of society and every political group with fairness so that the opinions of all sides will be represented fairly and the amount and quality of news meets the needs of the populace. The press should act as a representative of the public, communicating on behalf of the public with the benefit of the common good in mind. Most importantly, the press should create a space for conversation and exchanges among people from all walks of life, should build knowledge and understanding about democratic decisions, and should indirectly promote democracy by playing a role in social development, because the press can make people in communities aware of social problems by way of reacting and adapting to social movements (Bao Nakorn, 2011; Office of the Permanent Secretary of the Ministry of Defense, 2017).

In the age of globalization, the process of political communication has changed. It has become digitized in many forms, including through the Internet, satellite radio and television direct to listeners and viewers, and social media. The influence of marketing and advertising concepts in the stream of globalization has widely impacted new forms of political marketing communications all over the world. Communications business conglomerates have become the most influential corporate groups in the age of globalization and they have been able to build up political communication networks that can control society in many ways. It is communications imperialism (Nattagan Goonnarong, 2008). Journalists play 3 roles in political participation in Thailand: 1) transmitting political news and information; 2) acting as political auditors; and 3) providing a venue for debate and coordinating efforts to build political understanding. The degree to which journalists can perform these roles completely depends on the period of time and who is in power. Over the years, different governments have come from different backgrounds such as coups d'état, military backed oligarchies (especially in the past when the military was very politically involved) or democratic elections. Journalists have experienced difficulty in playing their roles because various factors have impacted their ability to fully fulfill those roles. For instance, often journalism enterprises are mainly focused on financial profits. Diverse new media have sprung up, and modern communications technology cannot be controlled with the existing control mechanisms (Lerpope Soratana et al, 2011).

Online media technology and social media have changed the news reporting process and the role of journalists in many ways. For example, rather than being one way communications, news reporting increasingly takes the form of two way communications. Decisions about what is in the news are no longer the exclusive domain of the editors and media organizations. The general public, as message receivers and news consumers, has a greater say in directing what issues should be in the news and in public debate. This can be seen in the way journalists nowadays often

take issues from online conversations and events as the subject of mainstream news stories. Also, people's news reception behavior has changed. News consumers can choose to read, watch or listen to news more selectively from many channels. This has made the media react by becoming more convergent, trying to present news on every platform. Since interactions are fast and easy on online media and social media, there has begun a process of increased cooperation between message senders and message receivers in news reporting. This cooperation takes many forms, such as fact finding, identification and prioritization of news stories, and fact checking by online communities (Sakulsri Srisarakham, 2017).

As you can see, journalists play an important role as political communications networks performing various functions. The researcher was interested in studying the way these political communication networks are built up in the mass media so that related plans can be implemented and evaluated to improve political communications in the future. The press play a role in building knowledge and understanding about democratic decisions and indirectly promoting democracy and social development by making communities aware of social problems. People who want to bring about social change need to network with the mass media as well as government agencies and other social sectors. It is thus very relevant to study the role of journalists in building political communications networks. The objectives of this research were to study 1) forms of political communication networks built by journalists in Songkhla Province; and 2) the topics and content that was transmitted through those networks. The findings will be used to develop political communications by helping form guidelines that can be implemented and evaluated, and they will be beneficial in the creation and improvement of content in the STOU Faculty of Communication Arts' graduate courses in communication innovations for politics and local administration.

Literature Review

Communication Networking

Several researchers have given similar definitions to the term "network" (Sontaya Polsri, 2007: 207; Seri Pongpit, 2005: 8; Kriengsak Jareonwongsak, 2000: 28; Phramaha Sutit Ahpagaro [Oboon] 2004: 44): a collection of interlinking relationships between members in the form of person to person, individual to group, group to group, or network to network when large networks consist of sub networks. Links within networks are not just common connections; there is a degree of organization and the member groups, organizations and individuals engage in some activities together to meet their common goals. The joint activities might be ad hoc activities as necessary, and when the mission is accomplished the network may dissolve and re-form at a later date when a new need arises or not; or the network may have a long-term schedule of regular activities. Networks tend to work by exchanges, extracting the strong points or advantages of each member and learning together with mutual support and complementing each other for synergy, or in other words, in a formula that is not $1+1 = 2$ but $1+1 > 2$. The work quotient from a network must be greater than the sum of its parts, greater than letting each member work independently. An important point in the definition of "network" is that the relationships are voluntary and the activities take place on an equal basis or in the form of mutual exchanges. Being a member of the network must not affect the independence or identity of the individuals, groups and organizations that are members.

A pseudo network is a group that is mistakenly believed to be a network but is actually just a social club or gathering of people and/or groups who do not have a common goal and don't intend to engage in joint activities together. It may be a gathering for fun or a trend with no clear objectives. In a pseudo network there is no coordination.

It is important to understand the components of a true network so that members can form a real network and not a pseudo network. A real network has 7 components: 1. common perception; 2. common vision; 3. mutual interests/benefits; 4. stakeholders participation; 5. complementary relationships; 6. interdependency; and 7. interaction.

Every network arises or is created or founded in a different way. There are 3 types of networks: 1) Naturally forming networks- this kind of network comes from like minded people who do similar work or face the same problem. They come together to exchange ideas and experiences and seek out better new alternatives. Each member of the network is internally motivated to work in the network. This type of naturally forming network is normally based in one locality where members are relatives or neighbors with a shared culture and sense of community. They might first come together as a club with shared activities and expand their area of operation as more members join. Or they might expand their goals or reasons for coming together. Then they will grow into a network that can more broadly meet the needs of the members. This type of network normally takes a long time to come into shape, but once it is formed it is strong and sustainable and tends to grow larger. 2) established network- most officially established networks have to do with a government policy or government operations. They are founded under a conventional framework of using government mechanisms to get tangible work done quickly. Usually the allies or members of an established network don't share the same background, needs, ideas, understandings or viewpoints for establishing a network. They come together temporarily for a specific purpose. Usually the network is not continuous but tends to fade away unless it has good leadership and works methodically to create mutual understanding and a sense of mutual ties that will hold the members together in a real functioning network. Nevertheless, even if the network continues to exist it will usually lose some members and get smaller than in the establishment period. 3) evolving network- an evolving network doesn't come together naturally at the start, nor is it established, but it arises through a development process. It starts with a group of people and/or organizations that join for a broad objective they have in common. They support each other and learn together without clearly defined goals in the beginning. Alternatively, an evolving network may begin by being inspired by an external idea such as hearing of or seeing the work of another network, and deciding to make a network agreement for mutual aide and development. At first this kind of network might not be formed directly by internal drive, but if the members have good intentions borne of good conscience, then with the proper support and stimulation they can develop into a strong network almost like a naturally formed network. This type of network is quite common, for example elderly networks, and school health promotion networks.

Networking means creating contacts, supporting the exchange of information, and encouraging voluntary cooperation. Networking should facilitate friendly but independent relations among members rather than relations built on interdependence. Networking does not mean building a system of one-way transmission of news and

information such as publishing and sending newsletters. There must be a two-way exchange of news and information.

The role of the press in the democratic political process

Brian McNair (1995:21-22, cited in Bukaree Yeehama, 2007:191) wrote that society has the following expectations about the ideal role of the press in the democratic political process:

1. Surveillance and monitoring of the situation to inform the public of what is going on;
2. Educating the public about what the events mean and the significance of the facts;
3. Presenting topics of debate to create political discussion over policies and invite public comments, especially making space for different diverse sides to air their views, which is central to democracy;
4. Auditing the work of the government and all the other political institutions to make sure they are fulfilling their duties; and
5. Acting as a channel for the broadcasting of political ideas, such as helping political parties inform the public about their policies and projects.

James Curran and Jean Seaton (1991: 277-278) said a libertarian theory proposes at least 3 political communication roles for the press:

1. The press provides a forum for public debate. On an everyday basis the press tries to monitor and reflect public sentiment and pressures the government to act on the majority's wishes. In this role the press gives an opportunity for individuals to audit the government.
2. The press teach and inform the citizens and equip them with information so they can make informed choices when voting. The press is a free and unbiased channel for political communication amongst diverse groups in society.
3. The press raise awareness and encourage the people to oppose any misuse of power by the authorities and to criticize any inappropriate or inefficient government operations.

All the aforementioned clearly show the duties of the press in a democracy, but politicians, especially those in power, are concerned about popularity ratings and keeping votes, so they dislike the monitoring and auditing roles of the press who watch their every move.

In a democratic system it is very difficult for use propaganda or other shallow methods to dominate the thinking of the public and keep up their popularity ratings. Nowadays many governments use new techniques to tailor the news about their government that reaches the people so it will serve their purpose as much as possible. This is known as "news management" and has the following interesting details (Heywood, 2002: 206-207):

1. They scrutinize all the news releases carefully and prepare watertight reasons, explanations or evidence before releasing it to the press.
2. They control who is allowed to talk to the press and assign only the top administrators for each area to give out information.
3. Each statement to the press is short and condensed without lengthy explanations.

4. They only provide press releases to journalists who are on their side.
5. They give out news at the end of the working day or close to press time so as not to allow much time for fact checking or searching for additional information.

However, even though governments may use these news management techniques, that doesn't mean the press are always on the defensive. The press needs the government as a source of news but the government also needs the press to disseminate its information. The press pressures the government to provide information that is newsworthy, not just the information the government wants to disseminate.

Journalists and news reporters come in many sizes and flavors, but one thing they all have in common in a democratic society is that they are all working for business organizations under a capitalist market system that need to remain profitable and hope to grow. This is a major constraint that makes it difficult or impossible for the press to fully and freely fulfill its many roles.

Edward Herman and Noam Chomsky (1988:2) affirmed this idea, pointing out that the working limitations of the press come from the following factors or conditions:

- 1 size of the business and who owns it
2. Mass media are profit making enterprises that get most of their income from advertising
3. they rely on information from the government for much of their content along with other political leaders, businesses and experts in various fields
4. Journalists are sensitive to public sentiment and this holds them back from reporting some things the way they want to or the way they think is right

Methodology

This was a qualitative research based on in-depth interviews and focus group discussions with 2 groups of key informants. The groups consisted of (1) 16 administrative-level journalists, including news editors, managing editors, TV or radio station directors, enterprise owners, and division heads or other policy makers, with 4 administrators from each type of media studied; and (2) 16 operations-level journalists, including reporters, program hosts, and people responsible for website content. Data were collected through interviews and observation. At the focus group discussion the informants were given the opportunity to exchange ideas related to the research objectives, and follow-up questions were asked on interesting points. Data were analyzed by descriptive analysis.

Result and Discussion

As for the building of political communication networks by journalists in Songkhla, they built up a network by first joining in the same activities and having professional exchanges. There are not very many journalists working in Songkhla and they run into each other all the time at the same events and jobs. They regularly meet each other at press releases or statements to the press by branches of the government. They are normally invited to these press conferences by e-mail or telephone or Line application. The journalists Line group is the major group in the Songkhla journalists' political communications network. It was started by the Songkhla Province Government Public Relations Office, which is the office that coordinates sending press releases from

various government agencies and from private sector organizations or state enterprises when they have interesting news they want to spread. When they are planning any events or have any announcements, they will let the Songkhla Province Government Public Relations Office know. The office lists the news items in a daily news bulletin. Most of the news comes directly from the governor or deputy governor of Songkhla. Other agencies also contribute news and the public relations office puts it on the daily news bulletin. There are over 300 members of the Songkhla journalists' Line group, including department heads, administrators, and journalists. Members come from the public and private sectors. Journalists look at the Line group to decide which news they'd like to report on. When some agencies arrange activities, they might send messages about it directly to the press through the Line group. This is the work method of the office of public relations. This is consistent with the work of Tidinan Boonpahp Common (2013) about the role of new media in creating social values and adolescents' identities in Bangkok, where he reported that modern digital media play a role in building both positive and negative values in youth. Modern digital media are also tools and spaces for adolescents to search, survey, test out and evaluate their identities. Modern digital media also play an indirect role in socialization. The findings are also consistent with those of Pongsathorn Singnoy (2013), who wrote about the role of communications in networking and promoting public conscience in young male volunteers. He studied two groups of volunteers that were founded to react to crisis situations that arose in Thailand. This was a new social movement. The youth freely decided to join the groups and were not forced in any way. Communication was very important in forming the newer group of volunteers, in maintaining relations in the first group, and in expanding the network to cooperate with other volunteer groups. They worked as in a three-legged race. Communications to build, maintain and expand the groups was an important process to let the network survive.

As for factors involved in network building, the network of journalists in Songkhla was both a naturally forming network and an established network. The Line group of journalists has members from many groups from different municipalities as well as Songkhla media, Had Yai Office of Government Public Relations, Kor Hongs and 8-9 other groups. Most of the journalists belong to Songkhla Media, the group of the provincial PR office, and the group of the PR office of Had Yai Municipality, as well as Songkhla PAO News, which is the group of the provincial administrative organization. There is also the Newspaper Association of the Southern Region of Thailand, the Mass Communications Association, the Community Radio Association, and the Radio Club. The Kim Yong website and other websites that publish news are not opposed to network building, so the network can disseminate news. The network was built up by the journalists themselves, meaning journalists working in newspapers, radio, TV, or websites all together.

The content and topics covered by the network included 1) promoting political participation – journalists promoted political participation by campaigning to get people to vote in local and national elections. They presented news about the elections neutrally with no bias for either side. Within the network there would be exchanges of news and other assistance, such as sending each other photographs or information. First, each journalist would decide if the news was interesting to their target audience at that time or not. Most journalists put priority on news about nationally or locally famous public figures. The content of the news should inform the public with accurate

information. The news should support the work of the Election Committee and encourage people to vote, including voting on referendums like that for the new constitution in 2017. This also relates to the work of Wasant Limratanapatarakul (2015), who affirmed that there is a growing trend for citizens to call for more political participation, which is a revival of older forms of self-governance in rural Thai communities. People are seeking ways to solve present problems by building up a sense of civic duty in communities and giving people a feeling of greater responsibility for their own administration rather than just waiting for government assistance and intervention. To build political participation and self-administration among local communities, it is necessary to apply and mobilize social capital that is already available, meaning mutual trust, confidence in the goodness of humanity, and family and neighborly relations. This social capital cannot be converted to cash but is indispensable for supporting the desired new development of grass roots democracy, as has been proven from developments in different localities with diverse bodies of knowledge that have been models for this evolution. Their experience can serve as lessons for other areas.

2) Political news and knowledge- The press plays a role in promoting political participation, and journalists in Songkhla broadcast news from the Election Committee to the public as well as reporting on news from local and national politicians and political parties. Before the referendum for the new constitution in 2017, journalists in Songkhla informed citizens about what was in the proposed draft and how it would affect them and encouraged people to vote in the referendum. Their first go-to news is usually news from the government PR office about what the national government and local government are doing and how people will benefit. 3) News about how political parties in the province and localities are proceeding with the implementation of their policies and grievances or problems of local people. Besides reporting on the good things the government has done, a major thrust of the news and the ultimate goal is to build up good understanding in the communities so there are no conflicts or concerns. If there are matters of concern, the press will interview the relevant individuals and issue news stories that focus on the issue at hand. If there is an issue that impacts society or if there is a demand from some group then the journalists will investigate. They will try to find the facts and will report on what is a hot issue at each moment. They will also use their network. If Kim Yong or another website publishes the same story, they will not object. It is useful to have a wider network to spread the news further. The network is one they have built up themselves. 4) As mediators, journalists in Songkhla will act to create understanding between local and national level politicians and the citizens in Songkhla. There are journalists that specialize in political news in the center, but there are not any specialized political journalists in Songkhla Province. The general image is that journalists in Songkhla will shy away from very political stories. Journalists in southern Thailand are afraid of being used as political tools. They see their responsibility as reporting on the issues only. Usually they will report on issues that show the government or the citizens in a positive light, with the ultimate goal of creating good understanding between different groups. In the case of conflicts or concerns, they will do interviews with the relevant people and broadcast news about the issues. They want to deliver the facts about conflicts to the national and military leaders.

Conclusions

There are two forms of network building by journalists in Songkhla: 1) an official network, which is an established network with shared activities and exchanges. The Line group is quite tightly knit. It has a large number of members coming from all different sectors. It follows the principles for building, maintaining and expanding a formal network. The Songkhla Province Government Public Relations Office invites the journalists in the Line group to press conferences, mostly by the governor, and provides news stories from sources the journalists trust, such as the governor and deputy governor. 2) an informal network – this is a naturally-forming network of groups that came together freely. Their associations developed from working together and they became friends and colleagues, or else they may have been previously acquainted.

Content that is communicated and transmitted in the networks is about 1) promoting public participation in politics by encouraging people to vote and presenting news neutrally; 2) news from the Election Committee; 3) news on the implementation of policies by political parties in the province and on a national level; and 4) news on the needs and demands of local people and on the duties of the local administrative organizations.

Recommendations

Policy recommendations

1. The government public relations department- The office in each province should establish a Line group of journalists to enable quick communication with and among journalists.

2. The Election Committee - The committee in each province should establish a Line group of journalists to enable quick dissemination of news to the people about elections.

3. Politicians – Politicians and political parties in each province should establish a Line group of journalists to enable quick communication with the people.

Practical recommendations

1. The government public relations department needs to communicate to build a network of journalists to disseminate news.

2. Election Committees in every province should set up Line groups to communicate with the press.

Recommendations for further research

1. Similar studies should be done about the building of political communication networks by journalists in other provinces, like Chiang Mai and Ubol Ratchathani.

2. A study should be done about the role and duty of journalists in building up business news networks and communicating business news.

3. A comparative study should be done on small, medium and large political communication networks.

References

Starkey, Paul .(1997).Networking for Development. London: IFRTD (The International Forum for Rural Transport and Development).

Weiwu Zhang, Thomas J. Johnson, Trent Seltzer, Shannon L. Bichard .(2009).The Revolution Will be Networked: The Influence of Social Networking Sites on Political Attitudes and Behavior (Social Science Computer Review, vol. 28, 1: pp. 75-92.).

Diani Mario McAdam Doug.(2003).Networking for Other People Social Movements and Networks: Relational Approaches to Collective Action. Oxford: Oxford University Press.

Activity and Deliberative Enclaves of Fragmented Turkish Youth Groups of Political Parties on Twitter

Seval Yurtcicek Ozaydin, Tokyo Institute of Technology, Japan

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

Twitter has become the major platform for studying political fragmentation, echo chambers and polarization, and Turkey is one of the countries in which social media, in particular Twitter is used for political discussions the most, especially among young people. However, political fragmentation studies focusing on Turkey is limited. In this study, in order to shed light onto the influence of ideologically fragmented political youth groups on Twitter, the attributes and activities of the followers of the official youth groups of ruling party (AKP) and the main opposition party (CHP) are studied. Their followers which is around 400 thousand and 60 thousand, respectively, are subjected to a comparative analysis. In particular, the number of followers, friends, favorites and Tweets (including retweets and retweets with comment) of the followers of each group, as well as the number of verified accounts in each group are studied. In addition, in order to reveal the level of deliberative enclaves, the protected profiles in each group are analyzed. The findings are discussed together with the ideological lines of the groups and the results of the recent national elections.

Keywords: Deliberative enclaves, fragmentation, Turkish politics, youth participation in politics, social media, Twitter

iafor

The International Academic Forum
www.iafor.org

Introduction

One of the biggest issues political communications is the forming and reinforcing of echo chambers among fragmented groups. With the Internet and interactions on the social networks, this has even become a more important issue. Because, when compared to traditional media, it is now much more efficient to access to widespread ideas and interact with others. Here, the basic question is, whether on each platform such as Twitter or Facebook, do people tend to interact with like-minded people and narrow down their perspectives or on the contrary, with different-minded people and widen their perspectives (Bakshy et al. 2015; Bright 2018; Dahlberg 2007). The former results in forming and reinforcing echo chambers, while the latter weakens echo chambers. Because reinforcing echo-chambers among fragmented groups would potentially lead to polarization and even extremism, this issue becomes central in political communication science. Furthermore, research on echo chambers exceeds political science. To concrete examples are the dynamics of echo chamber and polarization about a debate on Twitter between people who are for and against abortion (Yardi and Boyd 2010), and echo chambers of conspiracy and scientific information pages on Facebook (Quattrociocchi et al. 2016). Focusing on politics, several countries and even multiple countries were in the focus of research (Gruzd and Roy 2014; Rauchfleisch and Metag 2015; Casteltrione 2019).

However, there is not much research on the echo chambers in Turkish politics. What is more, because young people in Turkey are closely involved in politics and most of the recent political issues are concerning youth, research on echo chambers focusing on Turkish youth becomes even more interesting.

In this work, focusing on the political youth groups in Turkey, we study their Twitter activities, and deliberative enclaves. In particular, we focus on the official youth groups of the two largest political parties in Turkey: The ruling party AKP (Justice and Development Party), and the main opposition party CHP (Republican People's Party). AKP was founded in 2001, and has been the ruling party since 2002 elections, and the percentages of votes for these two parties are shown in Fig. 1.

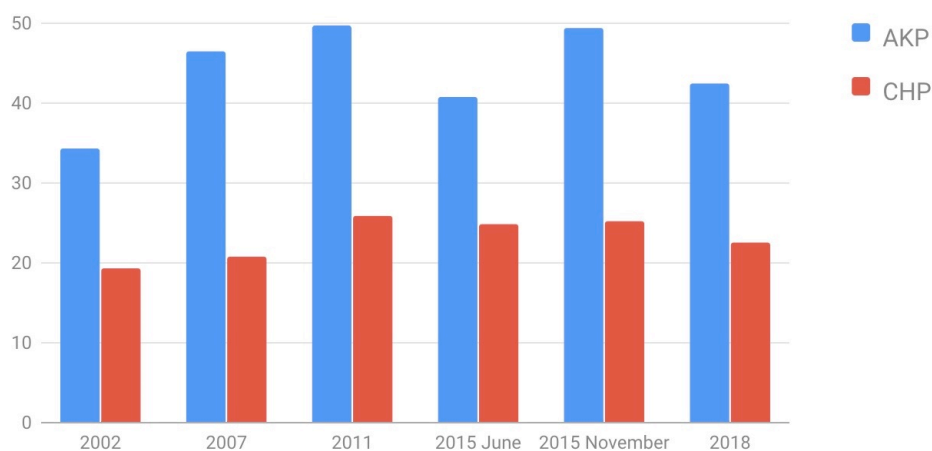


Figure 1: Percentage of votes in the general elections for the ruling party AKP and the main opposition party CHP, since 2002, the first elections of AKP right after it was founded in 2001.

In this work, we consider two groups of Twitter accounts, where the members of each group are the followers of the official Twitter account of the official youth group of one of the parties, with the screen names @AKGenclikGM (of AKP), and @chpgenclikgm (of CHP). The numbers of followers of each account are 391.663 and 60.606, respectively, as of May 2019, when the data retrieval of this study was done. (As of writing this proceeding, these numbers are 394 thousand and 67 thousand, respectively.)

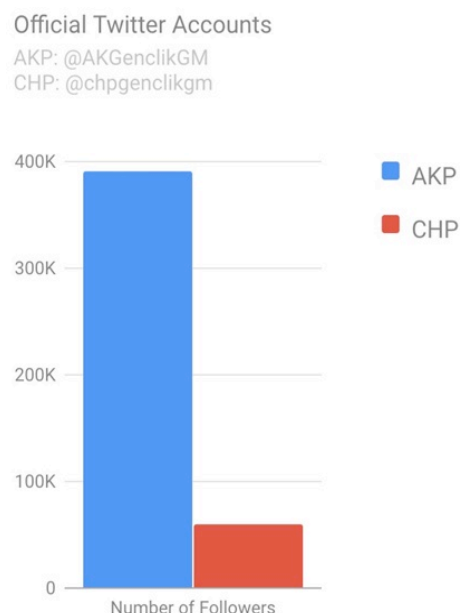


Figure 2: Number of followers of the official Twitter accounts @AKGenclikGM and @chpgenclikgm, the official youth organizations of the ruling party AKP and main opposition party CHP, respectively, by May 2019.

Method

In order to analyze the Twitter activities first, and then the level of deliberative enclaves of each official youth group on Twitter, we focused on each single follower of each group. For each follower account, we counted the number of followers and how many accounts followed, by May 2019. Using Tweepy library (Tweepy 2018), we counted the number of tweets and favorites in a 3-year span between the beginning of 2016 and the end of 2018. We checked whether the account of the follower is a protected one. Because we interpret that more protected accounts suggest a stronger deliberative enclave, and more likely to have a stronger echo chamber. We checked whether the account is a verified one. Because, more verified accounts suggest that more journalists, politicians and celebrities are following that group. This means, that group would have a weaker echo chamber. Our method is illustrated in Figure 3. For each group, we calculate the total numbers, and normalize the numbers with respect to the size of the group.

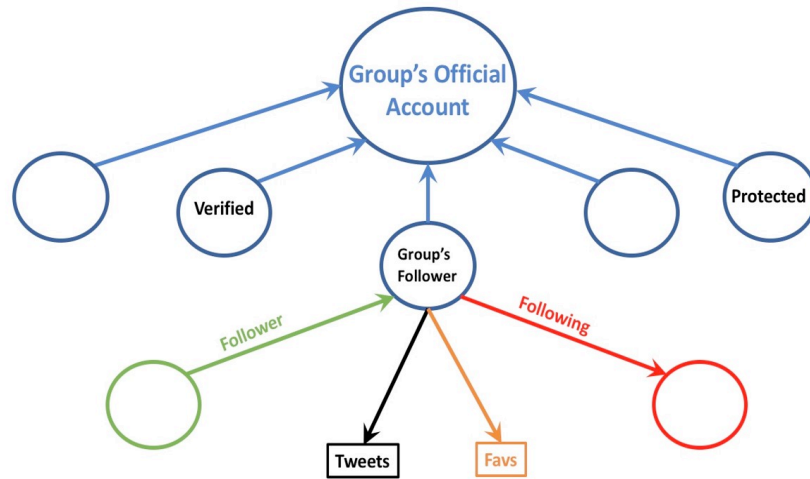


Figure 3: Illustration of our method. Among the followers of each official account of official youth organization of the political party, we count the number of verified accounts and protected accounts to shed light onto the level of deliberative enclaves and echo chambers. In order to analyze the Twitter activities, we focus on each single follower of the account, and for each follower, we focus on the number of followers and friends following, as well as tweets and favorites.

Results

Followers: We first found the total number of followers of the followers of the official youth group of each party, as shown in Figure 4 (left). The numbers are 144.812.114 for AKP and 62.518.629 for CHP. When we normalize these numbers with respect to the total numbers of the followers of each group, we find 378 for AKP and 1.031 for CHP. In other words, on the average, as shown in Figure 4 (right), a follower of the CHP group is followed others almost 3 times of a follower of the AKP group. That is, tweets of CHP group are more likely to propagate faster and more in Twitter.

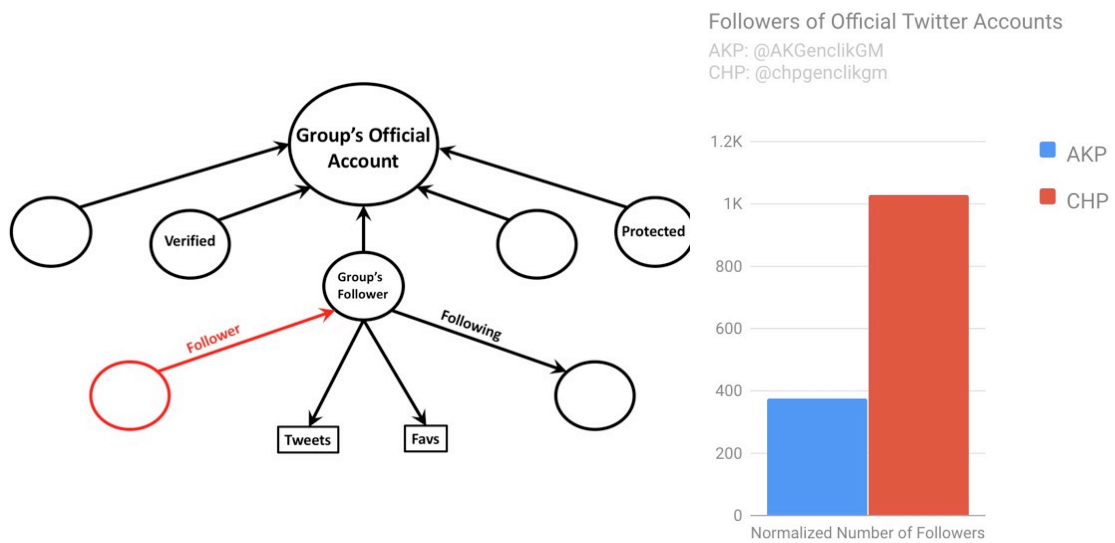


Figure 4: Left, we calculate the total number of followers of the followers of the official account. Right, normalized results for each group show that the followers of the official youth organization’s account of CHP are followed by three times more than that of AKP.

Accounts being followed: We found the total number of accounts followed by the followers of the official youth group of each party, as shown in Figure 5 (left). The numbers are 173.944.466 for AKP and 50.032.657 for CHP. Normalizing these numbers with respect to the total numbers of the followers of each group, we find 444 for AKP and 825 for CHP. This shows that, on the average, as shown in Figure 5 (right), a follower of CHP group is following 2 times more accounts than a follower of AKP group.

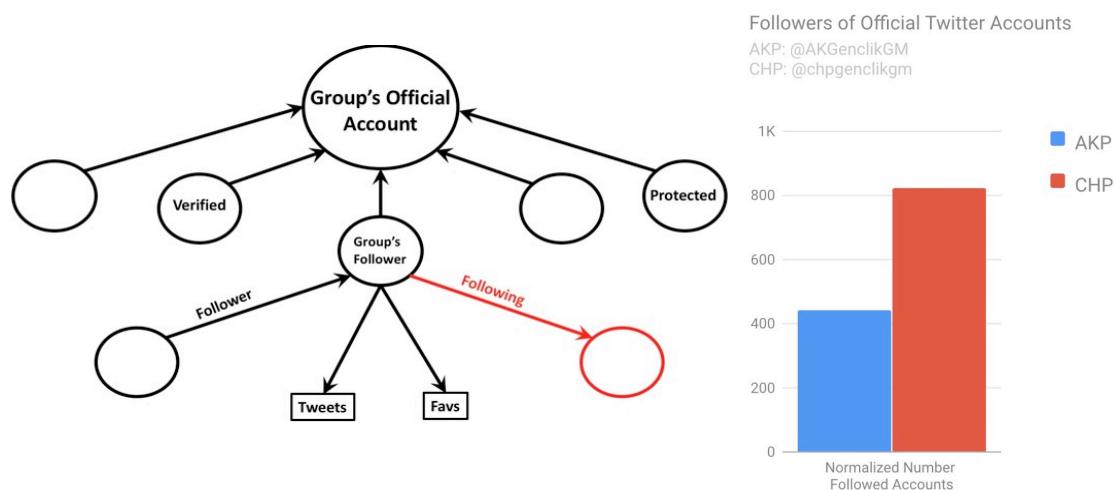


Figure 5: Left, we calculate the total number of accounts followed by the followers of the official account. Right, normalized results for each group show that the followers of the official youth organization’s account of CHP are following other accounts around two times more than that of AKP.

Number of Tweets: We found the total number of tweets by the followers of the official youth group of each party, as shown in Figure 6 (left). Here, tweets account for tweets, retweets and retweet with comments. The numbers are 340.418.948 for AKP and 158.627.894 for CHP. When we normalize these numbers with respect to the total numbers of the followers of each group, we find 869 for AKP and 2.617 for CHP. That is, on the average, as shown in Figure 6 (right), a follower of CHP group tweets 3 times of a follower of a follower of AKP group.

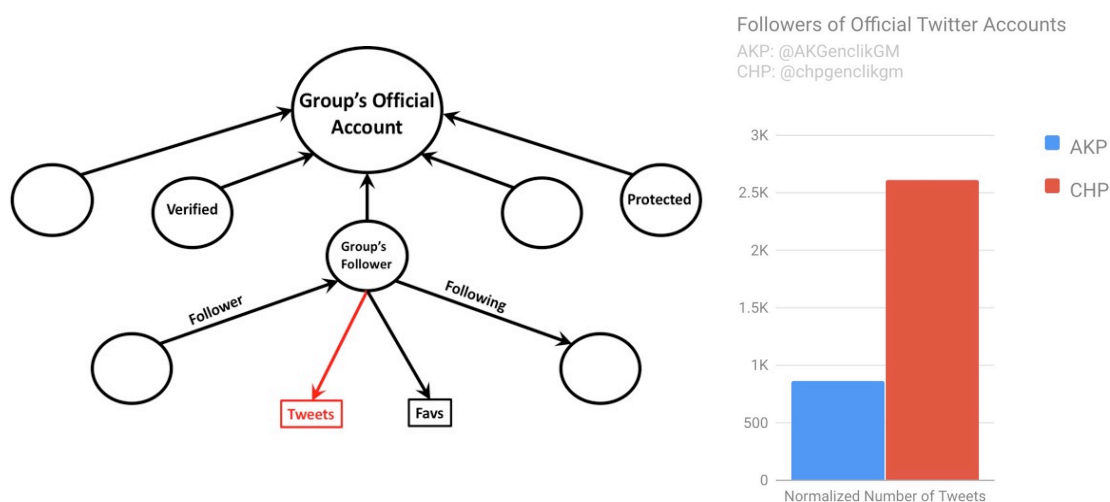


Figure 6: Left, we calculate the total number of tweets by the followers of the official account. Right, normalized results for each group show that the followers of the official youth organization's account of CHP are tweeting around three times more than that of AKP.

Number of Favorites: We found the total number of favorites by the followers of the official youth group of each party, as shown in Figure 7 (left). The numbers are 400.283.104 for AKP and 132.196.076 for CHP. When we normalize these numbers with respect to the total numbers of the followers of each group, we find 1.022 for AKP and 2.181 for CHP. Similar to the above previous results, on the average, as shown in Figure 7 (right), a follower of CHP group favorites tweets 2 times of a follower of AKP group.

These four results show that followers of the official youth group of CHP are significantly more active than those of AKP group on Twitter.

Percentage of Verified Accounts: When it comes to analyzing deliberative enclaves and forming echo chambers, we focus on the verified accounts and protected accounts, as shown in Figure 8 (left). More verified accounts following a group suggests that any favoriting, retweeting or commenting to a tweet of the group by a verified account makes that tweet visible to much more people. With this motivation, we checked how many verified accounts are following each of these two official youth group accounts. The results are, 340 for AKP and 169 for CHP, with percentages 0.09 and 0.28, respectively, as shown in Figure 8 (right). This shows that, the tweets of the official youth group of CHP are much more reachable to people. Therefore, this group is less likely to form an echo chamber, than the group of AKP.

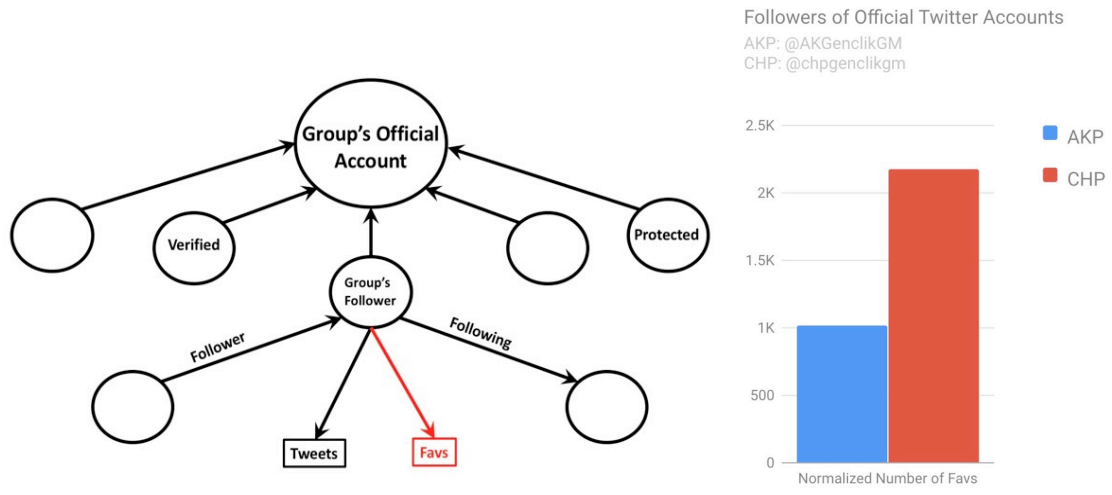


Figure 7: Left, we calculate the total number of tweets favorited by the followers of the official account. Right, normalized results for each group show that the followers of the official youth organization’s account of CHP are favoriting others’ tweets around two times more than that of AKP.

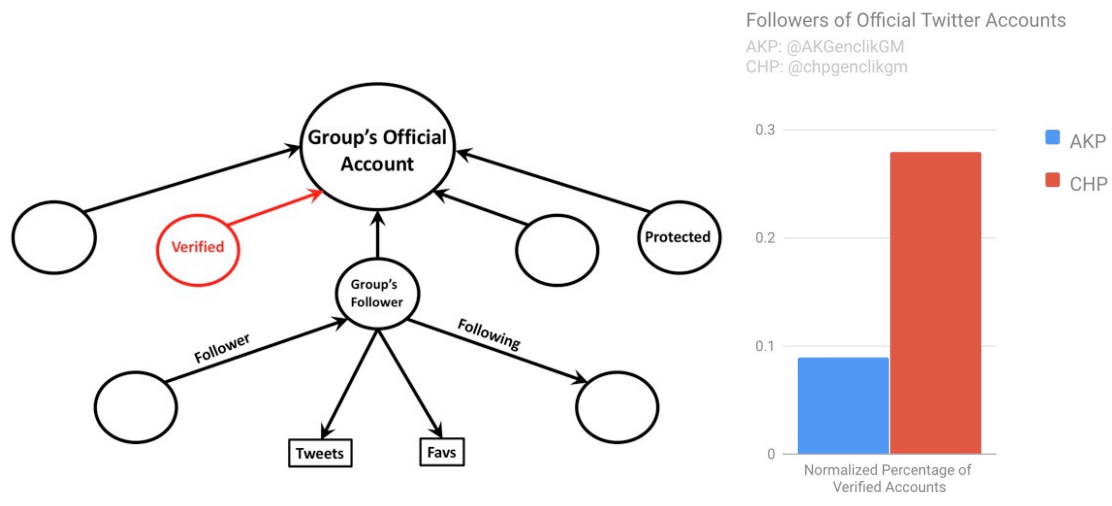


Figure 8: Left, we calculate the total number of verified accounts among the followers of the official account. Right, normalized results for each group show that the number of verified accounts among the followers of the official youth organization’s account of CHP are around three times more than that of AKP.

Percentage of Protected Accounts: The tweets of protected accounts cannot reach to people other than the followers of that protected account, and this reflects a deliberative enclave. And as more of the accounts of a group are protected accounts in a group, the more likely that group forms an echo chamber. We found that the percentages of protected accounts of official youth groups of AKP and CHP are almost the same, CHP being slightly greater, as shown in Figure 8. However, this result does not show any significant difference for the two groups.

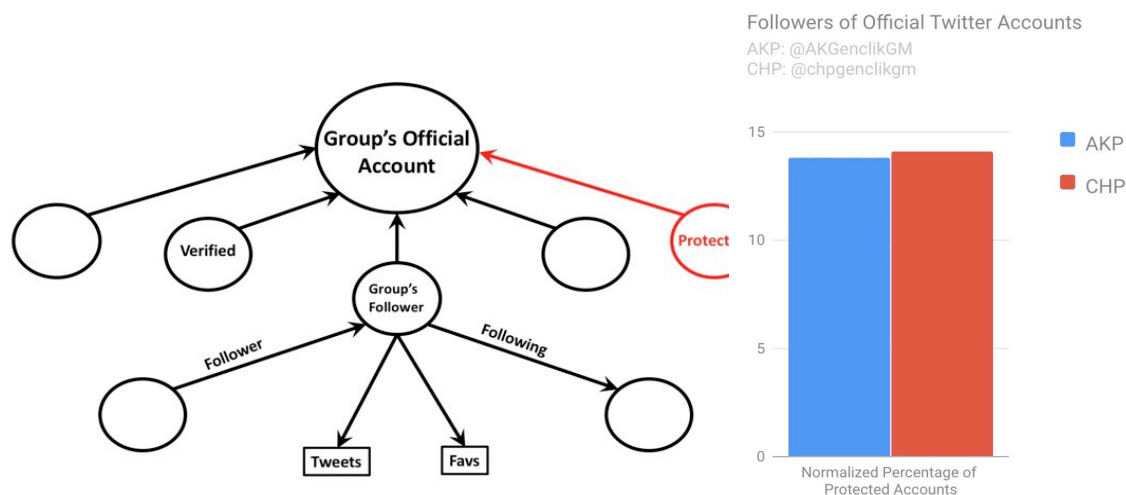


Figure 9: Left, we calculate the total number of protected accounts among the followers of the official account. Right, normalized results for each group show that the number of verified accounts among the followers of the official youth organization's account of CHP is almost the same with that of AKP.

Conclusion

Because the total number of followers as well as total numbers of followers, accounts followed, tweets and favorites of ruling party AKP group is significantly greater than the main opposition party CHP group, it is obvious that the former has a higher influence on Twitter in terms of the total volume. But when we normalize the total numbers of these interactions with respect to the total number of followers of each group, we find that on the average, a follower of CHP group is much more active on Twitter, than a follower of AKP group.

However, this result alone cannot prove which group is more likely to form an echo chamber, or even reinforce or weaken it. For such a proof, it is necessary to reveal whether these interactions take place between like-minded or different minded people. On the other hand, because verified accounts have a significantly higher potential to propagate on the social network, they help weakening the echo chambers among the fragmented groups, by enabling people to access various ideas. In this vein, because we found that more verified accounts are following CHP group, it is more likely that tweets of CHP group will be retweeted or discussed through comments considerably more than that of AKP group. When it comes to protected accounts, which create deliberative enclaves among fragmented groups, we found similar results for both groups.

Acknowledgements

The author thanks to R. Nishida for fruitful discussions, and to F. Ozaydin for his technical support.

References

- Bakshy E., Messing S., & Adamic L. A. (2015). Exposure to ideologically diverse news and opinion on Facebook. *Science*, 348(6239):1130-1132.
- Bright J. (2018). Explaining the Emergence of Political Fragmentation on Social Media: The Role of Ideology and Extremism. *Journal of Computer-Mediated Communication* 23:17-33.
- Casteltrione I. (2014). Facebook and Political Information in Italy and the UK: An Antidote against Political Fragmentation and Polarisation? *Online Journal of Communication and Media Technologies* 4(1):27-49.
- Colleoni, E., Rozza, A., & Arvidsson, A. (2014). Echo Chamber or Public Sphere? Predicting Political Orientation and Measuring Political Homophily in Twitter Using Big Data. *Journal of Communication* 64, 317–332.
- Dahlberg L. (2007). Rethinking the fragmentation of the cyberpublic: From consensus to contestation. *New Media & Society*, 9(5):827-847.
- Gruzd, A., & Roy, J. (2014). Investigating political polarization on Twitter: A Canadian perspective. *Policy & Internet*, 6(1):28-45.
- Quattrociocchi, W., Scala, A., & Sunstein, C. R. (2016). Echo Chambers on Facebook. Available at SSRN: <http://dx.doi.org/10.2139/ssrn.2795110>
- Rauchfleisch A. and Metag J. (2015). The special case of Switzerland: Swiss politicians on Twitter. *New Media & Society*, 18(10):2413-2431.
- Tweepy Library. (2018). Tweepy: An easy-to-use Python library for accessing the Twitter API. Retrieved from www.tweepy.org
- Yardi, S., Boyd, D. (2010). Dynamic debates: an analysis of group polarization over time on twitter. *Bull. Sci. Technol. Soc.* 30(5), 316–327

Contact email: yurtcicek.s.aa@m.titech.ac.jp

Academics and Social Media Usage: The Role of Informal Communication on Social Capital Development and Work Performance

Zulqarnain Abu Hassan, Sinar Karangraf Sdn Bhd, Malaysia
Wan Puspa Melati Wan Halim, SEGi University, Malaysia

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The use of social media in organizations including academia setting is important, relevant and pervasive. Scholarly discussion on social media status as an educational platform for innovative pedagogy and richer learning experience has been well established. However, the reliance and impact of social media as an informal platform among academics themselves are less explored. This qualitative study looked at the pattern of social media interaction and explored the role informal communication on social capital development and work performance among communication lecturers. More specifically, the research questions are: 1) What is the pattern of informal communication among lecturers? 2) To what extent does informal communication shapes social capital development and 3) In what ways do informal communication helps in work performance? This research paper draws from seven in-depth interviews with communication lecturers who are currently teaching in Malaysian private universities. The discussion on pattern of informal communication includes the common approach of usage (formal vs informal) and timing of usage. In terms of social capital development, the majority of them believed that the use of social media foster relationships through bond developed, but only if one is tactful and mindful is using them. The perceived performance of the lecturers have also been found to have increased mainly through better teamwork development via social media interaction.

Keywords: Informal Communication, Social Capital Development, Social Media

iafor

The International Academic Forum
www.iafor.org

Introduction

Globally, social media has grown to be essential in one's life and most would deem it unbearable to live without. Social media applications are growing by the day and utilized for various reasons due to one's demographic, socioeconomic status, and life experiences, among others. So understanding social media usage and its users to date is no longer about merely studying the types of media use or their level of activeness on social media, rather how the usage can translate into more meaningful relationship development which in turn would benefit its user in a more practical way i.e. work performance is more meaningful.

Statistically, it has been reported that about 70 per cent of Internet users in Malaysia are Facebook users. In fact, Malaysia is ranked in the top five in Asia with most Facebook users (Saodah & Shafizan, 2017). Besides Facebook, other data shows that in 2017, 51% of Malaysians are WhatsApp users while 13% are WeChat and 13% of them are Instagram users (Bernama, 2017). However, little is known about the clear advantages that these Malaysian get out of their relatively heavy social media usage.

The convergence of social media within the workplace realm is also an interesting arena that has not been well discussed especially among the academics in Malaysia. Among the limited highlighted usage previously done by the Ministry of Education (2018), it was argued that lecturers in private universities in Klang Valley, especially the Faculty of Communication tend to use their social media communication mainly for work related tasks. However, the authors believe that there are other latent functions that would have promoted the usage of social media among working colleagues.

Hence, this study was carried out to examine and investigate the role of WhatsApp as a tool of informal communication among lecturers and how its pattern of usage contribute towards social capital building and work performance.

Problem Statement

Past studies on social media and workplace, has always looked at it in terms of formal communication between colleagues. However, the academia has not been a popular chosen population in comparisons to other work industries. For those who did study on academia, the focus tended to be on interaction between lecturers and students and usually pedagogical related (Deng & Tavares, 2013; Ean & Lee, 2016; Hamid, Waycott, Kurnia, & Chang, 2015; Kassens-Noor, 2012). Thus, not much is known in regards to social media usage between lecturers within the Malaysian setting (Carpenter & Krutka, 2015).

The authors argue that studies of workplace is imperative as the outcome would benefit the organization in specific and the nation in general. Should there be evidence of the role of social media indirectly creating better relationship fostered and improving work performance of staff members, such findings would enable the organizations to leverage on such usage and uses it to its fullest advantage.

Methodologically, previous researches tended to carry out quantitative studies via survey. Though the findings are interesting and provide insights on valuable variables

and patterns, it is at the expense of losing the richer data that could be obtained from qualitative studies. Hence, it is in the interest of this research to explore the role of social media among lecturers and the extent that it contributes towards social capital development and work performance. The specific research objectives are as outlined in the next section.

Research Objective

RO1: To investigate the pattern of informal communication via WhatsApp among lecturers in private universities.

RO2: To analyze the extent that informal communication shapes social capital development

RO3: To study in what ways do informal communication helps in work performance

Literature Review

Usage of Social Media at the Work Place

Face-to-face informal communication has been the second nature for employees at work and may be preferred by employees due to its immediate response (Moyer, 2011). However, with the advancement of technology, informal communication has also transcended the physical world. Today, the way we communicate with acquaintances and colleagues within the organizations have had changed from the past years. This is made possible because reputable network company like Cisco has created social media for internal corporate uses for better working performance (Carr, 2011) and top-notch computer manufacturing companied like IBM did also substitute e-mail with other social media tools as preferred internal communication amongst other employees at different regions (Greenfield, 2011).

Thus, with the use of social media as an effective internal communication, everyone is accessible to the organisation and allows transparence room to voice out any concerns and problems (Kane et al., 2014; Leonardi, 2015 & Buettner, 2015). Another benefit that was highlighted in a longitudinal study about social media working performances on employees, it was found that social media enables managers and supervisors are able to keep their eyes on internal and external issues and crisis which might happen (Brady, 2012; Kelleher & Sweetser, 2012; Shami, Nichols, & Chen, 2014).

Social capital theory and Internal Communication

Social capital theory was introduced by Pierre Bourdieu (1930 – 2002). According to Bourdieu, one's life chances and reproduction of social structures often contributed by these three main capitals: economic, cultural and social capital. As commonly known, one's economic standing and status tend to place individuals at an advantages position due to the access that one could have just by the virtue of having money. Cultural capital refers to one's social assets that they embodied that ease the social mobility and increased life chances.

As for social capital, Bordieu argued that one's social network would give them the advantage in improving their social status in the society. Social capital is also trusting relationships that allow individuals to support one another and which in turn could

promote one's quality of life. Trusting relationships add opportunities and possibilities in our lives. Therefore, through building social capital, it creates trusting relationships and opportunities which allow individuals to help others in the community, improves the quality of life such jobs, recreation, spiritual life, transportation, as well as helps to solve problems together within the community (as cited in Claridge, 2015, p.1).

The theory of social capital has been argued by some scholars to be useful not only in understanding the individuals' life chances and social relations in society but also to further understand organizational culture within workplace. In fact, the research and findings can be useful to enhance the internal communication amongst the employees (Kevin, 2016; Kroon & Pierick et al., 2002).

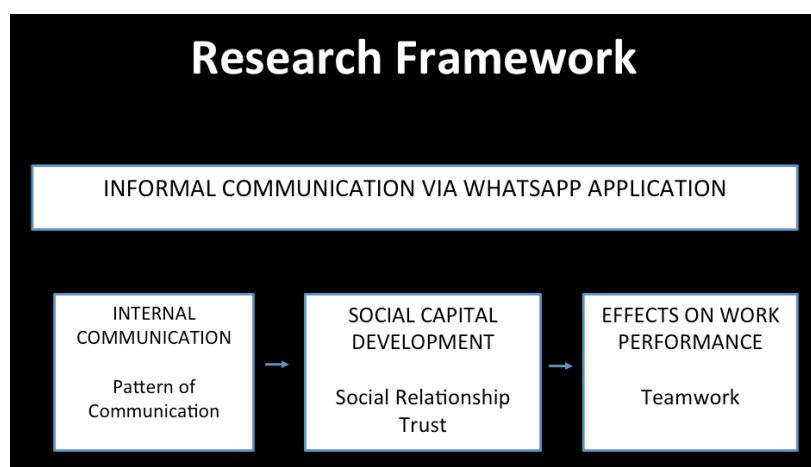
An example of study that adopted this lens was carried out by researchers from Iran who studied the development of Social Capital Theory (SCT) in an organisation (Sanjar Salajegheh & Nasrin Pirmoradi, 2013). As the result, it was found that trust was the most favourable variable that contribute towards the success of effective working performance. Similar result was also found by Qianhong (2004) and they added that bonding is second most favorable variable that contributes towards work performance.

Other scholars also showed evidence that working performance in any particular organisation can be understood by analyzing those institutions using social capital theory (Tantardini & Kroll, 2015).

Thus, this study adopted the lens of Social Capital Theory in relation to how it affects the work performance of lecturers in private institutions in Malaysia.

Research Framework

First component of the pattern of informal communication via WhatsApp application is internal communication that has the pattern of communication. It is believed to be the antecedent of social capital development, which the social relationship and trust that in turn, affects the work performances of staff members, namely teamwork.



Methodology

To answer the research objectives, the researcher adopted qualitative research approach. The population of this study are communication lecturers currently teaching in private universities in Klang Valley. Lecturers chosen for this study are those who are currently serving the universities in Klang Valley under the assumption that they are more exposed and more likely to use WhatsApp as an informal internal communication platform. According to the Ministry of Education (2018), there are 29 of private universities in Klang Valley, Malaysia. Table below summarizes the list of universities, location and number of communication lecturers.

Name of University	Location	No of Lecturers
1. Infrastructure University Kuala Lumpur	<u>Kajang</u>	11
2. <u>Kolej</u> University Islam International Selangor	<u>Kajang</u>	16
3. <u>Limkokwing</u> University	<u>Cyberjaya</u>	20
4. Multimedia University	<u>Cyberjaya</u>	1
5. <u>Monash</u> University	<u>Subang Jaya</u>	3
6. Open University	<u>Kuala Lumpur</u>	6
7. <u>SEGi</u> University	<u>Kota Damansara</u>	13
8. Taylor's University	<u>Subang Jaya</u>	27
9. University Selangor	<u>Shah Alam</u>	16
10. XIAMEN University	<u>Selangor</u>	8
	TOTAL	121

Table 1: List of Private Universities in Klang Valley.

Study Sample

Based on the population outlined above, the universities were selected using simple random sampling method. Having said that, each sample of the population has equally likely as each other sample and each person has the same likelihood as other people.

By using table of random numbers, below are the lists of identified institutions for this research.

1. Open University, Kuala Lumpur
2. Monash University, Subang Jaya, Selangor
3. KUIS, Kajang, Selangor

4. IUKL, Kajang, Selangor
5. University Selangor (UNISEL), Shah Alam, Selangor

Then, 15 informants were selected from these institutions with 3 respondents from each institution. The reference list of the academicians were obtained through each institutional website as well as from the Dean / Head of faculty's school. Based on the list, informants were selected using simple random sampling. Regarding the techniques researcher did apply the simple random sampling which. However, out of the 15 selected respondents, only 7 were interviewed due to the non-responsiveness and unavailability. The response rate for this research is 47%.

Data Collection Method and Mode of Analysis

Once the respondents were identified, they were contacted via email or phone for interview session. The time, day and venue of the interview sessions were done based on the availability, preference and convenience of the respondents. Semi-structured interviews were carried out upon agreement with the respondents. On average, the face-to-face interview conducted was 1 hour and the interviews were recorded with permission. However three of the informants, I5, I6 and I7, prefer to not be recorded but was given the transcribed data for members' check procedure. The interview questions were adapted from Ceridwyn and Hyemi (2016) and the data were analyzed using constant comparative analysis.

Mode of analysis

Constant Comparative Method [CCM]

The data from the interviews were analyzed using constant comparative method. Upon completing the interview, the data were transcribed and manually summarized into codes and themes. The categories are then compared and analyzed to answer the research questions posed.

Findings and Discussion

To answer the research objectives of this study, questions pertaining to demographic information of respondents, social media usage pattern and personal opinion were asked. Their responses were analyzed and recorded as below.

		Frequency (F)	Percentage (%)
Age	30-35	1	14.2
	36-40	4	57
	41-45	1	14.2
	46-50	1	14.2
Gender	Female	4	57
	Male	3	43
Race	Malay	6	86
	<u>Kenyah</u>	1	14.2
	TOTAL	7	100

Table 2: Statistics of informants' Demographic Profile.

A total of 7 informants were interviewed and the response rate was 100%. As shown in table above, the majority of the respondents, which consists of 57% (4) of the informants, were between the ages of 36 and 40. This is followed by 14.2% (1) of the informant who was between the ages of 30 and 35 as well as 14.2% (1), 41 and 45, and another 14.2% (1) of the informant was between the ages of 46 to 50. The gender statistics of the respondents were 57% (4) of female and 43% (3) of male. As for the race, most of the respondents (6) were Malay (86%) and one of them was Kenyah. 14.2%.

The number of WhatsApp group that the respondents have been included in were tabulated – both within their department and with other departments.

No of <u>WhatsApp</u> group(s)	Frequency	Percentage (%)
1	1	14
2	3	43
3	2	29
4	0	0
5	1	14
TOTAL	7	100

Table 3: Number of WhatsApp Group(s) with Colleagues in the Same Department.

As shown in Table above, about 43% of the informants belong to at least one WhatsApp groups with the same department. And 29% of the respondents have more than two WhatsApp groups within the same department.

No of WhatsApp group(s)	Frequency	Percentage (%)
1	3	43
2	2	29
3	2	29
TOTAL	7	100

Table 4: Number of WhatsApp group(s) with colleagues from other department(s). As shown in Table above, majority of the informants 43%, were included in more than one WhatsApp groups with colleagues from other departments. Only 14% of them have only one WhatsApp group with colleagues from other departments. On top of that, their three preferred top social media were Facebook, Whatsapp and Instagram.

Internal Communication

Pattern of Communication

When it comes to pattern of communication, most of the informants said that, when it comes to the colleagues, mainly they use informally. This is especially when they are handling urgent matters, sharing gossips, socializing with colleagues as well as spreading or obtaining information, articles and links. They said:

I use Facebook and WhatsApp official group communication to obtain relating any information. (I5)

I normally use these social media or WhatsApp for informal activities or socializing with colleagues. (I1)

In terms of time of usage the respondents generally do not use the social media during office hour. Rather, they tend to use them during lunch or after working hour. They said: I use social media during leisure. For instance during lunch hour. To be precise I spent an hour. If it on weekend I would spent more than an hour just. (I7)

Social Capital Development

The social media has been found to help social capital development mainly through better bonding but not much evidence supporting trusting relationship. The respondents have highlighted the fact that through social media interactions, they have developed their bonds. They said:

I trust that via this WhatsApp it could enhance our bond amongst colleagues. (I5)

It does can build our bond in terms of sharing private thoughts and being tactful not to post private matters in groups. (I7)

The findings also indicated that trust on the other hand takes more than superficial social media interaction. Instead, the respondents argue that face-to-face interaction is imperative in developing and maintaining trusting relationships. They said:

I do not think it can develop trust. It is quite irrelevant by sharing non-work related tasks such tips recipes and etc. (I1)

I personally believed that engaging in an informal communication especially non-work related tasks cannot increase trust amongst colleagues. I preferred to put aside such engagement. (I4)

Social Capital and Work Performance

Teamwork

The respondents were asked on whether they think their informal WhatsApp communication has affect their teamwork. According to the respondents, the bond and social capital that has been developed do help in enhancing teamwork. This is because they are able to seek for assistance, keep one another updated and share necessary information, even though they are physically remote. In their words;

Sometimes it really helps. This because in WhatsApp group, we can share information and interest. From there, we don't have to be together all the time (I2).

Regardless distance and time, I could still ask for favor from colleagues. For example, if I am on leave and need to revise my schedule for an appointment so I just text them by WhatsApp (I5).

By sharing updates or information on related work tasks. It surely does helps the team work (I4).

Therefore there is evidence that informal communication engaged via social media do help these lecturers in their teamwork, which in turn helps in their work performance.

Discussion

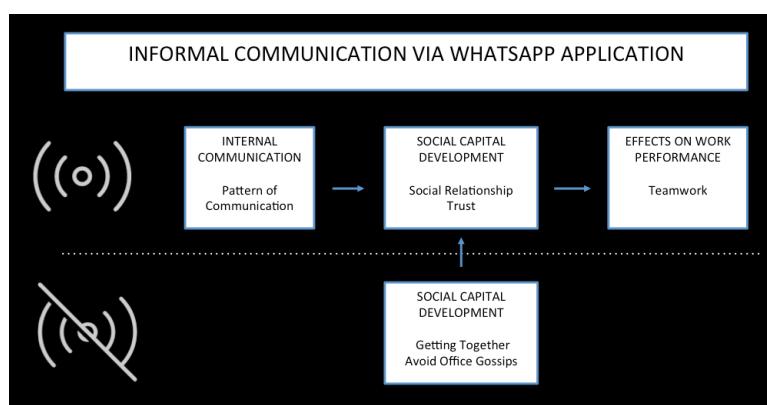
As referred to the research framework, first component of the pattern of informal communication via WhatsApp application is internal communication, which has the pattern of communication. Theoretically speaking, most of informant saying that, when it comes to the colleagues, mainly they use informally, for example for urgent matter, share gossips, spread information, articles etc.

Having said that, the second component it is believed to be the antecedent of social capital development. The respondents have highlighted the fact that through social media interactions, they have developed their bonds. The findings also indicated that trust on the other hand takes more than superficial social media interaction. Instead, the respondents argue that face-to-face interaction is imperative in developing and maintaining trusting relationships.

From the second component, which the social relationship and trust in turn affects the work performances of staff members, namely teamwork. According to the respondents, the bond and social capital that has been developed do help in enhancing teamwork. This is because they are able to seek for assistance, keep one another updated and share necessary information, even though they are physically remote

Generally speaking, based on my informant its evidence that WhatsApp is an important tool for development of bond. However not necessarily trust.

But from the bond itself is sufficient to help in term of working as a team. Hence, in order to further strengthen and increase the trust, and enhance team work offline are the things they needed as a support component.



Conclusion and Recommendation

This qualitative study looked at the pattern of social media interaction and explored the role informal communication on social capital development and work performance among communication lecturers. More specifically, the research questions are: 1) What is the pattern of informal communication among lecturers? 2) To what extent does informal communication shapes social capital development and 3) In what ways do informal communication helps in work performance?

This research paper draws from seven in-depth interviews with communication lecturers who are currently teaching in Malaysian private universities. The discussion on pattern of informal communication includes the common approach of usage (formal vs informal) and timing of usage. In terms of social capital development, the majority of them believed that the use of social media foster relationships through bond developed, but only if one is tactful and mindful is using them. The perceived performance of the lecturers have also been found to have increased mainly through better teamwork development via social media interaction.

Based on the study that has been done, it is recommended that future studies suggested to increase sample size to gain more rich data. Secondly, future researcher should look at other social media platforms to see the outcomes namely Instagram and Twitter as they were rated among the top three most commonly used. Thirdly, compare the relationship between gender and age, does these variables has to do with the informal pattern via social media in an organizations.

Also, it is recommended that adopting different approach of methodology and theory in data collection such as in quantitative study, survey questionnaire or field observation.

Long story short, social media is important and yet we are human still who need physical touch, and face-to-face communication. This is just another platform for us to enhance and keep in touch.

Reference

- Brady, J. S. (2012). The corporate social network as an internal communication medium: Employees' perceptions of its usefulness. Unpublished Master's thesis, Gonzaga University. Retrieved from http://web02.gonzaga.edu/comltheses/proquestftp/Brady_gonzaga_0736M_10149.pdf
- Buettner, R. (2015). Analyzing the problem of employee internal social network site avoidance: Are users resistant due to their privacy concerns? In *Hawaii International Conference on System Science 48 Proceedings*, 1819-1828.
- Carr, A. (2011). Half of young professionals value Facebook access, smartphone options over salary: Report. Retrieved from [fastcompany.com:http://www.fastcompany.com/1792349/cisco-report-half-of-young-professionals-value-social-media-access-oversalary](http://www.fastcompany.com/1792349/cisco-report-half-of-young-professionals-value-social-media-access-oversalary)
- Carpenter, J., & Krutka, D., G. (2015). *Social media and teacher in education*. 28-54. 10.4018/978-1-4666-8403-4.ch002.
- Deng, L. and Tavares, N.J. (2013), "From Moodle to Facebook: exploring students' motivation and experiences in online communities". *Computers & Education*, 68. pp. 167-176.
- Gray, J., & Laidlaw, H. (2002). Part-time employment and communication satisfaction in an Australian retail organization. *Employee Relations*, 24(2). 211-228.
- Greenfield, D. (2011). How social media is improving manufacturing collaboration. *Automation World*, 42. Retrieved from <http://www.automationworld.com/automationteam/how-social-media-improving-manufacturing-collaboration>
- Kane, C., Alavi, M., Labianca, G., & Borgatti, P. (2014). What's different about social media networks? *MIS Quarterly*. 38(1). 275-304
- Kelleher, T., & Sweetser, K. (2012). Social media adoption amongst university communicators. *Journal of Public Relations Research*, 24, 105-122
- Leonardi, P. (2015). Ambient awareness and knowledge acquisition: Using social media to learn "who knows what" and "who knows whom". *MIS Quarterly*, 39(4). 747-76.
- Michele Tantardini & Alexander Kroll. (2015). The role of organizational social capital in performance management. Retrieved from https://www.lafollette.wisc.edu/images/publications/PIP/Tantardini_Kroll_PPMR.pdf
- Qianhong Fu, (2004). Trust, social capital, and organizational effectiveness. Retrieved from https://www.researchgate.net/publication/251443327_Trust_Social_Capital_and_Organizational_Effectiveness

Sanjar Salajegheh & Nasrin Pirmoradi. (2013). Social capital of the organization. *International Journal of Engineering Research and Development*, 7 (12). 40-52. Retrieved from <http://www.ijerd.com/paper/vol7-issue12/F07124052.pdf>

Shami, N., J. Nicholas, J., & Chen, J. (2014). Social media participation and performance at work: A longitudinal study. *In Proc. CHI*. 115-118.

Contact email: zulqarnainsinarharian@gmail.com

Animals are Friends, Not Food: The Turning Point to Go Vegan

Pataraporn Sangkapreecha, Bangkok University, Thailand

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The proportion of individuals desiring to follow a vegan diet has increased in recent years. There was an increased interest in veganism among Thai people, and in 2018, about 7 millions of Thai people identified themselves as vegans. A group of Thai vegans joined the online social media that facilitate the creation and sharing of information, opinions and other forms of expression via virtual communities and networks. It is true that the life situations that influence individual diet and lifestyle behaviors can be varied. Then, what is the turning point for adopting and maintaining a vegan lifestyle? What are the perceived consequences of becoming a vegan? What are the ways to motivate others to become a vegan and what are the received responses? In answer to these questions, the online qualitative research with “Vegan of Thailand” Facebook fanpage members was performed and this study paper was written.

Keywords: Vegan, Plant Based Diet, Online Social Media, Facebook, Thailand

iafor

The International Academic Forum

www.iafor.org

Introduction

In the conventional world it is traditional advised to eat some types of animals and their products, such as eggs and milk. This is a belief system that enables people to eat certain animals, such as cows, pigs and chickens, while caring for domestic pets, like dogs and cats, as “carnism” (Cook, 2015). While the carnist ideology is largely ingrained due to traditional consumption of animals, the media and institutional system also serve to reinforce its dominance. Those who choose to retreat from the carnist norm, and refrain from eating animal products, thereby challenge tradition and institutional wisdom (Bosworth, 2012). Vegans, those who seek to exclude all forms of exploitation of, and cruelty to, animals for food provide a challenge to the carnist framework, largely manifest through their dietary choices.

Nevertheless, the proportion of individuals desiring to become a vegan has increased in recent years. There has been an increased interest in veganism all over the world, including among Thai people. There were 1.1 million Thai vegans in 2009, and the recent data shown in 2018 that there have been about 7 millions of Thai people identified themselves as vegans. Although, the number of Thai vegans nationwide has yet to be established, the media indicate that this number is positively on the rise, especially in the Vegetarian Festival (ThaiPost, 2018).

The Vegetarian Festival (The Nine Emperor Gods Festival) is a nine-day Taoist celebration beginning on the eve of 9th lunar month of the Chinese calendar, which is observed primarily in South-east Asian countries like Myanmar, Singapore, Malaysia, Southern Vietnam, Indonesia and also Thailand. The festival is celebrated all over Thailand, during which time Thai people keep a strict “vegan” diet with the aim to bring good luck to individual as well as to the community. Many people across Thailand and especially those of Chinese ancestry stick strictly to “vegan” food for the purposes of spiritual cleansing and merit-making (Chaopreecha, 2019). Therefore, the reason for eating vegan food during this 9 day festival stems from the religious belief among Thai people. During this period it is normal to see many yellow flags all around Thailand and that means the vendors are selling “vegan” food. The foods are available in most areas and even 7 eleven have special selection for the festival.

Research indicates that vegans tend to cite moral and ethical concerns regarding animal welfare as the key motivation for pursuing veganism (Charles, 2014; Doyle, 2016; Griffin, 2015; Mann, 2019). Additionally, research on vegan support the environmental benefits associated with vegetarianism and veganism, based on the premise that animal farming contributes to emissions of greenhouse gases, such as carbon dioxide, methane, and nitrous oxide, which contribute to human-induced climate change, as well as land degradation, deforestation and water usage (Beverland, 2014). The study of Connon (2018) showed positive attitude change after watching the documentary “Cowspiracy” for attitudes toward vegans and the environment. There were statistically significant results between attitudes toward veganism, the environment and animal welfare based on political affiliation.

Another significant reason for the interest in a vegan diet is its reported health benefits. There have been several studies documenting the nutritional and health status of vegans. Health vegans adopt a vegan diet for similar reasons that those who choose a vegetarian diet based on health concerns do: to lose weight (Delucca, 2014),

combat cancer, diabetes, heart disease or high cholesterol. A prominent example of a health vegan is ex-president Bill Clinton who claims to be following a vegan diet after having quadruple bypass heart surgery and an angioplasty procedure (Martin, 2011). Famous documentary films, such as *Forks over Knives* also promote the health benefits of following a plant-based diet as opposed to one that incorporates meat, dairy, and eggs (Christopher, 2013). Recently, *The Game Changers*, James Cameron, Lewis Hamilton and Arnold Schwarzenegger's vegan Netflix documentary (*The Game Changers*, 2019) promotes “holistic veganism” that, while encompassing personal health benefits, also promotes animal rights advocacy and environmental consciousness.

To be concerned, there is no official research regarding Thai vegans and their life in multi-faceted understanding of this World hottest food trend. The current study thus, aims to explore the following questions: What is the turning point for adopting and maintaining a vegan lifestyle? What are the perceived consequences of becoming a vegan? What are the ways to motivate others to become a vegan and what are the received responses?

Methodology

A focus question of this research was “What is the turning point to go vegan?” The answer itself is a challenge, given individual’s varied life experiences and beliefs, along with its knowledge exposure practices. Given this individuality, this study employed a qualitative approach, where the main mode of data gathering was twenty-nine individual online interviews. The questions were designed to allow participants to share their unique life experiences and reflect on how their dieting practices are turned to go vegan.

“Vegan of Thailand” Facebook Fanpage was selected as a media platform to access Thai vegan participants. It is one of Thailand’s largest online vegan communities with over 10,000 members joined the group. The participants comprised of 21 female and 8 males Thai residents ages ranged from 21 to over 60 years. Twenty-four participants identified themselves as vegans who abstain from meat, eggs or dairy and five participants were called themselves vegetarians who abstain from meat while still consume eggs or dairy or both on a regular basis. The length participants had been adopted and maintained their eating practices spanned 1 to more than 10 years. Sixty-two percent reported they were primarily vegan for moral reasons, 35% for health reasons and 3% for religious reasons. Every participant had attended at least some high school and college; 55% had earned their bachelor's degree, 31% had an advanced degree, and 14% were in high school.

It is said that researcher values and predispositions are to some extent inseparable from the research process, and therefore that potential researcher bias must be managed by being self-aware, looking for factual data, and being open to different interpretations of the data. As the researcher is a vegan and a member of “Vegan of Thailand” Facebook fanpage, I attempted to take a role as an “outsider” who freely opens to absorb a multi-faceted understanding of the research topic. This helped yield more elaborate discussions and greater insight into the data from the participant’s own unique story.

What is the turning point for adopting and maintaining a vegan lifestyle?

Animal Slaughter VDO Clip that Completely Change the Way I Eat

In recent years, video clips and documentaries on food and ethical eating have become more popular, in part due to streaming services like YouTube or Netflix where food documentaries that do not enter movie theaters found a home. Most of the participants in this study (18 from 29) had accessed to facts and pictures surrounding animal slaughter and food ethics. After watching animal slaughter video clips, they feel compassionate.

I feel pity to the slaughtered animals. They are like us to afraid of death, they frantically struggled when killed (Male, more than 10 years vegan).

Typical vegan video clips or documentaries either share hard-to-watch graphic details about animal slaughter or focus on making a strong argument as to why veganism should be considered a better lifestyle or both. Many participants said after their eyes were opened to the inherent cruelty in animal-use industries, they immediately cared about what they eat, where their food comes from, and how it was processed. This is the turning point for them to go vegan by completely changing the way they eat.

You Are What You Eat: Vegan Food for the Better Health

Many participants (11 from 29) also weigh in on the health benefits of veganism. The power of the media as a means to educate about food choices and the realities of consuming animal products illustrates how scientific information on vegan food can have a strong impact on its audience.

I was sick due to the shock of galactose cysts in my uterus. I found the information from the media, informing about the benefits of eating vegan to cure the disease and it's work. So, I'm healthy now and continuing to not eating meat, eggs or milks (Female, more than 10 years vegan).

Vegan documentaries such as *What the Health* or *Forks over Knives* are a food documentary that the participants in this research study mentioned. These vegan documentaries reach out to individuals who might be interested in veganism but do not quite know yet what a vegan lifestyle looks like. The audience of the film focuses on people who find themselves in the initial stage of challenging their food narrative and seek a comprehensive introduction to veganism. By listening to vegans tell their stories; the viewer of the documentary can begin to understand how most people came from a place where they find themselves now and how veganism is a lifestyle that positively affects their health.

What are the perceived consequences of becoming a vegan?

I am a New Me in Social, Physical and Spiritual Being

The participants spoke in terms of comparisons between their past non-vegan and current vegan lifestyle, and in terms of a personal consequence with a past and a present. This turning point and engagement involves a process of belonging with the online vegan community as different from mainstream society. In choosing to join a vegan Facebook group, the participants gained solidarity with a new in-group, grew through learning about food, however some of them also experienced disconnection from non-vegan society. In particular, some women experienced some degree of disconnection with non-vegan relatives and friends based on annoyance of non-vegans toward the reasons behind their transition to veganism.

For most participants, veganism is a lifestyle that has positively changed how they fit. It appeared that they have gained a sense of control over their body shape, health and eating practices. The participants, especially women explained that this has helped them improve the way they take care of themselves and therefore cured the diseases they suffered in the past.

The participants also revealed that by being exposed to veganism, they were able to act on their compassions and make profound connections between animal lives and the cruelty behind them. Being a vegan helped develop a passionate emotional connection to animals and a disgust for animal cruelty. It was clear for most of the participants that this emotional connection had become part of their new self.

What are the ways to motivate others to become a vegan and what are the received responses?

I Said Share Not Scare

The participants see value in sharing knowledge that focus on the holistic benefits of following a vegan diet. They reported that they motivate non-vegans with a range of content through personal social media channels, ranging from videos of animal treatment at factory farms to pictures of beautiful vegan food. While vegans see video clips and documentaries that expose the animal slaughter in the modern food production system as valuable educational materials, it is not always the case that this is the type of cruelty information disseminated to non-vegans. Participants reported that they have shared the clips to their family and friends via online social media. However, the received responses were not always a positive practice. A small amount of non-vegan associates, specifically their family and make an interest to the information and attempted to reduce their consumption of meat, while their friends on Facebook either ignored or un-followed their page.

Conclusion

While there is a distinction between those who adopt veganism due to moral concerns, and those who eat a plant-based diet for health reasons, it should be borne in mind that it is possible that individuals' reasons for turning to veganism may change

over time. One might initially take up veganism, based on ethical reasons, and later become more aware of the health benefits underpinnings of their ethical vegan.

Vegans see value in promoting the vegan lifestyle. However, in sharing beautiful vegan food, as well as information, vegans do not always aim to foment a vegan conversion among recipients. They have an understanding of individual choice. They acknowledge that they are ready to share with the people who are ready to receive. They do not want to cause suffering for anyone who has to endure listening to what they want to say, even though they can see how great it is. Yet, still wish to trigger a person to question their food habits and to challenge the current food ideology.

Acknowledgements

My deepest gratitude to the people who assisted, cared for and believed in me throughout this meaningful project. First of all, my deepest that to the members of Vegan of Thailand Facebook Fanpage who participated. Secondly, I must extend my gratitude to Bangkok University for providing me great opportunity to achieve my academics and career. I am so grateful to all the teachers who have taught me knowledge and insights. To my family, my mom, my husband Daddy Boy and my lovely son Auska, who are my greatest people, and who light up my life every single day with their love and presence. Last but not least the universe and my angels who make miracles happen every day in my life.

References

- Beverland, Michael B. (2014). Sustainable Eating: Mainstreaming Plant-Based Diets In Developed Economies. *Journal of Macromarketing*, 34(3), 369-382. doi: 10.1177/0276146714526410
- Bosworth, B. (2012). *Spreading the word: Communicating about veganism*. (Master's of Journalism), University of Colorado.
- Chaopreecha, Jakraphan. (2019). Revitalization of Tradition through Social Media: A Case of the Vegetarian Festival in Phuket, Thailand. *Southeast Asian Studies*, 8(1), 117-151.
- Charles, Chaya Lee. (2014). *Comparing vegan and vegetarian attitudes, beliefs and perceptions with risk for disordered eating behaviors*. (1572484 M.S.), Syracuse University, Ann Arbor. Retrieved from <https://search.proquest.com/docview/1651204516?accountid=8488> ProQuest Dissertations & Theses Global database.
- Christopher, Allison. (2013). *Portraits of veganism: A comparative analysis of vegan-promoting documentary films*. (1550328 M.S.), The University of Texas at San Antonio, Ann Arbor. Retrieved from <https://search.proquest.com/docview/1493901297?accountid=8488> ProQuest Dissertations & Theses Global database.
- Connon, Courtnee. (2018). *What's the Beef With Veganism? an Experimental Approach to Measuring Attitude Change After Documentary Exposure*. (10788962 M.S.), The Florida State University, Ann Arbor. Retrieved from <https://search.proquest.com/docview/2100024955?accountid=8488> ProQuest Dissertations & Theses Global database.
- Cook, Guy. (2015). 'A pig is a person' or 'You can love a fox and hunt it': Innovation and tradition in the discursive representation of animals. *Discourse & Society*, 26(5), 587-607. doi: 10.1177/0957926515576639
- Delucca, Gina F. (2014). *An Investigation of Vegetarianism And Eating Attitudes Based on Different Types of Vegetarian Eating Patterns*. (3613451 Psy.D.), The Chicago School of Professional Psychology, Ann Arbor. Retrieved from <https://search.proquest.com/docview/1511975006?accountid=8488> ProQuest Dissertations & Theses Global database.
- Doyle, Julie. (2016). Celebrity vegans and the lifestyling of ethical consumption. *Environmental Communication*, 10(6), 777-790. doi: 10.1080/17524032.2016.1205643
- Griffin, Nathan David Stephens. (2015). *Queering veganism: a biographical, visual and autoethnographic study of animal advocacy*. (10177720 Ph.D.), University of Durham (United Kingdom), Ann Arbor. Retrieved from <https://search.proquest.com/docview/1827520479?accountid=8488> ProQuest Dissertations & Theses Global database.

Mann, Clare. (2019). Can the Pain of Vystopia Help to Create a More Compassionate World? *M/C Journal*, 22(2), N.PAG-N.PAG.

Martin, David S. (2011). From omnivore to vegan: the dietary education of Bill Clinton. *CNN Health*. Retrieved 7 September, 2019, from <http://www.cnn.com/2011/HEALTH/08/18/bill.clinton.diet.vegan/index.html> ThaiPost. (2018, 23 September). Special Report: Strengthening the Strategy to Compete for 'Vegan Diet Market', *Thai Post*. Retrieved from <https://www.ryt9.com/s/tpd/2890513>

The Game Changers. (2019). Retrieved 9 September, 2019, from <https://gamechangersmovie.com/>

Thai Gay Men's Behaviors in Choosing to Use VDO Game Character Gender

Nathee Monthonwit, King Mongkut's Institute of Technology Ladkrabang, Thailand
Ophascharas Nandawan, King Mongkut's Institute of Technology Ladkrabang, Thailand

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

It was found in the previous study on attitudes of Thai men choosing to use VDO game female characters that, through sexual desire, they placed emphasis on gazing at female characters' bodies and their imagination revealing the desire to compensate for what they lacked in real life. However, from the researcher's observation of Thai gay men's behavior while playing VDO games and more survey, they tended to behave differently from straight Thai men in choosing genders of VDO game characters. This study, therefore, aims to do a survey study on behaviors of 20 Thai gay VDO game players. A close-ended and open-ended questionnaire was used to obtain data for analysis in comparisons with previous study and to include more various groups of Thai male gamers. Based on this survey results, 65% of the subjects chose to play a male character, showing their sexual preference taste and their appreciation of the male character's figure. 20 % chose a female character, mainly due to their satisfaction with the character's costume. 10 % chose female characters since they were satisfied with their femininity, while 5% chose a female character to make use of physical factors to gain more advantage while playing. These findings led to a conclusion that most Thai male gamers choose genders of VDO game characters that match their different sexual preference tastes. However, Thai gay gamers put more importance on attractive designs of costumes and playing factors than straight Thai men who pay attention to compensation in real life.

Keywords: VDO Game, Gay, Gender, Character, Behaviors

iafor

The International Academic Forum

www.iafor.org

Introduction

Based on the researcher's previous study on Attitudes of Thai male VDO game players choosing to use VDO games' female characters, it was found that most Thai male game players tend to choose the character through their sexual desire for gazing the figures of female characters. This raised questions about, in the VDO game market, the behavior of a homosexual who still considers himself a man, not a transgender, the term referring to the man having a sexual orientation by choosing to love and prefer to have sexual affairs with another person of the same gender or a 'male homosexuality' as for medical term or a more familiar term 'gay' (Pearkao, 2013, pp. 95 -96). What are these people's behavior in choosing characters, that is, what gender of characters and how do they choose it? Such questions, therefore, led to this study aimed to do more generalization on the same issue by investigating a group of subjects to achieve more understanding of their character choosing tendency. Nowadays, it seems that Thai people understand and accept more the sexual diversity as seen in popular culture that there are more third gender entertainment figures and more third gender beauty contests. However, in reality, the third gender people or gay men are still considered to have a stereotypical identity created by entertainment media as being indecently funny. Meanwhile, such media makers often ignore some social facts such as gender right and equality or other roles and social statuses of gay men.

No matter how a stereotypical image of gay men is created, it will affect more or less, how other people look and think about them. It is especially believed that gay men will be like those in movies, and their movielike identity was overgeneralized and finally become their stigma (Naksing, 2013, p. 37).

This can be seen from a TV reality show, Take Guy Out Thailand, which highlights a sexual activity of a gay dating couple selected in the program to entertain viewers, leading to criticism in online community especially among gay groups.



Figure 1 : Take Guy Out Thailand
<https://mgronline.com/live/detail/9590000056418>

On VDO game character choosing menu, there are only 2 gender choices to choose: male and female, which means there is no choice for third gender or other options. If a player wants to choose another gender, he or she has to adjust or create on his own to suit his taste. And if the games contain rigidly designed certain characters, players have no other choices but choose only from what given.



Figure 2 : Menu Select the gender of Diablo 3

The LGBT designed characters are usually faced with a lot of controversial social reactions. This usually occur to those with the background made in a form of document or comic revealed after players have played the game for a while. An example is the character Soldier 76 from the game *Overwatch* whose story revealed later to be gay, which caused people in online game community to dispute whether it was appropriate or not for the character to be gay. Meanwhile, the online community on Facebook argued that the character with masculine physical strength should not be gay.

On the other hand, another group's reaction argued that being gay men did not need to possess femininity and delicate manner of a woman. Other unsatisfactory messages were that it was reasonable for the game to fail, the disappointment with their favorite heroes or the posting of messages implying disgusting human filth and the anus. It can be seen that Thai people, though accepting a variety of genders, become biased against it if their favorite characters are presented as being gay. The significance of this study is to investigate gay gamers' behaviors in order to understand them better.



Figure 3 : Soldier 76 and couples

<https://kotaku.com/the-internet-reacts-to-soldier-76-and-his-ex-boyfriend-1831557833>

Objectives of the Study

This study aims to find out gay men's behavior in choosing to use a video game character to derive more information apart from that of previous study on character choosing of straight men. This, therefore, will help to shed more light on another social dimension of Thai male gamers

Research Question

What is the behavior of gay gamers in choosing to use VDO game characters and is it different from straight male gamers?

Methodology

This study is based on both qualitative and quantitative approaches. The qualitative data from the open-ended questionnaire about the subjects' character choosing behavior were analyzed while the statistics percentage was used with the quantitative data.

Data Collection

The data were collected by administering a questionnaire containing both closed-ended and open-ended questions to subjects of gay male gamers and a gamer community on social network.

Data analysis

Related to general information of the subjects, 20 gay male gamers, from figure one concerning average age, it was found that 50% were aged between 26 – 30, 25% aged between 18 – 25, 15% aged between 31 – 35, 5% aged between 36 – 40, and 5% aged over 40 years.

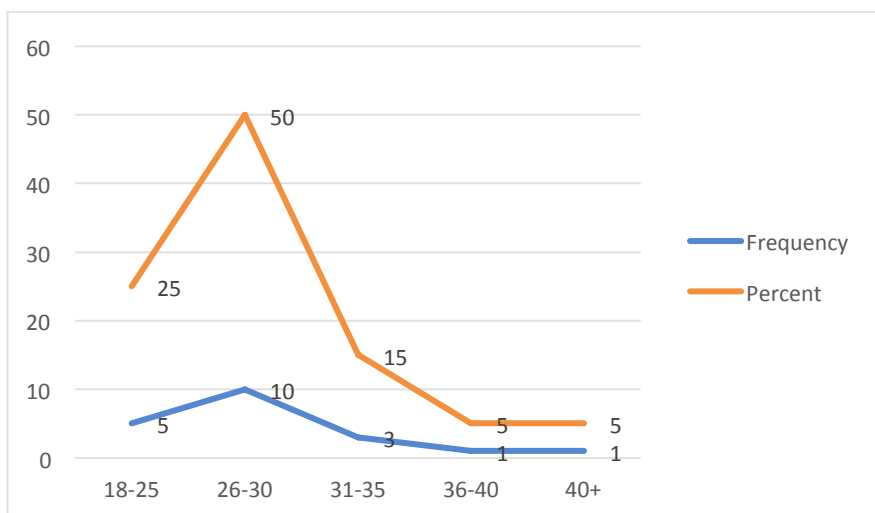


Figure 4 : Age

Concerning education, from table1, it was found that 80% (16 people) received bachelor’s degree, 10% (2 people) higher than bachelor’s degree, 5% (1 person) diploma and 5% (1 person) secondary school level.

Education	Frequency	Percentage
Secondary School / High School	1	5
Diploma	1	5
Bachelor’s degree	16	80
Higher than bachelor's degree	2	10
Total	20	100

Table 1: Education

Concerning playing device, 60% (12 people) used multiple device, 35% (7 people) used mobile phone, and 5% (1 person) used game consoles.

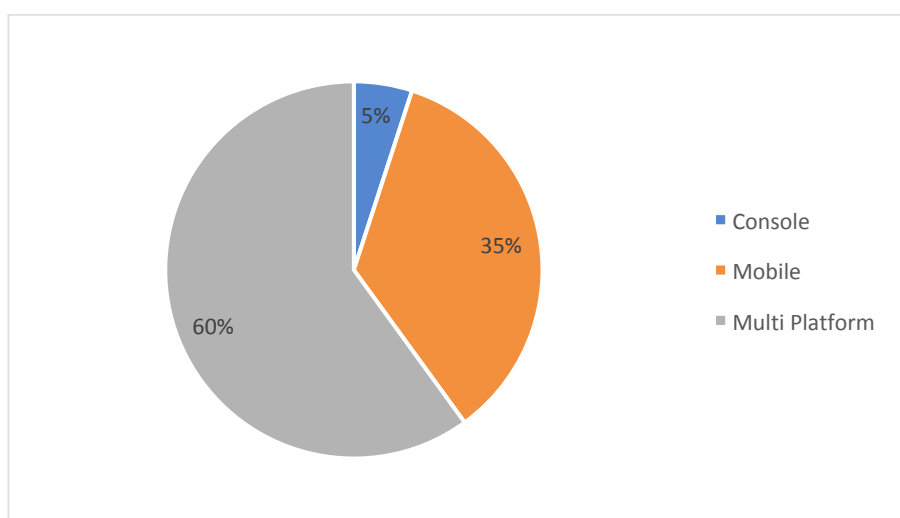


Figure 5 : Device used

About the list of favorite games of gay gamers, it was found that the most popular game was RoV: Arena of Valor with 60% (12 people) of the subjects playing it, 10% (2 people) played

Tom Clancy’s Rainbow Six Siege, 10% (2 people) played PLAYERUNKNOWN’S BATTLEGROUNDS, 10% (2 people) played Extraordinary Ones, and the least was 5% (1 person) playing Dragon Quest Builder and 5% (1 person) played OVERHIT.

Game title	Frequency	Percentage
RoV : Arena of Valor	12	60
Tom Clancy's Rainbow Six Siege	2	10
PLAYERUNKNOWN'S BATTLEGROUNDS	2	10
Extraordinary Ones	2	10
Dragon quest builder	1	5
OVERHIT	1	5
Total	20	100

Table 2: Popularity of games

For rationale of choosing a character, it was found that the majority, 65% (13 people) based on the masculinity of characters, 20% (4 people) favored costume, 10% (2 people) used femininity as criteria, and 5% (1 person) focused on advantageous playing tactic.

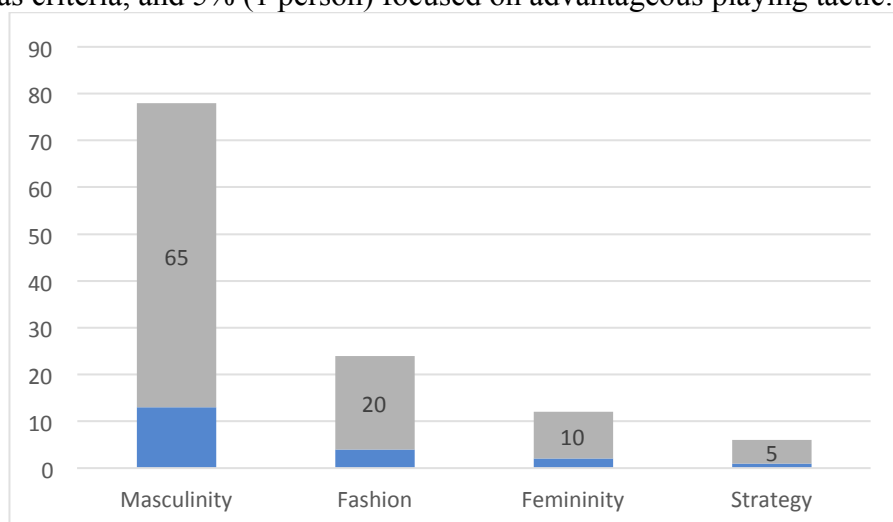


Figure 6 : Behaviors in Choosing to Use Character

Figure 4 presents the behavior in choosing to use characters. It was found that 13 subjects pointed out the relationship between character choosing and masculinity. The analysis of data from open-ended questions reveals that most of them associated themselves with the characters, that is, they felt like taking an adventure themselves in the virtual world of video games. They were satisfied by the masculinity of characters. For example, they tried to create a similar face to their own faces, thinking that they and the characters share similarities in voice, manner and ways to express themselves. On the other hand, one of the subjects who based his choosing of male character on outfit said that in the game there was diverse outfit for him to opt for to dress as a female character. Such an idea is related to the other 3 players choosing female characters to play. They thought the outfit of female character in that game was more attractive than of male characters. Choosing to use female characters of the other two subjects is related to femininity. They expressed their opportunity to be feminine and achieve imaginary beauty of a real woman. The last subject who based his choosing of character on playing tactic explained that the femininity could help other players to be more lenient toward him.

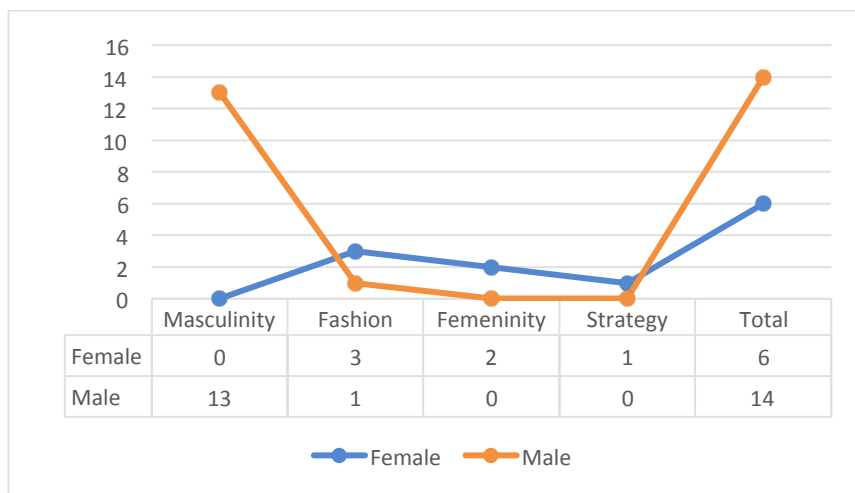


Figure 7 : Behaviors in Choosing to Character Gender

Conclusion

Based on the above study results, there is a better understanding of the behavior of gay male gamers in choosing characters to play on video games. The difference between straight male gamers and gay players is that the gay gamers chose the male characters to play, which indicates their sexual orientation and satisfaction of male physical appearance assimilated to themselves. However, their gazing at the characters’ figures showed less sexual desire than straight male gamers as they imagined that the characters represent themselves. They also put emphasis on other factors in choosing characters such as costume, attractiveness and playing tactic. Overall, this study brings about a better understanding of gay men as a group of consumers in game industry in terms of their taste, gender equality and social acceptance

References

MGR Online, (2016). Take Guy Out Thailand! Gay sex abuse !! Become a clown Yearning for sex sluts. [Weblog]. Retrieved from <https://mgroonline.com/live/detail/9590000056418>

Naksing, P. (2013). Construction of Gay Identities in Thai Films. *Journal of Social Sciences and Humanities*. (39)2, 35-53.

Nathan Grayson, (2019). The Internet Reacts To Soldier 76 And His Ex-Boyfriend.[Weblog]. Retrieved <https://kotaku.com/the-internet-reacts-to-soldier-76-and-his-ex-boyfriend-1831557833>

Pearkao, P. (2013). Stress and Depression among Thai Gay, Kathoey (Transgender). *Journal of Nursing Science and Health*, 36(2), 95-104.

Contact email: nathee_monthonwit@yahoo.com

The Communication Process and Strategy to Create Participation for Thai Early Childhood Oral Hygiene Development Campaign Among Healthy Teeth Network Schools, Thailand

Wattana Chancharuswattana, Sukhothai Thammathirat Open University, Thailand

The Asian Conference on Media, Communication & Film 2019
Official Conference Proceedings

Abstract

The objective of this research is to study the communication process and strategies to create participation for Thai early childhood oral hygiene development campaign among Healthy Teeth network schools in Nakhon Pathom province, Thailand. This qualitative research collected the data from 15 key informants whose work is related to early childhood oral hygiene. The in-depth interviews were held with key informants from 3 groups: 1) Nine directors of schools, comprising Kreua Khai Klang Kru Wiang Samphan School that had received the award for excellence in having students with good dental health in 2015 in Nakhon Pathom Province; 2) Four Public Health Department officials, comprising both academics and dentists who were experts in pediatric oral health; and 3) Two representatives of communities, comprising the village headmen of Samphran and Nakhon Chai Sri District. The key informants were chosen by purposive sampling. The data collecting tool was a semi-structured interview form. Data were analyzed through descriptive analysis. The research results show that (1) the communication process consists of 1) the most important senders are schools, hospitals and sub-district health promotion hospitals respectively. 2) the main message is oral hygiene prevention and care. 3) the communication channels mostly used are teachers, dentists, leaflets, website, training and activities. 4) Parents and teachers will get the right oral hygiene knowledge after the campaign and their attitude and practice are also effected. (2) the communication strategy are public communication campaign, participatory communication, public relations and communication network.

Keywords: Communication Process, Communication strategy, Participation, Early Childhood Oral Hygiene

iafor

The International Academic Forum
www.iafor.org

Introduction

Communication process and strategy of oral health promotion program in primary schools with early childhood students among Healthy Teeth Network Schools should be developed because the prevalence rates of early childhood dental caries in baby tooth in Thailand are very high, 51.7 % for 3-year-old children and 78.5 % for 5-year-old children.¹ Moreover, the budget allocation for preventive dentistry is also very high. Early childhood students get pain from caries and cannot study effectively.

To create participation for Thai early childhood oral hygiene development campaign, communication process and strategy should be urgently improved by studying from successful Network schools. And “Kreua Khai Klang Kru Wiang Samphan Schools” in Nakhon Pathom Province receiving the award for excellence in having students with good dental health in 2015, is a good model of successful communication. This research aimed to find out successful communication process and strategy for concerned operators at schools, family and community level.

Research Question

1. What is the communication process used to create participation in the campaign for early childhood oral hygiene development in Thailand?
2. What are the communication strategies that would better create participation in the campaign for early childhood oral hygiene development in Thailand?

Research Methodology

This qualitative research interviewed 15 key informants chosen by purposive sampling from 3 groups: 1) Nine directors of schools selected from whom receiving the award for excellence in having students with good dental health in 2015. Those directors are from Kreua Khai Klang Kru Wiang Samphan Schools in Nakhon Pathom Province. 2) Four Public Health Department officials, who are experts in pediatric oral health at Dental Health Division, Ministry of Public Health, Health Promotion Center Region 5, Nakhon Pathom Provincial Health office and Huayplu hospital located in the zones where the selected schools were located. 3) Two representatives of communities, selecting from the village leader of Sam Phran District and Nakhon Chai Si District.

The data collecting tool was a semi-structured interview form. Data were analyzed through descriptive analysis.

1. Dental health Division, Department of Health, Ministry of Public Health (2012). *The 7th Thailand National Oral Health Survey Report, 2008-2012*. Bangkok: Publications Bureau of Veterans Affairs Organization.

Conclusions

Early childhood oral hygiene communication Process

Early childhood oral hygiene communication process consists of 1) Sender: the most important senders are schools, hospitals and sub-district health promotion hospitals respectively. 2) Message: the main message is oral hygiene prevention and care. 3) Channel: the communication channels mostly used are teachers, dentists, leaflets, website, training and activities. 4) Receiver: parents, teachers and children getting the right oral hygiene knowledge after the campaign. 5) The results/impact of communication: the spread of correct information and improvement of attitudes and behavior related to good oral hygiene in children occurred.

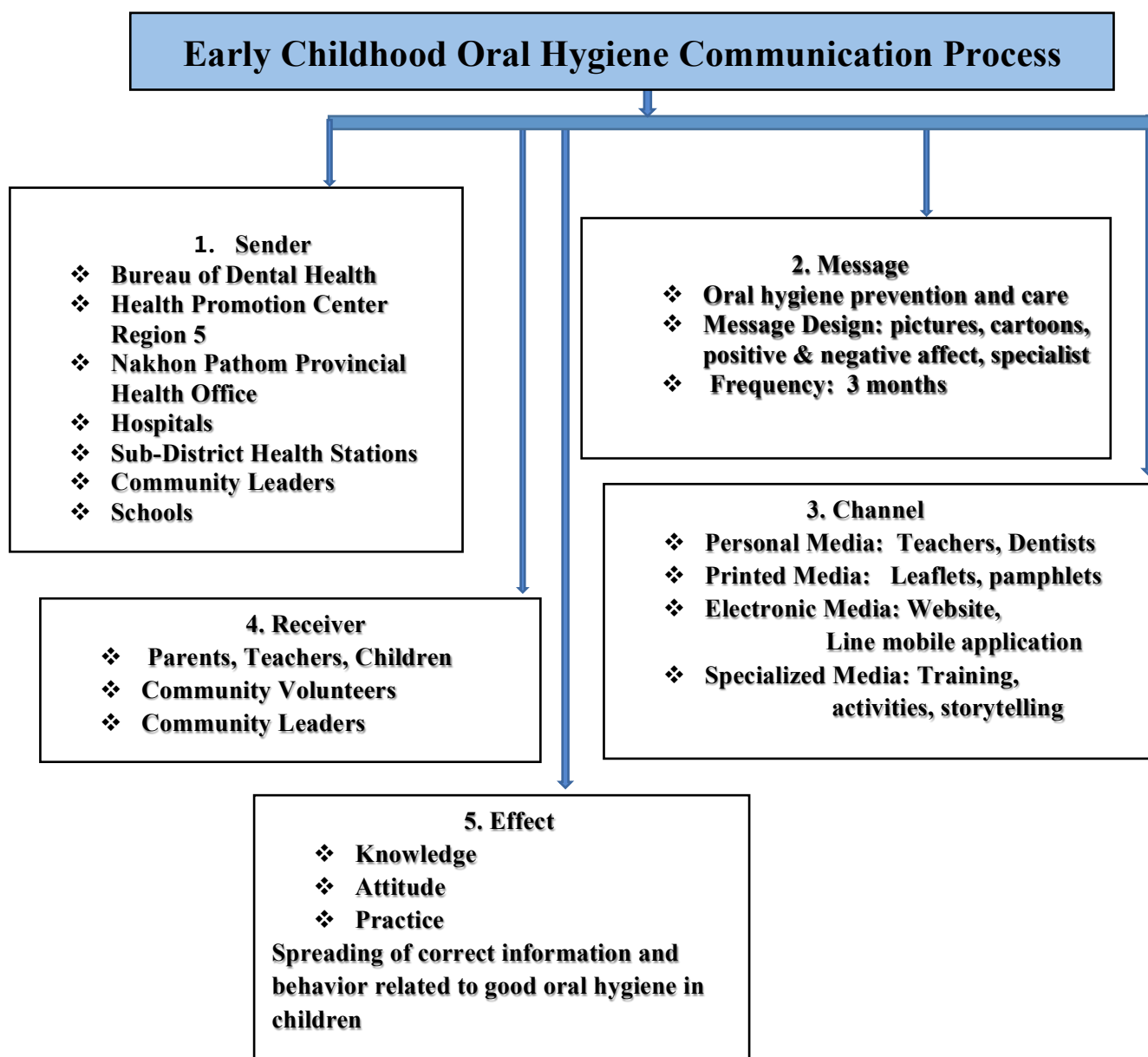


Figure 1. Early Childhood Oral Hygiene Communication Process

Communication strategies

It is found that 4 communication strategies to create participation for Thai early childhood oral hygiene development campaign are as the followings: 1) Public communication campaign 2) Participatory communication 3) Public relations 4) Communication Network. The mostly used communication strategies are working through oral hygiene network and people participation.

1) Public communication campaign

Public communication campaigns encompass strategies for producing effects on the knowledge, attitude and behavior of large population across variety of domains including political, pro-social, environmental and health outcomes.²

It is found that public communication campaign is used to produce effects on the knowledge, attitude and behavior of early childhood oral hygiene to parents, teachers and community and to inform, persuade or motivate oral hygiene behavior changes in a target audience, by means of organized communication activities involving mass media. Moreover, it is used to maximize the chances of success through the coordination of media efforts with a mix of other interpersonal and community-based communication channels.

Public communication campaign of early childhood oral health are as the followings: Tooth brushing, “First Love, First tooth”, Good quality of meal in schools, No useless food and desserts in and around schools, Stop the bedtime bottle and Tooth check up and Fluoride varnish by dentists.

2) Participatory communication

Participatory communication is an approach based on dialogue, which allows the sharing of information, perceptions and opinions among the various stakeholders and thereby facilitate their empowerment. It is the exploration and generation of new knowledge aimed at addressing situations that need to be improved.³

It is found that participatory communication is used for sharing of information, perceptions and opinions among the various stakeholders of early childhood oral hygiene and thereby facilitates their empowerment. Moreover, it is used for exchange of information and experiences, exploration and generation of new knowledge aimed at addressing oral health situation that need to be improved and it is associated with community driven development by using Two way communication and full participation by all stakeholders in any step of the process.

2. Cheldy S, Elumba-Pableo. Public Communication Campaigns. Retrieved July 10,2016 from <https://www.slideshare.net/Cheldhayeday/public-communication-campaign>)

3. Thomas Tufte and Paolo Mefalopulos (2009) Participatory communication: A Practical Guide-GSDRC from <https://gsdrc.org/document-library>

Participation from all sectors concerned are as the following:

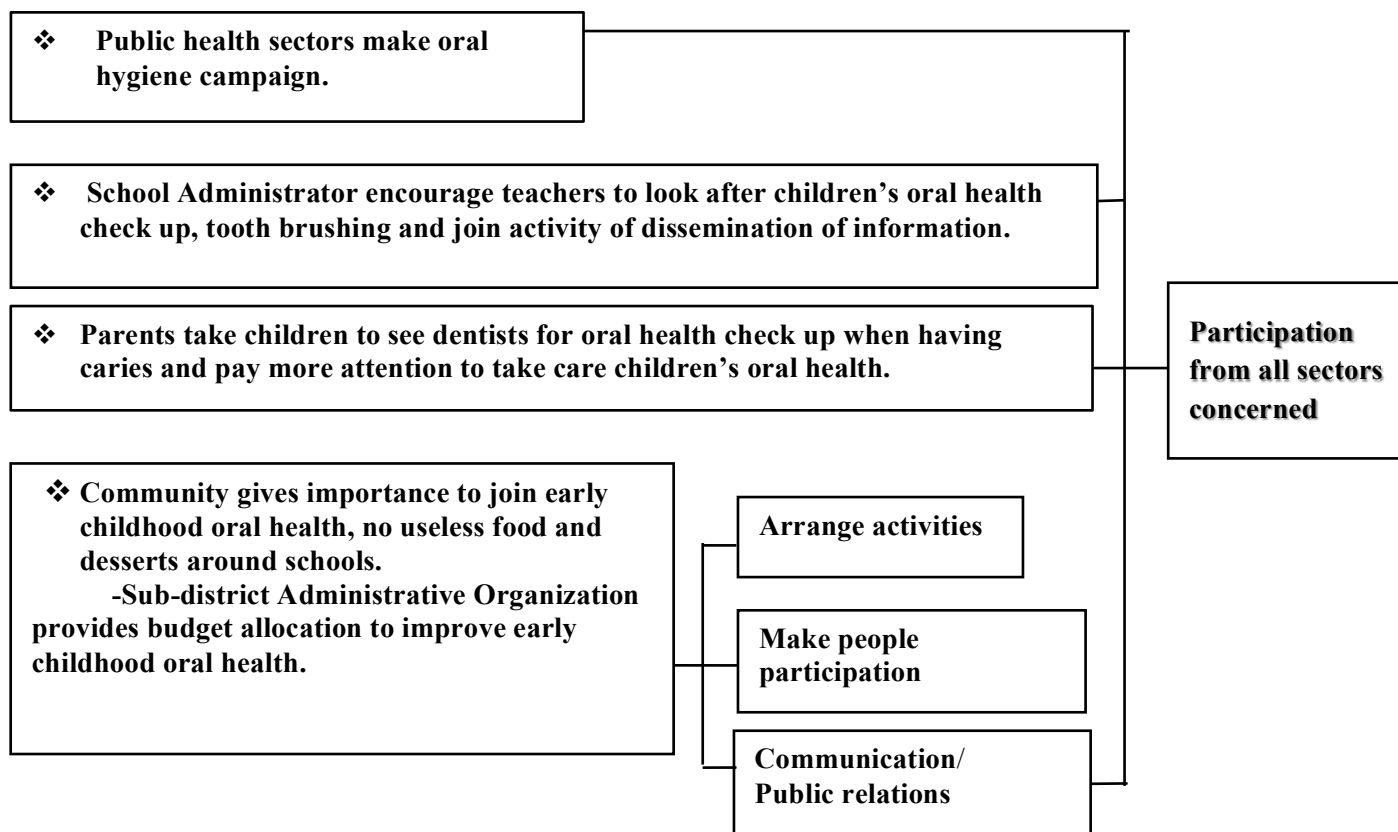


Figure 2. Participation from all sectors concerned

3) Public Relations

Public relations is the attempt by information, persuasion and adjustment to engineer public support for an activity, cause, movement or institution.⁴

Public relations is the management function that establishes and maintains mutually beneficial relationships between an organization and the publics on whom its success or failure depends.⁵

It is found that public relations is the communication strategy to create participation for Thai early childhood oral hygiene development campaign. The right information of early childhood oral hygiene will help support for the oral hygiene activity and movement with the following methods.

4.Bermays,E.L.(1955).The Engineering of consent. Norman, Oklahoma, University of Oklahoma Press, PP.3-4.

5.Broom (2009) Effective Public Relations. page 7. Retrieved July 10, 2016 from <https://www.praccreditation.org>

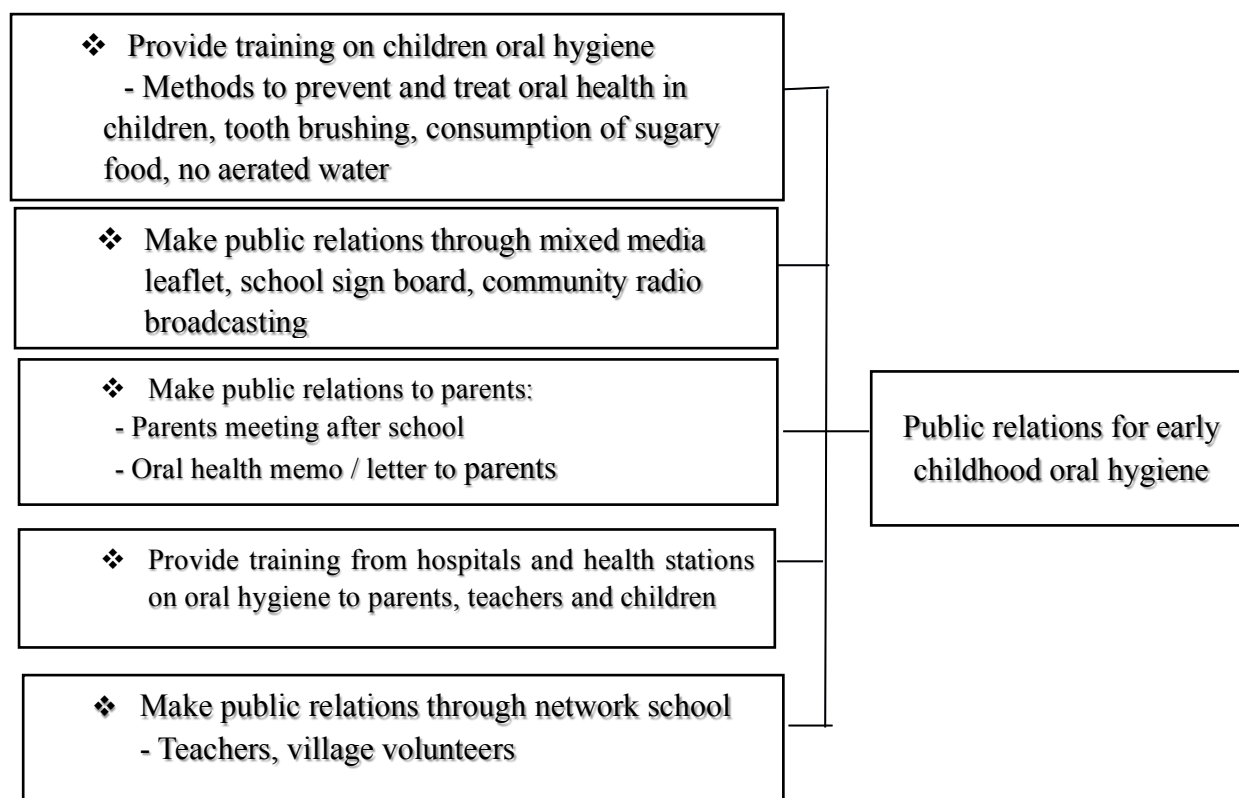


Figure 3. Public relations for early childhood oral hygiene

4) Communication network

The pattern of contacts among the members of the organization and flow of information among them is communication network. The network depends upon the magnitude of the organization, nature of communication channels in the organization and the number of persons involved in the process.⁶

It is found that communication network is the communication strategy to create participation for Thai early childhood oral hygiene development campaign by using meaning network work and working through oral hygiene network such as school network, public health station network, family network and community network and also using both formal and informal networks.

The communication strategies to reach the success are also related to 1) School 2) Family 3) Early childhood oral hygiene promoting activities 4) Public relations 5) The participation from all concerned sectors 6) Outside and inside factors. Outside factors are policies, environments/community, belief and network management. Inside factors are oral hygiene and oral check up by dentists.

6. Communication networks , Top 5 types of communication network. Retrieved 10 July 16. from www.yourarticlelibrary.com>top 5 types of communication network (with Diagram)

Research Recommendations

The schools and public health sectors should share these findings to help other network schools to improve the communications methods. More research from other successful healthy teeth network schools should be made to compare the communication tactics and strategies in all regions of the country. Schools, family, public health sectors and community should put more emphasis on early childhood oral hygiene development communication policy. For media recommendations, 1) using effective and efficient organization communication both Two way communication and One way communication 2) using mixed media covering personal media, printed media, electronic media and specialized media. To namely a few, Personal media are dentists, teachers, volunteers. Printed media are leaflets, pamphlets, guide books for early childhood oral hygiene. Electronic media are oral health TV program such as “Funsuayfapa”, Healthy teeth program, TV advertisement with oral hygiene, community radio broadcasting. Specialized media are training/meeting of teachers and parents or health station team and activities which are storytelling, exhibition and early childhood dental contest.

Acknowledgements

I would like to express my special thanks to Associate Professor Dr. Kamolrat Intaratat, Associate Professor Dr. Piyachat Lomchavakarn, and Associate Professor Dr. Thanavadee Boonlue, Assistant Professor Dr. Porn tip Yenjabok and Assistant Profesor Dr. Nate Hongkraitert who gave me the golden opportunity to do this research. Their guidance, encouragement, suggestion and very constructive criticism have contributed immensely to the evolution of my ideas on this research.

I would also like to thank to all of key informants who gave me the valuable interview data. Those are as the following: 1) Directors of schools from Kreua Khai Klang Kru Wiang Samphan Schools in Nakhon Pathom, 2) Public Health Department officials, who were dentists and experts in pediatric oral health from Health Promotion Center Region 5, Ratchburi Province, from Nakhon Pathom Provincial Health Office, and from Huayplu Hospital, and also academic from Bureau of Dental health, Department of Health, Ministry of Public Health and 3) representatives of communities, who are Village headman of Nakhon Chaisri District and Sam Phran District, Nakhon pathom.

I would like to thank my family and friends who helped me a lot in finishing this research.

References

Bermays, E.L. (1955). *The Engineering of consent*. Norman, Oklahoma, University of Oklahoma Press, PP.3-4.

Broom. (2009). *Effective Public Relations*. page 7. Retrieved July 10, 2016 from <https://www.praccreditation.org>.

Cheldy S, Elumba-Pableo. *Public Communication Campaigns*. Retrieved July 10, 2016 from <https://www.slideshare.net/Cheldhayeday/public-communication-campaign>.

Communication networks, Top 5 types of communication network. Retrieved 10 July 16. From www.yourarticlelibrary.com>top 5 types of communication network(with Diagram).

Dental Health Division, Department of Health, Ministry of Public Health (2012). *The 7th Thailand National Oral Health Survey Report, 2008 - 2012*. Bangkok: Publications Bureau of Veterans Affairs Organization.

Department of Health and National Health Security Office.(2013).*Thai Strategic Oral Health Plan 2012-2016*, Bangkok:Publications Bureau of Veterans Affairs Organization.

National Health Security Office.(2013).*National Health Security Fund Management Guide 2013*. Bangkok: Srimaung Printing Co., Ltd.

Report of Dek Thai Fundee Network Activity Development and Academic Conference for Exchange Knowledge of Dek Thai Fundee Network Schools in 2015. Retrieved March 8, 2016

Thomas Tufte and Paolo Mefalopulos (2009) *Participatory communication: A Practical Guide-GSDRC*. Retrieved July 10, 2016 from <https://gsdrc.org/document-library>

Contact email: Wattana.chan@gmail.com



©The International Academic Forum 2019
The International Academic Forum (IAFOR)
Sakae 1-16-26-201
Naka Ward, Nagoya, Aichi
Japan 460-0008
www.iafor.org