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Integrative Public Policy on Sustainable Development in Egypt's Mega Projects

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Abstract

The article explores the role of integrative public policy on delivering sustainable development by assessing the performance of public mega projects. Research methods use a literature review analysis on previous articles, policy and country briefs, and theory to discuss integrative public policy in a sustainable development context. The article engages in a case study analysis on Egypt's Decent Life (Hayah Karima) Initiative launched in 2019 to improve the standard of living for the neediest social groups, villages in specific; the objective is to compare how and why the evaluation of public policy could be embedded within country mega projects to sustain development. The article proposes answers to the following research questions: How is integrative public policy translated through country mega projects to support sustainable development? How could policymakers ensure sustainability mobility in mega projects, considering Decent Life, as an example? What indicators are used to measure the effectiveness of public policy on embedding sustainable development in mega projects? The hypothesis emphasises that mega project performance is dependent upon integrative public policy, collective affective conditions, and sustainable development mobilisation techniques. Findings propose a set of indicators, assessment tools, and a strategic management criterion, to evaluate how effective the Decent Life initiative is and to consider it a reflection of Egyptian public policy on sustainable development. Lessons learned are extracted from Egypt's experience.

Keywords: Integrative Public Policy, Inclusive Growth, Social Protection, Rural Development, Resilience

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1.   Introduction

Social protection programs are sets of governmental policies managed under the authority of ministries, with possible financial and/or technical support and collaboration from international organisations, development organisations or private organisations, which assist individuals and societies manage risks and vulnerabilities leading to protection from poverty. It is an initiative taken to adapt to the economic crisis, targeting the socially vulnerable (Yemtsov et al, 2018). The monitoring of social protection programs can lead to the execution of mitigation strategies, the implementation of shock-responsive legal regulations and new initiatives, programs, or committees (Márquez et al., 2018). The instrumental function of social protection is human investment to sustain basic levels and of assistance to individuals (Fiszbein et al., 2014).

Social protection mega projects are implemented through the launching of social protection programs to the socially vulnerable beneficiaries. Adaptive social protection (ASP) builds resilience among the vulnerable by investing in their capacity to prepare for, cope with and adapt to shocks (World Bank, 2021). Decent Life DL (Hayah Karima in Arabic) is an example of an adaptive social protection project (ASP) as its long-term goals are to build resilience among the vulnerable by investing in their capacity to prepare for, cope with and adapt to shocks (World Bank, 2015).   DL is an Egyptian national mega project for developing rural villages within the framework of the state's vision for sustainable development to alleviate poverty, improve living standards and increase efficiency for the neediest community groups.

The article proposes answers to the following questions: How is integrative public policy translated through country mega projects support to sustainable development? How could policymakers ensure sustainability in mega projects? What indicators are used to measure the effectiveness of public policy on embedding sustainability in mega projects? The hypothesis emphasises that mega project performance is dependent upon integrative public policy, collective action, and sustainability of projects and sustainable development. Findings propose a set of indicators and assessment tools to evaluate how effectiveness of the DL and to consider it a reflection of Egyptian public policy on sustainable development. Lessons learned are extracted from Egypt's experience. The article is significant as it provides an entry point for researchers to understand sustainability within a collaborative framework, rather than as a single entity, be that a program, delivery system, governance method and/or social protection mega project.

2.   Research Methods

The article uses theory and case study analysis to identify how to build and assess in application integrative public policy, resilience, and sustainability, within social protection mega projects.

The article is divided into three sections. Section A proposes a conceptual framework on integrative public policy, sustainability via resilience by examining how current social protection projects can be maintained by providing indicators for assessment. Primary sources include official documents by various ministries and the Egyptian government on DL such as "The National Project to Develop Egyptian Countryside - Implementation Profile until July 2022." Secondary sources are derived from Google scholar and Scopus databases. The literature searches yield a small amount of information, so broader snowball techniques

are used, including backwards tracing of citations and reference lists, and forward tracing of citations and documents that cite the searched references. This signifies the article's conceptual framework in offering new perspectives on sustainability and social protection mega projects. Section B focuses on integrative public policy by discussing DL integrative interventions and inclusive multidimensional organisational structure. Section C assesses sustainability indicators of DL, challenges, and actions taken proposing an integrated project delivery approach. Finally, policy recommendations and future research projections are discussed.

Section A: Conceptual Framework

3.   Public Policy Integration

This section reviews literature on policy integration (PI) to identify key success factors and effective performance measures via investigating a real case study and lessons learned.

Meijers and Stead (2004) asserted the literature gap on public policy integration as a concept. Previous research focused on sectoral policy coordination and cooperation, somehow serving as a foundation for knowledge of PI. Although PI and policy coordination are complements but they are different; PI is not the same as adjusted sectoral policy, specifically the cross-cutting, holistic, and/or joined up government nature of the policy objective. PI is characterized as comprehensive, consolidated, and consistent and goes beyond the bounds of established policy fields, the management of cross-cutting policymaking issues but not to coincide with institutional responsibilities of individual departments. Meijers and Stead (2004) highlight the policy process challenges due to the increased number of actors involved, the emergence of the information society, increased emphasis on public participation, and the growing involvement of non-governmental organisations, pressure groups, and agencies. The complex, dynamic nature, and cross-cutting issues of ecological, socio-economic, and political conditions and the pursuit of sustainable development, pose new challenges to policy making. Overlapping policies often lead to inefficient or ineffective solutions and new problems and therefore placing PI as an appropriate response to institutional mismatch and a transition to sustainable development. Mekky (2021b) links between integrative public policy and institutional structural reform to achieve community transformation by proposing a new public management NPM global perspective as a model for administrative reform.

The Organization for Economic Cooperation and Development (OECD) uses the term policy-coordination as a key driver of policy coherence in contribution to sustainable development identifying and mitigating divergence among priorities and policies of the different sectors on national and international levels promoting mutually supporting actions across both sectors and institutions. It appears in many disciplinary literatures and cuts across many institutional as well as social domains (Bogdanor, 2005). Philipp and Maggetti (2020) call for increased integration and coordination of policies and administration as a response to new policy issues. PI and coordination reforms might differ across time and countries; newly integrated policies most likely require increased coordination among administrative units. Trein et al (2021) were concerned with conceptual fragmentation of PI as an uncommon concept term.

The joined-up government concept was first introduced in 1997 by Tony Blair government to deal with the "wicked" issues across boundaries of public sector organisations, administrative levels, and policy areas (Christensen and Laegre 2022). Christopher Hood introduced the

concept of Joined-Up Government as coined in the 1990s for coordination doctrine which suggests the interconnection and complementarity of all parts of the government as imperative to operate single faced for the public and one unit on multiple interrelated issue (Bogdanor 2005). In line with Hood, Christensen and Laegre referred to integration with the term "Whole-of-Government " in 2007 using a holistic concept.

Ansell et al (2007) conducted a meta-analytical study of the existing literature on collaborative governance for the purpose of exploring a contingency model of collaborative governance. The authors introduced tips to create collaborative governance bringing public and private stakeholders together in collective forums with public agencies to "engage in consensus-oriented decision-making". Key success factors have been identified to be dialogue, trust building, and commitment as well as shared understanding. The concept of "Functional Regulatory Space" (FRS) has been developed to analyse the new forms of State action addressing "wicked" problems. FRS using a policy integration approach simultaneously cuts across several policy domains such as climate change and economic, security, health, and immigration as well as institutions and levels of government. It suggests integrating previous policy theories that focused on "boundary-spanning regime," "territorial institutionalism" or multi-level governance (Varone et al, 2013).

4.   Sustainability in Social Protection Mega Projects

This section proposes a conceptual framework for assessing potential long-term measures of social protection mega-projects, by exploring sustainability and resilience indicators on three levels: project-level, delivery-level, and inclusive growth.

4.1   Operational Resilience

Resilience requires government reform to implement policy change, to correct market failures, ensure inclusive access and distribution, ensure economic rescue packages for vulnerable groups, and to implement change (Duflo 2021). A resilient system has flexibility in its absorptive capacity and ability to minimise the adverse effects of crises. The 'bounce back faster' concept implies the long-term capacity to prepare for, cope with, adapt to and recover from shocks (Schipper and Langston, 2015). Resilient social protection projects help societies achieve resilient living standards with the ability to resist, absorb, accommodate, and manage change. Several studies use the BRACED 3As (anticipatory capacity, absorptive capacity, and adaptive capacity) climate change response program as a model for recovery (Dirkx, 2019). Anticipatory capacity is the preparedness, pre-crisis, of social programs to predict and reduce adverse effects through planning and proactive action, either by avoiding or minimising the vulnerability (Eissa 2022). Absorptive capacity is the ability for social protection delivery programs to absorb and cope with crisis ensuring individuals' livelihoods and basic needs, using the available domestic resources (Hudner and Kurtz, 2002). Adaptive capacity is the ability of social protection programs to learn from disaster and adjust to multiple long-term risks, to reach a desired state regardless of changes in conditionalities and to reduce the probability of harmful outcomes in either occurrence or magnitude (Malone, 2009).

Operational resilience requires frequent shifting and effective adaptation through the provision of social assistance to beneficiaries using social safety nets (Nixon, 2019). Social safety nets have positive impacts on households' capacities to cope with crisis, supporting food security and lessening the need to resort to negative coping alternatives (Ulrichs et al,

2019). Expansionary measures such as the expansion of state-led social safety nets to promote human centred approaches to create productive employment during crisis increasing the capacity to enrol new beneficiaries, usually implemented with the support of international organisations as key providers of social assistance (ILO, 2019). Previous work uses a developmental evaluation of the World Food Program in response to Covid-19, justifying the increased need, the challenges of meeting existing program commitments for beneficiaries who are already vulnerable and food insecure, sustaining the delivery of existing programs and scaling up transfers and coverage (Slater, 2022). Social safety net programs during covariate shocks support households through potential leverage responses such as vertical expansion (temporary increase of the value or duration of a social protection intervention to meet additional needs) and horizontal expansion (temporary inclusion of new beneficiaries from disaster affected communities) (O'Brien et al., 2018).

4.2   Community Transformation

Resilient social protection programs which transition into developmental programs enhance community capacity building and community transformation. Community capacity building is a poverty alleviation tool and an enabler of the sustainable development goals focusing on impoverished individuals' abilities to build skills, knowledge, and competences to support their own lives (Eissa 2020). Policymakers transform communities into more sustainable ones through enhancing human capacities and capabilities (Saab et al., 2016). Community capacity building is a welfare technique, and it is the responsibility of policy makers to secure individual needs in parallel with building confidence and preserving dignity (Banarjee et al., 2011). Community transformation is a maintenance tool for preserving existing social protection programs, and readjusting projects which tend to drift towards social assistance only.

4.3   Sustainability in Social Protection Project Delivery

Effective government programs can be sustained by understanding when, where and how the technical and operational features support sustainable delivery.

Social investment is the on-budget government spending on social protection programs and is dependent upon on institutional capacity and redistributive programs. The simplest redistributive programs are those that entitle the identified poor to some form of cash stipend to provide a certain standard of living and are unconditional on any behaviour (Schady et al., 2017). The International Monetary Fund (2019) highlights the necessity of redirecting fiscal policy to promote inclusive growth by strengthening and upgrading the social protection delivery chain, specifically during the selection process, conducting a needs and conditions assessment for vulnerable groups, enrolling the target groups eligible for the program and notifying them of decisions, providing the target groups with the benefit or service, periodic reassessment and, finally, managing exit decisions and outcomes.

Experimental design is used to diagnose root problems and provide predictions of social protection delivery programs. Geographical targeting includes the use of poverty mapping and climate data to transfer resources to vulnerable villages, districts, and regions. Proxy means testing (PMT) predicts income and consumption level using surveys to collect demographic and asset data from households. Self-targeting focuses on the social inclusion of individuals through an application process and applying barriers to reduce the chances of rich households accessing programs. Community-based methods involve selecting and identifying

the vulnerable.   In normal times, governments structure their targeting methods to limit their spending during the planning process by, for instance, substituting a population PMT with a selected sample PMT (Beath et al., 2013). Alatas et al. (2012) emphasize the community methods versus PMT, depending on whether one wants to specifically target a hard measure of poverty such as income, or a soft measure, such as perceptions. Examples include Mexico's Progresa PMT program, which determines eligibility in geographically targeted areas only (Schultz, 2004). Indonesia's Data Collection on Social Protection Program (PPLS) uses community-based methods to determine the number of households which need to fill out PMT surveys for efficient needs assessment (Alatas et al., 2012). Kenya's cash transfer for orphans and vulnerable children integrates geographical targeting and community targeting to determine an efficient budget.

In crisis times, social service delivery involves an immediate response using targeted efficiency, leakage reduction in the selection process and crisis mitigation solutions. The multilayer targeting formula is a technique used to enhance the efficiency of cash transfers. For example, from 2015 onwards, Egypt's Takaful and Karama cash transfer delivery program (TKP) has selected beneficiaries based on geographical targeting using poverty maps, PMT and categorial criteria (Breisinger et al., 2018). Alarming signals that create negative perceptions on the part of beneficiaries include unsustainable maintenance of social protection transfers, the cancellation or irregular disbursement of benefits, a decrease in the number of beneficiaries and an increase in the demand for support (Berg et al., 2021). Examples of social assistance delivery readjustment during Covid-19 include the shift to digital channels and registers accompanied by the search for emergency aids and multilateral development funding agreements to implement such changes in, for example, Brazil, Chile and India. Jordan, meanwhile, created new financing and coordination mechanisms (Lakner et al., 2021).

Indicators in Table one are suggested to ensure sustainable social investment in social protection projects; indicators are applicable each year, post phase completion or in a pre-during-post crisis scenario.

Table 1: Social Investment Reallocation and Sustainability Indicators

On the project Level
1. Social insurance coverage and capacity to expand to larger groups in the population.
2. Subsidy reform to increase government budget savings, redirected towards strengthening social safety nets.
3. Institutional capacity reform in both physical and online.

On a project delivery level
1. Basic services projection.
2. Number of beneficiaries during the crisis, in comparison to pre and post.
3. Rate of availability and access pre and post, or in each phase.

On a community level
1. Number of schools, rate of education enrolment, school class density, number of health clubs and youth centres and number of youths registered versus actual engagement.
2. Quantity and quality of health services and health clubs.
3. Number of housing units with flexible mortgage plans.
4. Degree of constructing environment-resistant infrastructure such as street lighting, road networks, electricity, drinking water, sewage, and new roofs for dilapidated houses.
5. Evaluation of resilient communication services such as mobile network towers and government and school buildings installing fibre optic cable networks.
6. Unemployment rates (in affected areas, at the micro and macro level, pre-during-post crisis), illiteracy rates, and the availability of land on which potential business activity could be established.

Source: The authors.

4.4   Indicators to Sustainable Targeting and Delivery

Program sustainability is maintained when policymakers are capable of distinguishing between acceptable negligible immediate post-disaster delays in the delivery of social protection programs and long-run delays in social protection delivery systems that become increasingly serious. Both the 2015 earthquake and 2017 floods in Nepal highlighted a causation challenge associated with assessing the sustained delivery of social assistance in crisis situations. Immediate delivery delays of social security allowances were negligible, but an issue later when beneficiaries discovered they were excluded from disaster relief beneficiary lists.

- Sustenance of the number of recipient households through consistency and punctuality in the timing, size, and frequency of delivery according to the planned disbursement timetable.
- Identification of the technical challenges of social protection systems that sustain program delivery.
- Revision of schemes for social protection delivery systems to avoid beneficiary exclusion errors.
- A new mind-concerning the longevity of social protection assistance as a community transformation program.

4.5   Inclusive Growth: A Sustainability Indicator

According to the OECD, the dimensions of inclusiveness consist of poverty reduction, unemployment reduction and inequality reduction. Table (2) illustrates the target indicators of resilience and the mechanism, institutional reform, and collaboration for embedding sustainability policies in development programs. Table (3) is an example of a framework when choosing beneficiaries to check that social protection programs are implementing the elements of inclusive growth. Small scale agricultural farmers are used as an example; this could be applied to women, migrants, etc.

Table 2: Resilience indicators for sustainable social protection programs at the macro level

Indicator of Resilience	Mechanism	Institutional reform	Collaboration, funding, multilateralism
A community resilient to crisis	Dynamic communication Increasing awareness as a priority, evidence based Introducing digital targeted solutions to enhance awareness among youth	Strengthening institutional capacities and human resource capabilities Social protection research platform	Consolidated partnerships with NGOs, ministries, and funding agreements with UN development programs
Citizens well-aware of energy efficiency and the green economy	Achieving a clean energy revolution Diversification of employment opportunities through the construction of renewable energy projects The labour force acquiring green skills	Green transformation by providing budgetary support for energy sector development and investment in renewable energy Improving management and operational efficiency in the energy sector such as electricity and green support programs Promoting government commitment to innovation and equal opportunities	Funding for energy sector budgetary support programs Funding from development banks to support green growth programs Partnerships with ministries and factories for green investment and green transformation
Healthy, resilient, well-nourished individuals	Providing and distributing subsidized and nutritious food	Easier access to vaccines and medicines Progress with structural reform Building trust between citizens and the government Moral support for poor families	Comprehensive health insurance project development cooperation agreements Partnering with development financing for agreements supporting the healthcare sector World Bank's Fast Track Covid-19 Facility Civil society participation

Source: The authors.

Table 3: Small scale agricultural farmers as an example

	Inclusive growth			Collaboration and multilateralism
	Poverty alleviation	**Reducing unemployment**	**Reducing inequality**	
Agricultural development	Reach of project to rural areas Promotion of land consolidation	Reducing unemployment (child, female, and male) Market expansion	Improved access to community schools Improved infrastructure	Ministries UN International Fund for Agricultural Development (IFAD) Development agencies
Community empowerment	Provision of job opportunities New market channels that link three villages	Vocational training, access to finance and markets Increasing income and employment opportunities	Improved access to rights and knowledge Transforming community schools into integrated service centres	Countries partnering for community empowerment projects supporting families and primary school pupils Social welfare projects Empowering communities with the United Nations World Food Program
Agribusiness and agri-food business sector development	Food markets Supply chain management Marketing and logistics opportunities and guidance	Enhancing engagement of small and medium value chain enterprises	Advanced marketing and logistics	Financing agreements with the European Bank for Reconstruction and Development (EBRD)

Source: The authors.

Section B: Case Study on Decent Life and Integrative Public Policy

5.   DL Integrative Interventions

In recent years, social protection policies have been put on top of the Egyptian government's agenda with President Abdel Fattah El Sisi announcing the launch of an unprecedented mega initiative entitled "Decent Life" (DL) aimed at developing the countryside all over Egypt. The project adopts an integrative approach in implementing comprehensive sustainable multidimensional developments to contribute to improving quality of life and alleviate social suffering of the most vulnerable and fragile communities; especially due to severe economic turmoil triggered during the pandemic. 515 billion Egyptian pounds have been allocated to Decent Life over three years to achieve the following five integrative interventions:

1. Upgrade infrastructure effectiveness to ensure the availability and accessibility of efficient provision of services concerning drinking water, sewage, electricity, natural gas networks, roads pavement, canal and waterway lining as well as waste management.
2. Raise efficiency of social development services to establish new schools and build capacity of existing ones, develop health units and centres as well as hospitals in

  conformance with comprehensive health insurance model, to upgrade youth centres and sports facilities.

3. Promote sustainable communities by upscaling small and microbusinesses, promoting labour intensive construction projects giving priority to local contractors, establishing crafts and industrial complexes/ parks a well as urban markets and promoting reliance on local production and strengthening local supply chains including developing and upgrading feeding industries' facilities, such as irrigation systems, veterinary units, and slaughterhouses.

4. Implement schematic and spatial indicators to follow-up and measure performance and development.

6. Comprehensive Participatory Multidimensional Organisational Structure

A participatory inclusive approach has been adopted during policy agenda setting, implementation, follow –up and evaluation. The project is implemented under the auspices of the State's President, through a Supreme Ministerial Committee headed by the prime minister and leading four integrative workgroups calling for effective coordination, collaboration, and follow-up mechanisms. Youth empowerment through the Egyptian youth voices serving as the main advocates to which the national political leadership responded to then translated by the government into domestic resource mobility projects. Youth involvement during the policy targeting phase included engagement in village project needs assessments and selection.   Youth across the different targeted locations volunteered in project activity implementation such as onsite follow-up, training and rehabilitation, awareness, medical services to other aspects of the projects (36,000 volunteers up till December 2022). The following matrix (Table four) illustrates the level of integration the organisation structure within each workgroup and at the macro level across the whole project.

Table 4: DL Integrative Organization Structure

№	Institution	Work Groups			
		1 Infrastructure & Services Projects	2 Economic Development Projects	3 Social Protection Projects	4Schematic & Spatial Indicators
1	Ministry of Social Solidarity	√	√	√	
2	Ministry of Local Development	√	√		√
3	Ministry of Housing	√			
4	Engineering Authority for Armed Forces	√			
5	Ministry of Agriculture		√		
6	Ministry of Industry		√		
7	General Authority for Educational Building	√			
8	Ministry of Petroleum	√			
9	Ministry of Water Resources & Irrigation	√	√		
10	Ministry of Health	√			
11	Ministry of Youth	√			
12	Authority of Small & Medium Enterprises Development		√		
13	Ministry of Planning & Economic Development (Supervisor of the "Decent Life" initiative, affiliated to the Sustainable Development Plan,)				√
14	General Authority for Urban Planning				√

Source: The authors from Ministry of Planning Website (2021) and Ministry of International Cooperation (2021).

Section C: Integrative Public Policy, Integrative Project Delivery and Sustainability Indicators of DL

7. DI Project Strategic Structure and Operational Resilience

The mission of Decent Life (DL) is to develop operational resilience through community transformation by improving quality of life in disadvantaged rural areas, especially with respect to livelihood, community capacity building and clientele satisfaction level.

8. DL Strategic Objectives and SDG Implementation

DL's strategic objectives integrate the 17 sustainable development goals (SDGs) targeting financial, institutional, environmental, social, and economic sustainability. Its strategic objectives are to (1) develop villages infrastructure (water, sanitary, roads, public administration, natural gas, communication) (2) **r**aise the quality of human and environmental development services (3) improve service provision (4) provide economic development opportunities, increase real income of rural inhabitants, and improve their living-standards (5) expand social protection and social welfare to most vulnerable groups living at extreme poverty levels in targeted villages; and **(6) p**romote sustainable development of local administration.

9.   Community Transformation Indicators: Quality of Life Criteria for Decent Life

Key performance indicators have been set to manage performance via a quantitative measurement tool to ensure objectivity of evaluation and effectiveness. Six "Quality of Life Criteria- QLC" analyze the quantity and quality outcomes of DL projects in the targeted villages using the following rate indicators: (1) average per capita income (2) availability of job opportunities an improvement (3) health services coverage (4) sanitation services coverage (5) school classroom density and the internationalization of education as a cornerstone for achieving sustainable development (Mekky 2021a) (6) drinking water coverage.

10.   Geographic & Timeline Framework

The mega project aims at reaching out to develop more than 4500 villages and more than 28,000 followers where projects are implemented in 175 Centres across 20 Governorates on three phases. It targets over 600 million inhabitants accounting to 58% of the total population divided over three phases: 17% in 2021, 35% in 2022 and 58% in 2023. The project is nationally funded where investments exceed LE 700 billion. In the first phase 1477 villages are targeted (Ministry of Planning 2021).

11.   Villages' Selection Criteria

Nine criteria have been set to identify priorities in selecting the neediest rural villages nationwide to reach the most vulnerable, hence ensure an efficient selection process. These criteria include (1) rural population as a percentage of the total population of the centre (2) poor rural population as a percentage of the total poor population of the centre (3) poor population in the poorest 2000 villages as a percentage of the total population of the centre (4) most exporting villages to irregular immigration (5) percentage of female-headed households (6) illiteracy ratio among individuals aged 15 and above (7) ratio of households lacking sanitation services (8) ratio of households lacking drinking water services and (9) ratio of security-sensitive villages.

12.   Overview on DL First Phase Outcomes

An outcome-based survey extracted from primary ministerial sources was used to evaluate the projects status until July 2022 and measure progress of the first phase. This part of the study reflects on key performance indicators to measure the success level against targeted objectives.

12.1   Efficient Allocation of Social Investment on a Project Level (Sustainability Indicator)

Consolidated results assert that 53% of the first phase's total projects have been implemented in 1477 villages and more than 10 thousand Followers in 52 Centres across 20 Governorates, where out of 22021 planned projects, 6819 projects have been fully implemented (31%), 9057 projects are in-process (41%), while 6145 (28%) have not been yet executed of which the starting date of 66% (4095 projects) has not been due yet for while the rest are in the planning and preparation phase. As for the total number of beneficiaries, they have reached 18 million. Total expenditure has hit almost LE 100 billion out of a budget of LE 200 billion, distributed as illustrated in Figure one.

Figure 1: DL Projects Expenditure until July 2022

Source: conducted by authors from Official Decent Life Documents: "The National Project to Develop Egyptian Countryside - Implementation Profile until July 2022"

12.2 Social Investment on a Sectoral Level

The average percentage of implemented projects in the first phase is illustrated in Figure 2. The highest implementation of projects was conducted in the services sector, with water distribution networks being the highest with 88%, post offices accounting for 82%, and aggregation networks accounting for 74% implemented projects. Halfway sector project implementations include purification stations 58%, railways 47%, water lifting stations and treatment stations 44% and 37% implemented projects respectively. The least implemented sectors consist of optical fibre networks accounting for 8% and internal roads accounting for 1%.
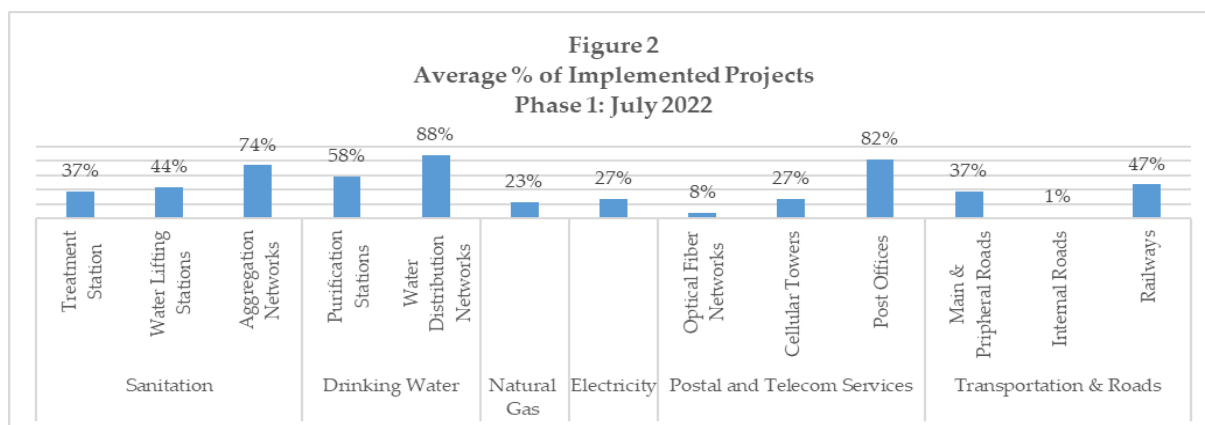
Figure 2: Average Percentage of Implemented Projects; Phase 1: July 2022

Source: conducted by authors from Official Decent Life Documents: "The National Project to Develop Egyptian Countryside - Implementation Profile until July 2022"

Figure 3 displays that the most successful implemented projects focused on community transformation through the construction of educational projects 93%, improved well-being through the construction of hospitals 43%, healthcare units 66% and ambulance units 78%. Projects that focused on the construction of government buildings were also successful with 92% implementation. This is followed by agricultural services centres with 89% implemented projects with construction in canals lining, irrigation bridges. Community capacity building was successful in its implementation with the construction of youth and sports facilities and clubs 77%, social solidarity 52%, security services 69%, housing 34% and local village development 8% implementation.
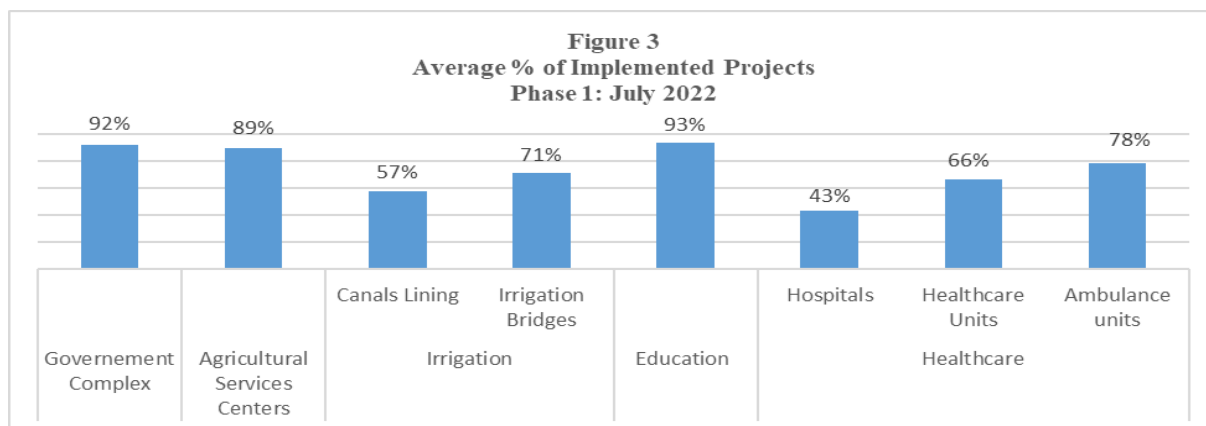
Figure 3: Average Percentage of Construction Implemented Projects
Source: conducted by authors from Official Decent Life Documents: "The National Project to Develop Egyptian Countryside - Implementation Profile until July 2022"
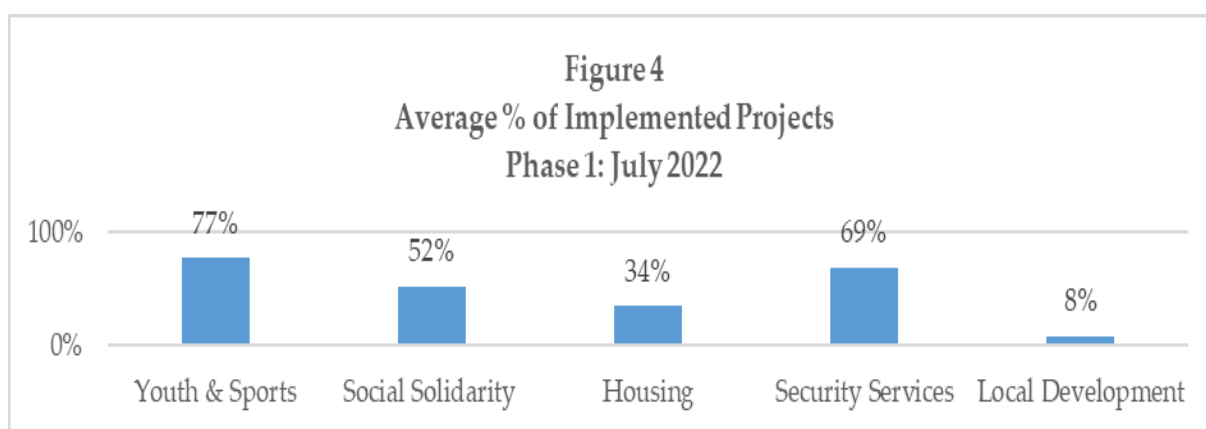
Figure 4:Average Percentage of Welfare Implemented Projects: Phase 1 July 2022
Source: conducted by authors from Official Decent Life Documents: "The National Project to Develop Egyptian Countryside - Implementation Profile until July 2022"

12.3   Challenges, Integrated Project Delivery Action Plans & Lessons Learned

DL has faced several international and national challenges during the planning and implementation of the first phase which called for actions in decisions, procedures, countermeasures, and mechanisms to confront obstacles, resolve problems and meet the initiative's strategic objectives. Table five summarizes information concerning key challenges and corresponding action. A key lesson learned is in the mechanism used as a core principle in the enacted actions placing collaboration and multilateralism at the heart of all operations starting in the early stages of the process until delivery. It has integrated all functions for optimising project delivery and meeting project's objectives. All operations have been streamlined by coordinating all teams/groups throughout the whole process to improve efficiency and maximise expertise of the team members in both planning and management, which is effective application of the **Integrated Project Delivery (IPD)** approach which has been proved very successfully used in developing sustainable mega infrastructure projects worldwide (Jones, 2014).

Table 5: Challenges and Actions in Phase 1 (until July 2022)

Challenges	Action
Ukrainian crisis' impact on raising raw materials and inputs costs. Reduce implementation costs.	Extend the deadline until December 2022 & prioritising projects on basic social provision.
	Maintain efficiency of pricing revision committees at the Ministry of Housing.
	Activate value engineering a cost-cutting strategy to promote utilisation of domestically produced inputs.
	Limit the use of foreign currency (US dollar) to importing equipment with no locally produced substitutes (e.g., submersible pumps, telecom equipment and cabins, gas reduction station equipment…) as to facilitate coordination with the central bank.
	Limit installation of surveillance cameras in facilities to entrances, treasury, and ATMs.
	Develop digital communication networks in all facilities.
	Limit installation of air conditions to servers' rooms and public services halls.
Provision of raw materials and specialised labour commensurate with the unprecedented volume of workflow.	Increase production lines to meet the initiative's requirements in coordination with plastic pipe factories.
	Import polymers to domestically produce pipes, while import part of the required number of pipes to speed up implementation pace.
	Use substitutes (pottery) in developing sanitation networks.
	Study utilisation of substitutes (modified cement) in canals lining.
	Offer regular labour force training during projects' implementation to increase the number of qualified human capital and appoint engineers and specialised experts as part of the project costs.
Allocation of land to implement the initiative's projects.	Allocate all required lands (5321 piece), except for 19 pieces that are still in process.
	Form a committee headed by the Minister of Local Development with all concerned authorities represented as members to finalise all land allotment procedures.
	Instruct the Ministry of Housing, Utilities & Urban Development to compensate the Ministry of Endowments against their land pieces allotted to the projects.
	Coordinate with security authorities to complete approval procedures for 712 pieces of land voluntarily donated by citizens with a total size that exceeds one million square metres.
	Dispossess 43 pieces of land.
Delay in implementing an action plan.	Display governor's instruction for land delivery once the technical approval is issued.
	Conduct technical studies by implementing agencies in parallel with land allocation procedures.
Presence of large population blocks outside the urban spaces of the villages	Update of targeted village status by the General Authority for Urban Planning.
	Execute infrastructure works in accordance with population irrespective of urban spaces.
	Implement standardised reconciliation values for building violations in villages by the Ministry of Local Development.
Organisation workflow among different infrastructure implementing agencies	Allocate LE 2 billion to the Holding Company for Water & Sanitation to handle connecting households to networks.
	Implement households' connections as soon as 50% of the networks are established, natural gas networks as soon as 50% of sewerage system is established, internal natural gas networks unconditioned to the finalising implementation of main supply lines or reduction stations.
	Establish optical networks behind natural gas networks in every street.
Implementation of some projects conflicted with season of supplying some strategic commodities	Wheat supply season: delay delivery of any land used temporarily to store wheat crops until the season is off.

	Sugarcane supply season: delay delivery of any land used temporarily to store sugarcane crops until the season is off.
Requirements of the comprehensive health insurance system for health facilities	Health facilities were exceptionally excluded from the decree issued for abolishing specialty healthcare systems to meet comprehensive healthcare system requirements.
	The Ministry of Health undertakes designs' approval by the General Authority of Health.
	Ensure conformance of newly established facilities (in the last ten years) with comprehensive health insurance requirements.
	Adaptation of healthcare units' standardised models to available spaces and dimensions.
	Unify accreditation and handover procedures.
Followers services (more than 10 thousand followers)	Place implementation of drinking water and sanitation projects on the agenda as a second priority following serving villages.
	Integrate implementation of natural gas, electricity, and telecommunication projects within the future of investments of each concerned Ministry.
	Accessibility to services offered by facilities that are currently underway in villages that is further supported by developing roads connecting villages to followers.
Furniture and equipment	Take account of the number of computers and printers available at those Ministries underway reallocation to New Administrative Capital City to be procured by the initiative.
	The Ministry of Communication and Information Technology, in coordination with both the Ministry of Interior and Ministry of Justice, handles the responsibility of providing specialised equipment for the Commercial Registry Office and Real Estate Registration Office.
	The Egyptian Post Office has assigned the responsibility to supply ATMs in every government complex.
	Furnish and equip government complexes are underway in coordination with the Arab Organization for Industrialization.
	An MOU has been signed between the Ministry of Agriculture and the Ministry of Military Production to supply Agriculture complexes with milk assembly centres.
	Furnishing healthcare facilities is in process in accordance with an MOU signed between the Ministry of Health and the Centralised Purchasing Authority.
	Approval of the budget for the Ministry of Youth and Sports concerning furnishing and equipping youth centres.
	Approval of the required budget for the Ministry of Solidarity concerning furnishing and equipping its facilities.
Operation and Maintenance	The Ministry of Local Development is responsible for preparing the operational action plan for government complexes.
	Coordination for installation of cellular towers on agriculture complexes.
	Preparing organisational structure for local units in conformance with the nature of services offered. The Ministry of Local Development has assessed all local administrators and set a training plan in collaboration with the Ministry of Communication and world food Program as well as Association of Netherlands Municipalities (VNG). 1440 cadres have been trained until July 2022.
	The Central Agency for Organization and Administration in coordination with the Ministry of Justice has provided all human capital to operate Real estate Registration units at government complexes.
Delivery of implemented projects	Paying 80% of the contract's value prior to review by security and oversight authorities.
	Establishing a committee (project general consultant, Jurisdiction Authority, implementing agency) to be responsible for preliminary handover of the project ensuring conformance to specs and preparing full documents.
	Establishing a committee headed by Governor and membership of: Administrative Control Authority, Military Technical College, project's consultant "Dar Al-Handasah", project's jurisdiction authority, and implementing agency is responsible for technical and financial review for the handover sign-off, as well as paying the remaining financial appropriation dues of the contract.

Multilateralism of implementing agencies and mechanism for monitoring and calculating execution ratio	Unifying the project's concept, definition, and targeted scope of work among all implementing parties.
	Digitalization: Coding all projects and preparing a unified database.
	Dar El-Handasah, in coordination with all parties, has established unified relative weights for the evaluation criteria to calculate implementation rates.
Conflict between action plans funded by foreign donors with that of DL	Projects that are currently funded by international donors have been alleviated from the DL action plan to avoid duplication.

Source: conducted by authors from Official Decent Life Documents: "The National Project to Develop Egyptian Countryside - Implementation Profile until July 2022"

13.   Conclusion

The article concludes that social protection mega projects performance is dependent upon PI, collective affective conditions, sustainability of programs through operational resilience, and sustainable development via community transformation. Findings propose a set of indicators, assessment tools, and a strategic management criterion, to evaluate how effective the Decent Life initiative is and to consider it a reflection of Egyptian public policy on sustainable development.

Policy Recommendations

- Social protection projects require continuous assessment confirming resiliency of policies, programs, a step towards scaling up protection to newly vulnerable households.
- Local PI and multilateralism are the mechanisms for operational resilience and thus sustainability.
- Mega project efficiency and effectiveness require integrated project delivery IPD.
- Collaborative research is needed among international and domestic ministries, governments, scientists, economists, policymakers, and experts to propose practical solutions to challenges faced.
- Global sharing of knowledge should be practiced by policymakers to redesign integrative policies of megaprojects and build policy resilience associated with bottle neck identifications and classifications.

Potential future trajectories and research agendas

- Measuring inclusive growth, its indicators, and measures of success, when applied and embedded into social protection programs and mega projects.
- Expanding country project experiences on integrated project delivery approaches.
- Expanding institutional capacity on various levels to ensure the robustness of integrative public policy, the expansion in the size of a party.
- Analysing transformative adaptive capacity and community behavioural changes to understand how individuals react to policy changes.
- Recognizing the effect of initiatives on the local and global level in the preparatory planning stage with feedback from interdisciplinary background expertise such as academics, researchers, scientists, policymakers, and experts.

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Exploring Traditional Culture From the Perspective of Intangible Cultural Heritage: Buddhist Temples of the Dai Park in Xishuangbanna and Chiang Mai Old City

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Abstract

The Dai ethnic group in Xishuangbanna of China and the Thai people in northern Thailand are related to each other based on their ethnic origins and cultures. Therefore, their life aesthetics are very similar, especially with regard to the art of Buddhist temples. As the policies of the intangible cultural heritages of China and Thailand advocate localization, how do the Dai and Thai people interpret their traditional culture under a similar cultural context? This is the research problem of this study. The article is based on qualitative research, taking Buddhist temple art in the Dai Park of Xishuangbanna and Chiang Mai Old City as the research samples. The purpose of the study is to explore what is meant by "traditional culture" from the perspective of intangible cultural heritage. The results show that the artistic styles of the Buddhist temples in the Dai Park and Chiang Mai Old City are very similar, highlighting the shared culture among the Dai–Thai ethnic groups; however, they both claim that their local culture is a "traditional culture" that differs from other Tai cultures. This phenomenon not only reflects the national identities of the Dai and Thai people but also represents a change in the meaning of traditional culture, which has become a kind of local identity, leading to the definition of traditional culture being diversified.

Keywords: Xishuangbanna, Shared Culture, Intangible Cultural Heritage, Chiang Mai, Traditional Culture

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Introduction

Shared culture is a common cultural phenomenon in Southeast Asian countries. It is the result of the long-term separation and integration of various ethnic groups in Southeast Asia. Sujit Wongthes, a Thai historian, once summarized the ancient Southeast Asian cultures of the Buddhist era into 16 similar shared cultures (Wongthes, 2012: 2). The number of multi-country joint applications for UNESCO approval to the "Representative Lists of the Intangible Cultural Heritage of Humanity" has continued to increase in recent years. This phenomenon not only shows that the transnational protection of shared culture is being increasingly recognized, but also implies that the definition of "traditional culture" is changing. Therefore, this study explored the connotation of the traditional culture for the Dai people in China and Thai people in Thailand, from the perspective of intangible cultural heritage.

Both these groups have had ethnic relations since ancient times, but have different ethnic names now. The Dai ethnic group is one of 56 ethnic groups in China. In the 1950s, through the policy of ethnic identification, the Baiyi who lived in Yunnan, were renamed the "The Dai ethnic group" (Editing group for the revised edition of a brief history of the Dai ethnic group 2009：206); whereas the Thai ethnic group in Thailand is the result of the "Thai-ization" policy during World War II. To shape national identity and eliminate ethnic differences, the Thai government implemented the "State Convention" which stated that all ethnic groups that resided in the Thai territory are part of the Thai ethnic group (Chang 2015: 102).

The origin of the Dai and Thai ethnic groups, including that of the Nanzhao royal family, was once hotly debated in the academic circles, resulting in the following three arguments: migration to the south, migration to the north and indigenous theory. The theory of the ethnic groups' southward migration is based on the origin of the Tai people, which means the Tai ethnic groups of the Dai, Thai, Shan and Lao, etc., and has received more support from research, such as the seven southward migrations advocated by W. C. Dodd (Dodd 1996), and the theory of migration of the Tai-Shan ethnic group by Shun-sheng Ling (Ling 1958). Ping He (2001) and others demonstrated that the ancient Tai people migrated to South China or Southwest China, and this was also recognized by the royal family of Thailand, who believed that their ancestors came from South China (Damrong Rajanubhab 1933: 12).

Additionally, both, the theory of northward migration and indigenous theory provide counter-evidence from the ethnological perspective. The northward migration theory maintains that the Thais have Malay ancestry, thus putting forward the hypothesis that they originated from the Indonesian archipelago and then migrated north from the Malay Peninsula. However, not many support this perspective because of insufficient evidence (cited from Chen 2005：1-6).

The indigenous theory was proposed in the 1960s by Chi Yudi, a Thai archaeologist, and Sut Saengwichian, a Thai anatomist. Yudi's research team found archaeological evidence which claimed that people lived on the land of Thailand since the Paleolithic Age. (Yudi 1967: 95). Additionally, Saengwichian also unearthed 37 Neolithic people in the Kanchanaburi and Ratchaburi provinces. They found human skeletons identical to those of the modern people of Thailand, inferring that they might be the ancestors of the Thai people. The unearthed remains also prove that Thai people have been multiplying in Thailand since ancient times (Saengwichian 1974: 34-35).

Based on the evidence presented by the indigenous theory, Wongthes stated that "Thai people do not come from anywhere." This is a statement about strengthening nationalism, which advocates that the Thai people have been the main ethnic group living in Thailand since ancient times, and after a fusion of ethnic groups, they formed the "Thai people" in Thailand. He believes that the Thai people intermarried with the Mon, Khmer, Lao, Malay, and Chinese, which led to different degrees of cultural adaptation (Wongthes 1984, 1989).

The indigenous theory mentioned above corresponds to the theory of northward migration centered in China, and are supported by national ideologies. Therefore, under the leadership of the state, it is difficult to clearly identify the origin of the Dai and Thai ethnic groups. However, these groups have commonalities. While it might be difficult to determine the clan relationships during ancient times, modern data states that some branches of the Tai people migrated from southern China to the Indo-China Peninsula and can be categorized into different Tai ethnic groups, such as the Dai, Thai, Laos, Shan, etc. According to the above analysis, Dai and Thai have ethnic relations with each other.

The shared ethnic origin between the Dai and Thai people is evident in their shared culture, but the same conflicts with the spirit of traditional culture emphasized by the intangible cultural heritage. How can "traditional culture" in the context of shared culture of the Dai and Thai people be interpreted? This article attempts to answer this question.

The art of Buddhist temples in Xishuangbanna of the Yunnan and Chiang Mai provinces of northern Thailand are an important case study for the shared culture of the Dai and Thai people. Because they are ethnically and culturally related to each other, the Buddhist art in temples is very similar; however, they regard it as "traditional culture." This kind of cultural struggle highlights ethnic boundaries on the one hand, and triggers speculation on the intangible cultural heritage on the other. Therefore, the study takes the Buddhist temples in Dai Park and Chiang Mai Old City as examples. The purpose of this research is to explore traditional culture from the perspective of intangible cultural heritage in the shared culture of Dai and Thai people.

This study uses qualitative research to focus on "traditional culture," compares the two aspects of its intangible cultural heritage law and practice, and explores the connotation of "traditional culture" among the Dai and Thai ethnic groups. The discussion proceeds as follows:

First, "traditional culture" is defined from the perspective of intangible cultural heritage laws of China and Thailand. Then, the intangible cultural heritage items of the Dai and Thai ethnic groups are compared.

Second, the Buddhist art in the temples of Dai Park located in Jinghong City, Xishuangbanna State of China and Chiang Mai Old City located in Chiang Mai City, Chiang Mai Province of Thailand, are taken as samples of intangible cultural heritage, for comparison and induction.

Prior to the discussion, it is necessary to explain the use of proper nouns. The term "traditional culture" expresses the relevant cultural heritage matters in China, while the term "local wisdom" (ภูมิปัญญาท้องถิ่น) is used for the same in Thailand.

Research Methodology

The study's fieldwork sites are the Dai Park located in Jinghong City, Xishuangbanna State of China and Chiang Mai Old City located in Chiang Mai City, and the Chiang Mai Province of Thailand, both of which are representative areas of traditional culture. The Dai Park, established in 1999, is approximately 27 kilometers away from Jinghong City. It is currently the most ethnically characteristic and well-protected tourist attraction among the Dai villages in Xishuangbanna. Different from other scenic spots, this park is a Dai settlement. The reason why it can become a model for ethnic cultural and ecological villages is because of its proper management and cultural awareness of the villagers; hence, the Dai Park can not only preserve local culture, but also develop local tourism.

Regarding the Chiang Mai Old City, the Lanna Kingdom that advocates Buddhism, was established in the 13th century. Chiang Mai became the capital of this kingdom, and many important Buddhist temples were successively established. According to the statistics of the National Office of Buddhism of Thailand, the Chiang Mai Province ranks first in Northern Thailand for being home to the maximum number of Buddhist temples from various periods of the Lanna Kingdom. More than 60% of them built before the 17th century are preserved in Chiang Mai District (Chang 2017: 53). Therefore, the survey of Buddhist temples in Chiang Mai is representative. The study analyzes the Naga stairs, murals, and Buddhist banners from ten Buddhist temples—five each from the Dai Park and Chiang Mai Old City—to interpret the traditional culture of the Dai and Thai ethnic groups.

The Cultural Heritage Laws and Traditional Culture in China and Thailand

The Intangible Cultural Heritage Law of the People's Republic of China (2011, 中华人民共和国非物质文化遗产法) and the Promotion and Preservation of Intangible Cultural Heritage Act, B.E. 2559 of Thailand (2016, ส่งเสริมและรักษามรดกภูมิปัญญาทางวัฒนธรรม พ.ศ. ๒๕๕๙) both emphasize on protecting traditional culture, which is of great significance to the liberation of cultural thought before economic the reform and opening up, and encouraging the development of multiculturalism.

1. Comparison of Intangible Cultural Heritage Laws

The Ministry of Culture of China implemented the "Intangible Cultural Heritage Law of the People's Republic of China" (ICH) in 2011 (China Intangible Cultural Heritage 2011), which has six chapters and 45 articles. The ICH is divided into six categories (Table 1). One the characteristics of the ICH is its division into the national and provincial lists, as well as setting up protected areas for overall regional protection, and the representative inheritors system (China Intangible Cultural Heritage 2011). In terms of the national intangible cultural heritage, five batches of the national list of ICH have been released since 2006, with a total of 3,610 items (China Intangible Cultural Heritage, date unknown).[1]

Contrastingly, the Department of Cultural Promotion under the Ministry of Culture of Thailand is the competent authority for the administration of intangible cultural heritage. It has been collecting and archiving cultural heritage data since 2005, and implemented the "Promotion and Preservation of Intangible Cultural Heritage Act, B.E. 2559" in 2016. The

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[1] Statistics as of June 30, 2021.

Act has 26 articles, of which the intangible cultural heritage is classified into six categories in Article 4 (Office of the Council of State, 2016).

According to Table 1, Thailand's ICH classification method is similar to that of China. Notably, the Thai people follow Theravada Buddhism, so there is a category of "knowledge and practices concerning nature and the universe," which includes Buddhist teachings and cosmic knowledge. Thailand has announced nine batches of its ICH national list, with 372 items from 2009 to 2019 (Intangible Cultural Heritage of Thailand 2023).

Table 1. ICH categories in China and Thailand

China	Thailand
Traditional oral literature and the language as a vehicle thereof	Folk literature and languages
Traditional fine arts, calligraphy, music, dance, drama, quyi and acrobatics	Performing arts
Traditional techniques, medicine and calendar	Traditional craftsmanship
Traditional rituals, festivals and other folk customs	Social practices, rituals and festive events
Traditional sports and entertainment	Folk games and sports
	Knowledge and practices concerning nature and the universe
Other ICH	Other ICH

Reference source: China Intangible Cultural Heritage (2011),
Office of the Council of State (2016)

The intangible cultural heritage laws of China and Thailand, both clearly stipulate the relevant organization and implementation measures of the central and local governments, with the purpose of preserving local traditions and developing multiculturalism. The two ICH Acts mentioned above have several commonalities in their promotion of traditional culture:

(1)   **Encourage the inheritance of the intangible cultural heritage**

The "Intangible Cultural Heritage Law of the People's Republic of China" begins with a clear emphasis on inheriting and promoting the distinguished traditional culture of the Chinese nation, and states the urgency of rescuing intangible cultural heritage on the verge of extinction (China Intangible Cultural Heritage 2011, Article 1, 17). In order to encourage the inheritance of the intangible cultural heritage, the representative inheritors system was established to master and inherit the certain traditional cultural skills. Representative inheritors can apply for living allowances from the local people's government according to their own conditions, in order to maintain basic living expenses. Correspondingly, the representative inheritors must also carry out activities, such as the teaching of traditional culture skills, lectures, and creations, in accordance with the ICH law, and undertake this inheritance work (China Intangible Cultural Heritage, 2011, Articles 28, 29, 30, and 31).

Thailand's "Promotion and Preservation of Intangible Cultural Heritage Act, B.E. 2559" also encourages traditional and unique cultures. For example, in the "social practices, rituals and festive events" category, it emphasizes the protection of local wisdom and encourages

communities and ethnic groups to preserve distinctive culture, including various rituals, customs and dialects, etc. (Office of the Council of State 2016, Article 4). Thus, the intangible cultural heritage laws of China and Thailand both emphasize the protection and promotion of cultural heritage passed down from generation to generation.

⑵　　Develop multiculturalism

Protecting ancestral intangible cultural heritage is equivalent to practicing multicultural development. China's approach to promoting the intangible cultural heritage is "Government-led protection of intangible cultural heritage, followed by social participation." It stipulates that the leaders of people's governments at the county level need to incorporate the development of the intangible cultural heritage into urban planning, and allocates relevant funds for conservation, research, funding, and award purposes (China Intangible Cultural Heritage 2011, Article 25, 26).

Thailand's model is to set up the "Promotion and Preservation of Intangible Cultural Heritage Act Committee" as the central competent authority, with a provincial committee in each province. The minister of culture and governors serve as the chairmen of the central and local committees, and are responsible for the national protection and promotion of intangible cultural heritage. Their administrative teams manage the reviews, approvals, and announcements of the ICH list (Office of the Council of State 2016, Article 5, 10, 15, 16). This model of protecting intangible cultural heritage, from the central to local governments, effectively preserves the traditional culture of various places. To sum up, both China and Thailand have promoted the development of multiculturalism while promoting intangible cultural heritage.

⑶　　Create cultural property

Thailand's Ministry of Culture stated that the "Promotion and Preservation of Intangible Cultural Heritage Act, B.E. 2559" was established to respond to world trends and develop culture to increase national income (The Department of Cultural Promotion 2013). Taking Article 26 of "Intangible Cultural Heritage Law of the People's Republic of China" as an example (China Intangible Cultural Heritage 2011, Article 26), in addition to stipulating the preservation of traditional culture, it also encourages overall regional protection, through establishing "the hometown of national folk culture and art" and "ethnic culture and ecological protection zone." This combines culture with sightseeing and promotes economic development.

Whether the poverty alleviation policy of China in recent years or the long-term development tourism policy of Thailand, the focus is on the protection and development of the intangible cultural heritage, because it is a national asset and contributes to the expansion of national and local economic incomes.

2. Interpretations of traditional culture

The core value of the intangible cultural heritage laws of China and Thailand is to protect traditional culture. Therefore, we examined the term "intangible cultural heritage" from the legislative content of both these laws, and then understood the interpretation of "traditional culture" in both countries. First, Article 2 of the "Intangible Cultural Heritage Law of the People's Republic of China," defines ICH as follows:

> *The term "intangible cultural heritage" ("ICH") as mentioned in this Law shall refer to various traditional cultural manifestations which are handed down by the people of all nationalities from generation to generation and regarded as part of their cultural heritage, and objects and spaces relevant to traditional cultural manifestations.(Chinalawinfo Database 2011, Article 2)*

Next, Article 3 of the "Promotion and Preservation of Intangible Cultural Heritage Act, B.E. 2559" of Thailand also clarifies the definition of ICH:

> *The term "Intangible Cultural Heritage" means cultural knowledge, performances, behaviors or skills displayed by individuals, musical instruments or other materials, which is recognized by individuals, groups or communities and passed down from one generation to the next, and its content may also change due to the influences of environments. (Office of the Council of State 2016, Article 3, translated by the author)*

The above definitions imply that intangible cultural heritage in China and Thailand are kinds of traditional culture "passed down from generation to generation" and has the highlight of the orthodoxy. Paradoxically, if we examine the national ICH of the Dai and Thai ethnic groups with a standard "passed down from generation to generation", we will find that there are many ICH items common between them. Moreover, the traditional culture they advertise is not the real "tradition."

The author lists the national ICH of Dai people in China and Thai people in Northern Thailand in Table 2; it is easy to find similarities between the two. The most obvious case is the Songkran Festival in China and Thailand; although they have local cultural significance, they are not necessarily unique.

Additionally, the intangible cultural heritage of the Dai people in Yunnan, including the "Peacock dance," "Zhangha," "Paper cutting," and "Brocade" have similar folk customs in Northern Thailand. Similarly, folk customs, such as "Loy Krathong" and "Ceremony of worshiping rice spirit" of Northern Thailand can also be found among the Dai people. Table 2 lists few intangible cultural heritage that can truly be termed "traditional culture." The slow-wheel pottery manufacturing skills of Xishuangbanna, Thai greeting etiquette, the Lanna sattapan, and Lanna lantern of Northern Thailand can be called "traditional culture." However, these cultures are not unique. For example, Cambodia also has a greeting etiquette. In summary, defining traditional culture from the perspective of intangible cultural heritage has its limitations, especially for cross-border ethnic groups with shared cultures, like that of the Dai and Thai peoples', as the traditional cultures identified by them are in conflict with the shared culture.

Table 2. List of ICH of the Dai–Thai ethnic groups

Recorded time \ Item	National ICH of Dai people in China	National ICH of Thai people in Northern Thailand
2006	Peacock dance of the Dai people	
2006	Opera the Dai people	
2006	Zhangha of the Dai people	
2006	Paper cutting of the Dai people	
2006	Slow-wheel pottery manufacturing skills of the Dai people	
2006	Songkran Festival of Dai people in Xishuangbanna	
2008	Zhaoshutun and Nanmunuona	
2008	Brocade of the Dai people	
2008	Songkran Festival of the Dai people in Dehong	
2009		Lanna folk song
2011	Traditional medicine of the Dai people in Xishuangbanna	Songkran Festival
2011	Traditional medicine of the Dai people in Dehong	
2011		Loy Krathong
2011		Thai greeting etiquette
2011		Ceremony of worshiping rice spirit
2011		Traditional Thai house
2011		Banana stalk carving craft
2012		Lanna script
2012		Lanna sattapan
2012		Lanna lantern
2012		Lanna calendar

Reference source: China Intangible Cultural Heritage date unknown, The Department of Cultural Promotion 2019

Buddhist art of Temples in the Dai Park and Chiang Mai Old City

The intangible cultural heritage laws of China and Thailand expound on "traditional culture" and include the shared culture of the Dai and Thai people as ICH items of their countries. This reveals that the definition of "traditional culture" no longer emphasizes the original tradition. Instead, each region has its own interpretation of the similar shared culture, which changes the meaning of traditional culture from monism to pluralism. The next step is to examine the similarities between their intangible cultural heritages from an empirical

perspective. The study analyzes the Buddhist art of temples, such as Naga stairs, murals, and Buddhist banners, in the Dai Park and Chiang Mai Old City, which are all manifestations of merit-making of the Dai and Thai.

1.   Naga stair

Naga is an important guardian of Theravada Buddhist temples, and its statues are often used to decorate these temples. Naga has many meanings in the cultures of the Dai and Thai ethnic groups; it is the guardian of the Triratna (the Three Jewels of Buddhism), a bridge between the human and heavenly realms, symbol of wealth, foundation of the building, and the auspicious orientation. Hence, Naga shapes are often seen in Buddhist temples, and the Naga stairs at the entrances are the most common.

The Naga shapes of the Dai Park and Chiang Mai Old City Buddhist temples (Figures 1–2) reveals that its basic structure is the shape of a big snake, with a crest, head, curved body shape, scales, beard, and tail; the changing structure appears in the pattern, crest, mouth shape, jewelry-wearing, claws, wings, and side appendages. This difference is because of the different imaginations of the artists of the two places.

The popular shape of the Naga in Chiang Mai is shown in Figure 1. The craftsman uses the unique Lanna painting pattern (ลายล้านนา) to express its texture, emphasizing the complicated pattern design and extremely detailed carving. In terms of the themes of expression, the Naga in Chiang Mai is often displayed in the form of the *mom khai nak* motif (มอมคายนาค), depicting the Naga emanating from another mythological animal's mouth. The motif is also uncommonly called "*mom om nak*" (มอมอมนาค), which means the Mom keeps the Naga in the mouth (Field note, November 11, 2015, interviewing Professor R. in The Buddhist University). Mom khai nak is an important feature of the Naga style in Chiang Mai.

Furthermore, the Tripitaka tells us that the Nagas wore *kaeo mani* (แก้วมณี) around their necks, which is also a feature of the Naga art design in Northern Thailand (Figure 3). The Naga stairs in Chiang Mai almost have a chest pattern. Different places have different explanations about whether this chest pattern represents *kaeo mani*. However, Northern Thailand artisans deliberately enhance the chest pattern design to make it bright and dazzling. The diamond-shaped chest pattern appears in most Naga stair works of Northern Thailand and resembles a bead on a cross, carved in the chest of the Naga. The center of most chest patterns is circular and embellished by colorful glass to increase its brightness.

Compared with Chiang Mai, the Naga artworks in the Dai Park have fewer characteristics. Apart from the shape of a big snake, a small number of works add the head horns, wings, and claws of the Chinese dragon image to the Naga, which is the biggest difference from the Naga style in Chiang Mai.

Figure 1: *Mom khai nak* motif, Wat Phrasingh, Chiang Mai old city.
Reference source: author unknown, age unknown, mixed material, photo by the author.

Figure 2: The naga shape, Wat Manjang, the Dai Park.
Reference source: author unknown, age unknown, mixed material, photo by the author.

Figure 3: The chest pattern of Naga, Wat Chedi Luang, Chiang Mai old city
Reference source: author unknown, age unknown, mixed material, photo by the author.

2. Mural

The murals of the Dai and Thai people represent the core values of Theravada Buddhism, which conveys Buddhist teachings and guides the behavior of believers. Muralists, including monks, artists, and painters, draw them based on Buddhist teachings, local customs, and legends, and personal opinions on honoring Buddhist temples.

In Chiang Mai, the main theme of murals is the Ten Jataka Tales, which express the essence of stories in a form similar to comics. They include complicated wireframes and simple Thai

or Lanna texts around the paintings to state the general idea of the murals (Figure 4). Similar mural styles can also be seen in Xishuangbanna, for example, the Dai Park murals express Buddhist stories in the way of comic narration, and have written titles in Dai characters, which means, the paintings style of murals in the Dai Park is similar to that of Buddhist temples in Chiang Mai (Figure 5).

The difference between the murals of the two places is visible in themes and painting skills. The themes are different due to the local history and folk customs. In terms of painting techniques, the Lanna murals emphasize the complicated and delicate soft lines, which are naturally different from the rustic murals of the Dai Park.

Figure 4: The mural of Jataka story, Wat Tung Yu, Chiang Mai old city
Reference source: author unknown, age unknown, paint, photo by the author.

Figure 5: The mural of Jataka story, Wat Manchak, the Dai Park.
Reference source: author unknown, age unknown, paint, photo by the author.

3. Buddhist banner

The names of Buddhist banners vary from place to place, but both Lanna and Xishuangbanna are called "*tung*." It is a long banner with different sizes, and is mainly used for praying and making merit. The Dai and Thai people believe that donating Buddha banners benefits their ancestors, families, and themselves, or rescues their ancestors and relatives in hell and allows them to go to heaven (Hall 2010: 2-4). Buddha banners have dozens of types and are used in different ways according to local customs, such as Buddhist festivals, local ceremonies, and funerals. The materials used to make the Buddha banners are diverse, for example, cloth, paper, wood, and metal. The patterns are based on what the artists have seen and learnt from Buddhist temples, folk stories, or other festival ceremonies (Apiwat 2004: 5).

The Buddhist temples in the Chiang Mai Old City and Dai Park both follow the custom of hanging Buddhist banners (Figure 6-7). Wooden and metal Buddhist banners are often seen in Chiang Mai, decorated with the twelve zodiac patterns. Since the Lanna people keep the custom of hanging the twelve zodiacs signs, they are used to drawing them on Buddhist banners to bless the whole family (Hall 2010: 8). The Buddhist banners of the Dai people in Xishuangbanna are mostly presented in brocade. The Dai people believe that worshipping Buddha with brocade can accumulate merits for themselves or their families. The Buddhist banners of the Dai ethnic group have several colors and patterns, including animals, people, the twelve zodiac signs, palaces, and pagodas. This creates many beautiful models through the fluffy cotton thread.

Overall, the Buddhist banners in Chiang Mai Old City and Dai Park have the same cultural meaning, and are usually hung in Buddhist temples during the New Year and important festivals to solemnize the Buddhist halls. Moreover, the differences between the two are visible in their sizes, patterns, and materials.

Figure 6: Buddhist banner, Wat Mondom, Chiang Mai old city
Reference source: author unknown, age unknown, colored paper, photo by the author.

Figure 7: Buddhist banner, Wat Manjang, the Dai Park.
Reference source: author unknown, age unknown, cotton thread, photo by the author.

As far as the Dai and Thai people are concerned, Buddhist art is an important part of their intangible cultural heritage. As seen in Table 3, Buddhist art, including the Naga stairs, murals, and Buddhist banners, of both the Dai Park and Chiang Mai Old City temples are similar, with the same cultural meaning and structures. The biggest difference between the

Buddhist art of the two places is in the techniques used, including the handicraft inheritance and usual media of the local artists, such as the "Lanna painting pattern," which is a distinctive style of Northern Thailand. Thus as far as the design is related to lines or shapes, the artists of Chiang Mai almost use the Lanna painting pattern as their method of expression. Contrastingly, the art of Dai Park has no obvious local style, because the Buddhism of the Dai ethnic group in China was once interrupted by the Cultural Revolution, so the development of Buddhist art in Xishuangbanna was also relatively frustrated, and not as rich in resources as Chiang Mai.

Table 3. Comparison of Buddhist Art in the Dai Park and Chiang Mai Old City

Item	Naga stair		Mural		Buddhist banner	
Area	the Dai Park	Chiang Mai Old City	the Dai Park	Chiang Mai Old City	the Dai Park	Chiang Mai Old City
Technique	Amateur creation	Lanna painting pattern	Amateur creation	Lanna painting pattern	Brocade	Diversification
Structure	*The basic structure is the same. *There are differences in the design of themes and details		*Images narrative *Text title *Comic-like format		*Long banners *Arranged images * The twelve zodiac signs decorated	
Meaning	Triratna-protecting		Buddhism-promotion		Merit-making	

Reference Source: Collated by the author

Conclusion

In the context of the intangible cultural heritage of China and Thailand, this article discusses "traditional culture" and compares its legal and practical aspects.

The analysis reveals that first, as far as the law is concerned, the Dai and Thai people have a similar intangible cultural heritage under the shared culture. Both groups claim that their local culture is a "traditional culture," which differs from other cultures of the Tai ethnic groups. This phenomenon shows that the definition of "traditional culture" no longer emphasizes the original tradition, and instead, each region has its own interpretation of the similar shared culture, which creates cultural diversity among the two ethnic groups.

Second, practically, the Buddhist art of temples in the Chiang Mai Old City and Dai Park is very similar, which proves that the Dai and Thai cultures share a commonality. The non-unique Buddhist art is a kind of "traditional culture" recognized by the Dai and Thai people, respectively. These definitions reflect their national identities and indicate that "traditional culture" has evolved into local identity, resulting in a more diverse definition of traditional culture.

In summary, this study established that the Dai and Thai ethnic groups endow their local culture with value and define it as their traditional culture. This is an operational process from traditional to local culture. Once localities interpret traditional culture themselves, their definitions diversify.

"Shared culture," "traditional culture," and "intangible cultural heritage" have mutually causal relationships. This is also the main reason for the similarities and differences in the Dai and Thai cultures. Their shared cultures are a social phenomenon caused by their geographical migration, and has an impact on the definition of traditional culture.

The highest goal of intangible cultural heritage law is adding national value. Therefore, redefining traditional culture to achieve the political purpose of intangible cultural heritage is a cultural strategy used by countries when dealing with the shared culture of cross-border ethnic groups. The same is true for China and Thailand. Defining the traditional culture through intangible cultural heritage can form the ethnic boundaries and shape their cultural brands and enhance cultural competition.

Under such an operation mode, a win-win result will promote cultural diversity; however this may also be because of improper business operations, with interests as the main consideration, which makes traditional culture more tourist-oriented and distant from life, but accelerates the decline of traditional culture.

The shared culture of the Dai and Thai ethnic groups is a social phenomenon that cannot be separated by ethnic identification. When the political situation in Southeast Asian countries becomes more free and open in the future, how will the shared culture of the Tai ethnic groups develop under national policies? Will it trend toward diversity and innovation? Or be driven to endangerment by the market? These issues are worthy of ongoing observation.

Acknowledgements

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Hayao Miyazaki, Shinto and Environmentalism

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Abstract

Hayao Miyazaki (1941-) is arguably Japan's most successful and revered animator and screenwriter. It can be argued that three of his most iconic animations, *My Neighbor Totoro* (*Tonari no Totoro*, 1988), *Princess Mononoke* (*Mononoke-Hime*, 1997), and *Spirited Away* (*Sen to Chihiro no Kamikakushi*, 2001), embody three unique variations of the human-spiritual-natural relationship. Respectively, the first animation starts from a highly utopian and idealized viewpoint of nature, the second from a confrontational standpoint between humanity and a spiritual version of nature, and the third from a process of human displacement and alienation from the natural world into the world of spirits. By intertwining his environmental concerns with his Shinto beliefs, Miyazaki aspires to artistically represent a harmonious way of cohabiting with nature. The best way to achieve this entails recognizing human dependence on the natural element, as well as developing a reverential and respectful attitude towards nature´s transience, attitudes that are historically imbued in Shinto praxis. This paper analyzes the Shinto references and allusions in these three works by Miyazaki, outlining three very distinct approaches to the complex relationship between spiritual belief and new environmental thought, to gain a richer understanding not only of Miyazaki's work and point of view but also of the pivotal role that spiritual belief and memory can play in promoting a new environmentally conscious way of living.

Keywords: Shinto, Nature, Idealization, Conflict, Alienation

Introduction

Hayao Miyazaki is a world-renowned Japanese artist. Three of his most acclaimed animations, *Tonari no Totoro* (1988), *Mononoke-Hime* (1997), and *Sen to Chihiro no Kamikakushi* (2001), encapsulate diverse spiritual beliefs and environmental concerns in their imagery and narrative, with numerous observable traits of Shinto, Japan's indigenous religion. This essay will focus on a comparative analysis of each film regarding the different human relationships with the surrounding nature. The aim is to map in more detail the different dynamics of the human-spiritual-natural triangular relationship.

My neighbor Totoro (*Tonari no Totoro*, 1988)

In his 4th film[1], Miyazaki intended to apply a «new method» and a «sense of discovery», avoiding «sentimentality» and focusing on «joy and entertainment» (Miyazaki, 1988). *Tonari no Totoro* tells the story of sisters Mei and Satsuki and their father, who move to an old house in a satoyama. Both sisters meet «fantastic creatures» that only they can see, like the eponymous character in the film, Totoro, through their organic, naturally curious relationship with the surrounding nature. This relationship motivates the exploration of hidden places containing a sacred/spiritual dimension, where the unknown stimulates their creativity. This creativity is, in turn, linked to the emergence and relationship with "creatures" inspired by the animist popular Shinto belief that designates them as *kami* (神), multiform spiritual entities venerated and intimately related to phenomena, landscapes, or forces of nature (Boyd & Williams, 2005).

There is a multitude of natural and spiritual phenomena treated as inseparable in this animation, serving to intimate Miyazaki's great concern in demonstrating that any boundaries between civilization and nature are never clearly outlined, but in a constant, overflowing relationship. As an example, a violent storm that frightens the family occurs early in the film. However, the storm fades and the *susuwatari* (harmless little house spirits) flee through the chimney, leaving the spectator unable to discern whether it was the result of the calmness of the storm or the fact that the family decided to provoke a fit of laughter amongst themselves, thus scaring away the little spirits. The ongoing correlation between human, natural, and spiritual phenomena fuels the film's holistic premise of human and natural interrelationships. As a result of this, it also becomes possible to uncover a causality: the spiritual dimension proliferates *from* the harmonious relationship between humanity and nature. This is the Shinto matrix that permeates the rural daily life portrayed in this film. The *kami*, who are part of nature, like humans and other animals, would be manifestations of *musubi* (結び, union/connection/combination), the interconnected energy of the universe, which animates and manifests itself through all beings and phenomena (Boyd & Williams, 2005).

This holistic premise feeds Miyazaki's utopian and nostalgic dimension concerning the rural world that, at the time of the film, was disappearing, as a consequence of the Japanese economic boom of the previous decades. It was notorious the nostalgic idealization that spread as a reaction to the potential loss of an ancient way of life that valued the relationship with the surrounding nature. As researcher Noriko Kawahashi describes it, Japan's «unique religiosity», rooted in an earlier folklore society, was undergoing «a radical transformation in the face of rapid industrialization and urbanization», and the richness of its diversity, from

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[1] Miyazaki had directed, before *Tonari no Totoro*, *Lupine III: Cagliostro no Shiro* (1979), *Kaze no Tani no Naushika* (1984) and *Tenkū no Shiro: Laputa* (1986).

kami, *hayarigami,* and *mono*, are «clear spiritual manifestations of certain natural places considered sacred» (Kawahashi, 2005). However, as Kawahashi will later claim, it is a disservice to look back at such spiritual manifestations and to be tempted to reduce them to a social consequence of rural society. The Japanese *ethos* is not doomed to manifest itself depending solely on a rural framework. The uprooting of modern urbanization provoked a nostalgic and utopian counter-reaction in Miyazaki; specifically with *Tonari no Totoro*, he proceeded to create an idealization of rural life as a lifestyle harmoniously in contact with a placid version of nature. The use of animation and youthful protagonists becomes the ideal context to attenuate the message of holistic utopia and make it less doctrinaire, in order to focus on the «joy and entertainment» of the primordial discovery of natural elements during childhood. In this way, any claim to showcase environmentalist, naturalist, or spiritual concerns remains (still) secondary, blended in the background of a nostalgic narrative.

The explicitly religious manifestations in the film are reduced to the protagonists´ father taking them to an altar hidden under the huge camphor tree next to their house. This traditionally religious manifestation is not portrayed for doctrinal purposes. It serves as an illustration of a traditional practice of gratitude for the protection of the *kami*, in this case, the father who is grateful for the well-being and safety of his daughters. The detail of the camphor tree (Totoro's house) being surrounded by a *shimenawa* rope attests to the holistic dimension between nature and spirituality. Miyazaki´s interest resides in a popular cultural practice that manifests itself in people's daily lives. The utopian rural life he created in *Tonari no Totoro* is cooperative and community-based, devoid of doctrine and conflict, with a clear concern for the spiritual dimension that protects and values what is most sacred to man: his natural environment. The place where Totoro resides and first manifests to Mei is designated as sacred. It can be classified as a «well-structured and delimited space, which is seen as the residence of a deity» (Grapard, 1982). In Shintoism, concerning the place of residence of the divine, it is considered «both the specific object in which the divinity is present (a tree, for example) and the geographical unit in which that object is located, be it a sanctuary or not» (Grapard, 1982). For Totoro, the specific object from which it emanates is the camphor tree, the geographical unit being the surrounding forest.

Concerning the abilities of the *kami* Totoro, there is an episode that alludes to an ancient rural and religious practice. At one point, the protagonists receive a bag of seeds from Totoro, which leads their father to comment that «maybe they are magical». During the day, the sisters plant the seeds, complaining that they take too long to grow. At night, Totoro decides to go to the garden to perform what could be described as a rudimentary ceremonial dance. From the bedroom, the girls see him, get up and join him, continuing the dance, causing the first stems to sprout from the earth, growing to the size of an enormous tree, very similar to Totoro's camphor tree. A curious detail comes from this cooperation between a spiritual/imagined entity (Totoro) and the act of cultivation for personal use, which, in turn, represents an harmonious rural cooperation between the human and the natural. This representation allows recognition of human fragility and dependence on the natural element.

The Japanese term *satoyama*, applied to areas between mountain foothills and flat arable lands, is also associated with the maintenance of forests through local farming communities (Takeuchi et al., 2003). What is implied from this practice is a more sustainable way of exploiting the resources from the natural environment. At one point, the protagonist's father, witnessing the camphor tree's magnificence, comments that «a long, long time ago, trees and people were good friends». The allusion to an unspecific date reinforces the idealization of a time that does not exist, or that did not exist, but which the nostalgic factor idealizes and

sustains. The term «eco-nostalgia», put forth by Timo Thelen, may be suitable to describe *Tonari no Totoro*´s nature subtext because of the several allusions to an ecological, environmentalist, but also idealized lifestyle (Thelen, 2020). Japanese rural life was not as idyllic as that represented in *Tonari no Totoro*. However, through the filter of animation, the use of young characters, and the inherent lightness of the narrative, it is possible to make this harmonious version of rural life credible to the viewer, especially the younger and urban one, who has no experience of a previous rural past.

To conclude, the setting for this film originates from Miyazaki's recollections of pre-industrial Japan (*Showa* era), with which he nostalgically identifies various virtues and ecological attitudes. Any difficulties inherent to rural life were filtered through his childhood and his contemporary urban perception. In this film, it is the utopian harmony between humans and nature that gives rise to the spiritual dimension, which in turn imbues, celebrates, and protects the well-being of nature and humans. However, in the following film, such harmony between humanity and nature is questioned.

Princess Mononoke (*Mononoke-Hime*, 1997)

In this feature film, Miyazaki establishes an antagonism between industrial society and the natural environment. The protagonist, Ashitaka, contaminated by *Tsumi*[2] (罪, pollution caused by the violation of legal, social, or religious rules; usually used in a moral or religious sense), sets out in search of the source of this pollution and subsequent purification. This quest will take him to a sacred forest, where animals and various types of *kami* coexist, headed by a multiform *kami*, which at night takes the form of a giant *yōkai* (妖怪), similar to a *daidarabotchi* (ダイダラボッチ), and by day takes the form of an anthropomorphized deer. Years before the events of the story, the leader of a clan of dire wolves adopts a human child named San, nicknamed *mononoke-hime*, who grows up resenting humanity for its greed and violence against the forest she calls home.

The reference to San as *Mononoke* (物の怪 or もののけ), a term that designates both vengeful spirits and spirits known to possess individuals and make them suffer, causing illness and death (Kobayashi et al., 1986), serves to characterize San's liminal condition. The liminality lies in the fact that she belongs to the humanity that threatens the existence of the forest. San, as the title of the film alludes to, is a «princess of monsters», walking between worlds, a bridge between the world of the *kami* and nature, and between nature and the human world.

Opposite the sacred forest is the Iron City, led by Eboshi, responsible for its defense and the exploitation of the resources of the sacred forest. Eboshi established the Iron City as a haven for the dispossessed and outcasts where they, in exchange, helped produce iron and other resources to defend themselves from outside threats. Both the spectator and Ashitaka enter the conflict "forest against the city" *in media res*. However, Miyazaki does not place the two factions in a clear dispute of "good against evil". On both sides there are demonstrations of virtues and shortcomings, allowing the spectator to understand and empathize with different characters.

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[2] Tsumi specifically refers to a broad and heterogeneous range of circumstances and actions: destroying agricultural works, inflicting injury or death [as is Ashitaka's case], scattering excrement, engaging in indiscriminate sexual relations, bestiality, leprosy, the falling of lightning, damage done by harmful birds, and the use of magic.» (Boyd & Williams, 2005)

There is an episode where Eboshi decides to shoot at a hill stripped of life, to drive away the forest *kami* responsible for the reanimation of that place. Miyazaki's environmental concern appears in these instances. He wants to show that, as a result of the endless exploitation of finite natural resources, a harmful predisposition begins to emerge in humanity towards nature. This predisposition entails detachment from the natural element, accompanied by an inability to perceive a core dimension of nature: its inherent mutability. The harmony with nature that Miyazaki seeks to convey comes from the serene recognition and acceptance of this mutability, of the processes inherent to the natural phenomenon: creation, maintenance, withering, and, above all, renewal. Eboshi´s bellicose actions showcase that she identifies the last natural process, that of renewal, as detrimental to the successful exploitation of natural resources. She is unable to understand the contradiction in which she put herself, that defending the perpetual extraction of natural resources implies the destruction of the capacity for self-renewal and sustainability of the natural environment from which she extracts the resources in the first place. Against this, Miyazaki decides to attribute agency and representation to the various animals and spirits in this forest. This is how a spiritual/natural counter-offensive is established against the *hubris* led by Eboshi and her city, seeking to expel men and their material interests from the forest where they live.

However, the viewer cannot help but empathize with the efforts of Eboshi, who struggles to build a refuge for people who were expelled from their societies, and would not have been able to survive in the wild natural environment. Given that the forest is not attacking, but defending itself from excessive exploitation, it seems that, if there is to be a change in mentality, it will have to be on the part of humanity. This is the point some critics claim contains a message of apocalyptic fatalism regarding the human condition: that it is necessary to prolong the conflict to the most brutal and deadliest dimension, so that, from the ashes, a renewed perspective can be born. Contrary to this apocalyptic argument, researcher Kristen Abbey argues that the conflict between humanity and nature «is an ongoing and insoluble part of the march of history», and those modern configurations that destroy natural beauty in the process, while immoral, are anything but apocalyptic (Abbey, 2015). Despite being a historicist and anti-apocalyptic argument, Abbey is pessimistic about the progressive creation of a society in total harmony with nature. By touching specifically on the Japanese relationship with the eventual erosion of the sacred natural space, Abbey argues that industrial society was «a necessary configuration in order to be able to free itself from feudal injustice towards modernity, idealized as a stronghold capable of social justice» (Abbey, 2015). The social justice emerging in industrial society, mirrored in *Mononoke-Hime* by the Iron City, would serve as a counterweight to the destruction and exploitation of nature. Abbey concludes that this work by Miyazaki offers no solution to such an imbalance.

Even so, we can advance a kind of intimation put forward in the final sequence of the film, that of raising a civilization that does not antagonize the nature on which it depends, but reciprocates what it receives from it, cohabiting in relative harmony. In Miyazaki's own words: «We need courtesy towards water, mountains, and air in addition to living things. We should not ask courtesy of these things, but we ourselves should give courtesy toward them» (DeWeese-Boyd, 2009). Nature, which does not show traits of human charity, provides conditions for humans to be able to show this charity to all other beings, given that Miyazaki «does not believe that the gods are found in temples, but in the depths of mountains and valleys» (Silva, 2019).

There are natural elements that bear more weight than others. Such is the forest in *Tonari no Totoro* and the water in *Mononoke-Hime*. There are countless instances when the lake hidden

in the depths of the forest is used as a place of purification of body and soul. When Ashitaka is accidentally shot, San takes him to the lake to be healed by the *Daidarabotchi*, who resides there. However, even after the wound is healed, the pollution (*tsumi*) received at the beginning of the film continues to spread through Ashitaka´s body, because his soul has not yet been purified. Thus, the pollution that manifests itself in the protagonist's body narratively merges with the human pollution that surrounds and interpenetrates the entire forest. The intention is to reinforce the deep connection that exists in the multidimensions of life, that is, *musubi*, the interconnected energy of the universe: if there is a dimension that suffers from some pollution, this will spread to all others. The curse will only be lifted at the end when Ashitaka and San return his severed head to the *Daidatarabochi*, a symbolic act to represent human retribution and gratitude to nature. The realization of such interdependence and interconnectedness allows Miyazaki to emphasize the impossibility of compartmentalizing personal, social, and ecological responsibilities. Any imbalance in one of these human dimensions «will trigger an imbalance in both the *kami* world and the natural world» (Rankin, 2010).

Unlike *Tonari no Totoro*, where only children can see *kami*, in *Mononoke-Hime*, all humans can see them. However, other than Ashitaka and San, no one else can understand them, reacting negatively to their manifestations. The Shinto concept of *Shinkai* (神界, "world of *kami*") may shed light on the appearance and traits of some *kami*. It is implied, by the comings and goings of the *kami* in the forest, the existence of other worlds, not only divine but also on earth itself (Yamakage et al., 2012). Contrary to popular belief, Shinto is not a strictly immanent religion. Shintoists believe in other worlds that unfold in an interrelationship with the natural world. This transboundary trend is reflected within the *Mononoke-Hime* narrative: the desire to impose clear distinctions between the forest and the human world is what ultimately causes the conflict. In addition, human appropriation of natural resources projects a certain passivity to nature, simultaneously eroding any dynamic spiritual connection that might spring from it. This passivity is antagonistic to Shinto belief, which attributes personality to natural elements such as rivers, mountains, and trees, as a way of painting a picture of a world full of vitality and agency. That is why the antagonism portrayed by Miyazaki, between an industrial society and a wild forest, proves to be the ideal premise for raising environmental concerns through a spiritual perspective. In turn, spiritual practices will then reflect admiration for the power to give and take life, encouraging a more harmonious and less exploitative way of acting toward nature. The irresolution of this conflict at the end of *Mononoke-Hime* will provide the ideal context for a role reversal of spiritual practices in the next film. Rather than being a consequence of human-nature harmony, spiritual practices in *Sen to Chihiro no Kamikakushi* will play an active role in the process of re-intertwining the human world and the natural world, thus offering a potential optimistic resolution to the conflict portrayed in *Mononoke- Hime*.

Spirited Away (*Sen to Chihiro no Kamikakushi*, 2001)

Contrary to previous films, where *kami* visit the protagonist and interact with human beings, in *Spirited Away* we have the case of *kamikakushi* (神隠し), where *kami* are responsible for mysterious disappearances of people, abducted into the spiritual world (Reider, 2005). That is what happens to Chihiro, the ten-year-old protagonist who sees her parents turned into pigs by the sorceress Yubaba when she is transported from her world to the world of the *Kami*. In addition to losing her parents, Chihiro will also lose her name, reduced to Sen, hence the reference to the original Japanese title «Sen to Chihiro». Along this coming-of-age journey,

Chihiro will gain a broader understanding of nature and a respect for the powers of remembrance, friendship, and courage.

As in *Tonari no Totoro*, Miyazaki makes use of unpopulated places as symbolic threshold places, potentiators of youthful creativity. In this case, that use is directed towards the imagining of creatures capable of populating and reviving those places, where the human dimension inevitably gives way to the omnipresence of the natural element. The multidimensional ambiguity between the human and *kami* worlds is a trait that Miyazaki embodies in both Totoro's appearances and Chihiro's abduction. It is impossible to discern whether Chihiro's imagination "conjured" the *kami* world, whether she was abducted, or a combination of both. However, it is clear that the world where Chihiro is transported also appropriates details of the environment where Chihiro was abducted, from surrounding lakes to the infrastructure of the abandoned amusement park.

Chihiro is, at the beginning of the film, distrustful of the unknown and, when confronted with it, lets her imagination guide her negatively, filling her with emotions that discourage exploration and adventure. Before the abduction, Chihiro is startled by the presence of a peculiar statue. This is a *Dosojin* (道祖神), an «ancestral deity of the road» who guards borders and roads, and protects travelers in «transitional stages» from catastrophes or evil spirits (Schumacher). This statue marks the beginning of the state of transition to the *kami* world, as well as the idea of safeguarding against imminent danger. Miyazaki applies it to intimate the kind of spiritual journey Chihiro will embark on.

Within the world of the *kami*, Chihiro appears in a Sentō (銭湯), a community public bathing establishment where, as the owner Yubaba says, millions of *kami* come to purge themselves. The fact that humans and *kami* need purification rituals involving the element of water as an agent to remove pollution attests to the binary dimension that the concept of purification entails in Japanese popular tradition: it serves both to purify the body and the spirit. In Miyazaki's own words: «[I have] a very warm appreciation for the various humble rural Shinto rituals that continue to this day throughout rural Japan», citing the solstice rituals, when villagers call all local *kami* and invite them to take a bath in their public bathing establishments (Boyd & Nishimura, 2005). The intention would be, again, the harmonization with the natural and spiritual elements.

A curious detail unfolds when the character Haku, a river guardian *kami*, tries to comfort and energize Chihiro, placing a strengthening spell on the *onigiri*. This act of kindness by the *kami* also establishes a relationship between them, one of gift and retribution, thus mirroring the Shinto relational matrix between the believer and the *kami*. This relational matrix will, in turn, be applied throughout the friendships that Chihiro makes during the course of the narrative. Chihiro will eventually reciprocate the help Haku gives her at the beginning of the film; Yubaba's twin sister, Zeniba, repays Chihiro for returning an item that belonged to her; Chihiro returns the son to Yubaba unharmed, and in return, her parents are returned to her; Chihiro saves a *kami* from the river, polluted by human hand and, in exchange, receives an antidote that allows her to help other *kami*. Knowing how to play this game of exchanges is the only way for Chihiro to thrive in the *kami* world, save her parents and return to her world.

What Miyazaki wants to make explicit is that it would be possible to transfer this type of relationship and apply it to all types of relationships, not exclusively spiritual ones. We can apply the concept of *musubi* here, as the conceptual origin of the type of relational game that Chihiro plays during her stay in the *kami* world. *Musubi* is not just a concept that evokes the

vague idea of interconnection between all entities, elements, and dimensions; according to researcher Aidan Rankin, it is mainly about the «observation of patterns in nature, which affect the structures of human society and the relationship between humanity and *kami*» (Rankin, 2010). Rankin also makes a parallel with the Buddhist karmic concept, explaining that a possible heuristic could be the idea that *karma* is more cerebral and *musubi* more intuitive. The idea of accumulating good *karma* as opposed to negative *karma*, combined with the indigenous concept of *musubi*, promotes spiritual unity, harmony, and balance towards the idea of *kannagara-no-michi* (神ながらの道, the way of the *kami*) (Rankin, 2010).

In contrast to the two previous films, elements of magical metamorphoses are introduced, visible in different *kami*, which come from various references to mystical Shinto practices of conjuration and divination. We can speculate its relationship with the concept of *kotodama* (言霊, spirit/soul), a term referring to the Japanese belief that mystical powers reside in words and names. The popular idea is that sounds could affect objects and influence the environment, body, mind, and soul (Teruyoshi). This reference becomes more relevant from the moment in the film when Chihiro, upon signing a work contract with the sorceress Yubaba, loses ownership of her name, reducing the kanji of her name to Sen. The intention is to take full possession of Chihiro, making her a stripped-down version of herself and everything she considers part of her identity: her name, her family, environment, and community in which she was a part.

The notion of identity in a rural and spiritual setting is vastly different from the notion of identity in an urban setting, where the idea of community and interdependence moves from essential to optional. The film begins with Chihiro and her parents moving into a new house near a forest and an abandoned amusement park. Chihiro, saddened by the change and loss of friends, school, and old house, does not accept such a change. The subsequent spiritual transformation that Chihiro undergoes throughout her journey in the *kami* world will bring an awareness that relationship efforts have to be constantly carried out by the person, regardless of where they are or where they come from. The purpose of *Spirited Away* is, among other things, to put forth a renewed concept of identity, more as a continuous relational and social process and less as an internal individual idealization. Thus, the best way to raise such an identity and establish a fruitful relationship with the environment and with the *kami* is through the Shinto matrix of gifting and retribution implied throughout the film. This sense of identity is rooted in the rural communities that Miyazaki treasures and manifests through his films.

The fact that it is Chihiro who remembers the real name of Haku, the multiform *kami* of the river who saved her from drowning when she was a baby, showcases the preferred channel for maintaining sacred spiritual roots with natural spaces. The act of naming natural spaces, erecting altars, praying, and thanking *kami* and nature, all these activities implicitly intertwine the believer with the space, sacralizing it. The act of remembering in *Sen to Chihiro* serves as a catalyst that will lead the characters to recover the most important things they lost; remembering is an act that stimulates future agency and encourages action and a positive change of outlook towards life, and not something that induces the kind of negative emotional states that we associate with Chihiro before the abduction. The distinction between different types of memory is of great importance, as it reinforces the importance of artistic expression as a channel for manifesting memories, in a creative and positive way.

Conclusion

The different dynamics presented by Miyazaki in the analyzed films translate, respectively, into the idealization, confrontation, and alienation of the human relationship with the natural and spiritual aspects.

In *Tonari no Totoro*, human idealization and imagination seem to be the ideal ingredients for an opening up to the surrounding nature; imagination appropriates all phenomena and events and encourages the emergence of a harmonious relationship with nature. As a result, spiritual manifestations spring from this harmonious, albeit idealized interaction.

Mononoke-Hime places its protagonists in the middle of a conflict between the world of men and the world of *kami*. Miyazaki explicitly introduces environmentalist concerns to demonstrate the compatibility between these concerns and Shinto spiritual beliefs. Another intention is to demonstrate the state of liminality: contrary to what everyone involved in the conflict assumes, any clear boundaries between worlds are mere illusions. All natural phenomena overflow and influence the course of humanity and the *kami*.

Finally, *Sen to Chihiro no Kamikakushi* places its protagonist in a state of total alienation, removing her from the familiar world to a bizarre, unknown, and volatile world towards humans. Miyazaki masterfully inverts human and spiritual relationships in this animation: those placed in a bleak world, are not the *kami*, but the humans. This reversal seeks to encourage the viewer to relate in a more affable and reverent way to natural and, by extension, spiritual phenomena. In theory, such an act of reverence would mitigate our materialistic relationship with nature and move closer to the kind of balanced relationship that Shinto promotes.

Acknowledgments

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Lucid Dreaming Created by Virtual Reality Technology

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Abstract

We know that dreams are different from reality. When you dream, we are limited in what we can do, unless we are able to achieve "lucid dreaming". lucid dreaming is not always possible, and it is difficult to achieve this state. Therefore, this paper attempts to use virtual reality technology and specific events to create lucid dreaming, try to circumvent the myriad of hazards and the pharmacological hallucination, experience completely immersive, real and convincing virtual reality (VR), and explore the relationship between virtual reality and lucid dreaming. This is a virtual reality experience space "worry-free space" designed by 57 college students majoring in landscape architecture through their understanding of "what is happiness" and the questionnaire which they completed. The virtual reality experience includes the independent tour of the virtual space, the independent selection of scenes, and the control of non-realistic interactive scenes in an awake state, so as to achieve the dream effect of realizing a lucid dreaming. After experience feedback, not all virtual spaces can play a positive role, but from the perspective of experience effect, virtual reality technology can become a good means of intervention. Virtual reality technology may replace lucid dreaming, which can be verified from the behavior and satisfaction of the experimenter, but the potential mechanisms behind virtual reality technology, such as synthetic lucid dreaming like experience, customized virtual reality scene design, interaction mode design, etc., especially virtual reality technology is more aggressive in intervening in dreams.

Keywords: Lucid Dreaming, Virtual Reality Technology (VR), Virtual Reality Scene Design

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Introduction

Virtual reality technology, as a new technology in the computer field that integrates a variety of science and technology, has involved many research and application fields, and is considered as an important development discipline in the 21st century and one of the important technologies that affect people's lives. Virtual reality technology integrates computer image processing technology, network multimedia and other technologies. Through the interaction between users and computers, it simulates the virtual environment, provides users and operators with a three-dimensional real architectural landscape map (MA Bohua 2020), and can realize the user's multi-sensory experience, giving people a sense of immersive. However, this feeling is very similar to the special dream "lucid dream". Therefore, the research on lucid dreams and virtual reality technology aims to create lucid dreams through virtual reality technology, use dreams to assist in solving problems that cannot be solved in reality, and achieve the effect of regulating emotions to achieve happiness.

In this study, 57 college students majoring in landscape architecture, through their understanding of "what is happiness" and the questionnaire they completed, used VR technology to design a virtual experience space "worry-free space" that can be decompressed. The whole study period is from June 2021 to December 2022. College students are selected as the research object because they are at the stage of physical and mental development, and their emotional changes are also the most abundant. In the process of research, we compared the survey data and created a virtual experience space. From the perspective of human dreams, we explored the commonalities between lucid dreams and virtual reality technology, taking the emotional experience of college students as the starting point, and provided theoretical reference for research in related fields.

Lucid Dreaming Theory Overview

Dream research has a history of nearly 100 years in the field of psychology. Researchers have put forward many theories and hypotheses to explain the principles, characteristics, functions and relevance of dreams to the real world. These rich dream research results may have an important reference for understanding the function and experience of virtual space, especially for a special dream state "lucid dream". Although there are still controversies about lucid dreams, the accepted definition of lucid dreams is: lucid dreams are those in which an individual can perceive his or her dream state while dreaming. In some cases, an individual can even control the emergence or occurrence of some things or contents in the dream (Tart, 1984; LaBerge, 1985). Under normal circumstances, lucid dreams rarely occur and are difficult to be detected or triggered by the dreamer. They can only be realized through training and mastering certain skills.

What is the meaning of "lucidity" of dreams? How does the brain achieve two states of "sleep" and "awake" at the same time? In this regard, Schenck and Mahowald (1996) showed that brain state separation is a very common phenomenon. The brain can achieve that part of the brain is sleeping while the other part is fully awake. Sleepwalking is an extreme example. Does a lucid dream have a state of consciousness? Researchers also put forward different views. The virtual reality model proposed by Edelman (1992) believes that conscious consciousness may consist of primary consciousness and secondary consciousness. Primary consciousness refers to the level of consciousness reached in ordinary dreams, and the waking state includes secondary consciousness (at this level, people's insight, abstract

concepts and consciousness awareness are stronger). The difference between ordinary dreams and lucid dreams reflects the difference between primary consciousness and advanced consciousness (Hobson, 2009a). Farthing (1992) also proposed two modes of self-consciousness in the sober state: primary consciousness and reflective consciousness. Among them, the former refers to the direct response to the current perception, thoughts and memory, and the latter refers to the thinking of self-conscious experience, belonging to the secondary level of consciousness. Both modes will appear in the state of consciousness when awake, while the lucid dreamer may experience the simultaneous existence of two kinds of consciousness in the lucid dream (Kozmova & Wolman, 2006). The two researchers divided consciousness into two categories: consciousness as awareness (phenomenological significance) and consciousness as strategic control (functional significance). Therefore, we can see that the characteristics of lucid dream state are sensory perception and control consciousness.

The functional results of lucid dreams have also received the attention of many researchers. For example, lucid dreams can effectively reduce the frequency of nightmares and reduce the intensity of nightmares (Abramovitch, 1995; Brylowski, 1990; Spoormaker, van den Bout, & Meijer, 2003; Zadra & Pihl, 1997; Spoormaker & van den Bout, 2006), and can be used for motor skill training (Erlacher & Schredl, 2004, 2010; Erlacher & Chapin, 2010). There is a significant correlation with creativity (Zink & Pietrowky, 2013), and certain results have also been obtained in the clinical field (Mota－Rolim ＆Araujo, 2013).

Virtual Reality Technology Theory Overview

Virtual Reality technology (VR for short), also known as spirit technology, is a comprehensive integrated technology integrating artificial intelligence, computer graphics, human-computer interface technology, multimedia technology, network technology, parallel computing technology and other technologies (Li Jie, 2009). It has four major features: 1, Multi-sensory. The so-called multi-sensory means that in addition to the visual perception of general computer technology, there are also auditory perception, force perception, tactile perception, motion perception, and even taste perception and olfactory perception. 2,Presence, also known as Immersion, refers to the degree to which users feel that they exist in the simulation environment as protagonists. 3, Interaction refers to the user's operability of objects in the simulation environment and the natural degree of feedback from the environment (including real-time). 4. Autonomy refers to the degree to which objects in the virtual environment act according to the laws of physics (Li Jie, 2009).

From a historical point of view, taking the time axis as a new dimension, VR has developed very rapidly, with many years of research results and products, and the immersion effect of VR experience is extremely significant, and its influence is increasingly widespread. From Figure 1, we can see that the immersive experience effect of VR is an evolutionary process from 0 to 4 levels, from no immersive effect to full immersive effect, which indicates that human senses can gradually realize complete separation from reality. This kind of experience is very similar to our feelings in dreams, so we try to use VR technology to realize lucid dreams.
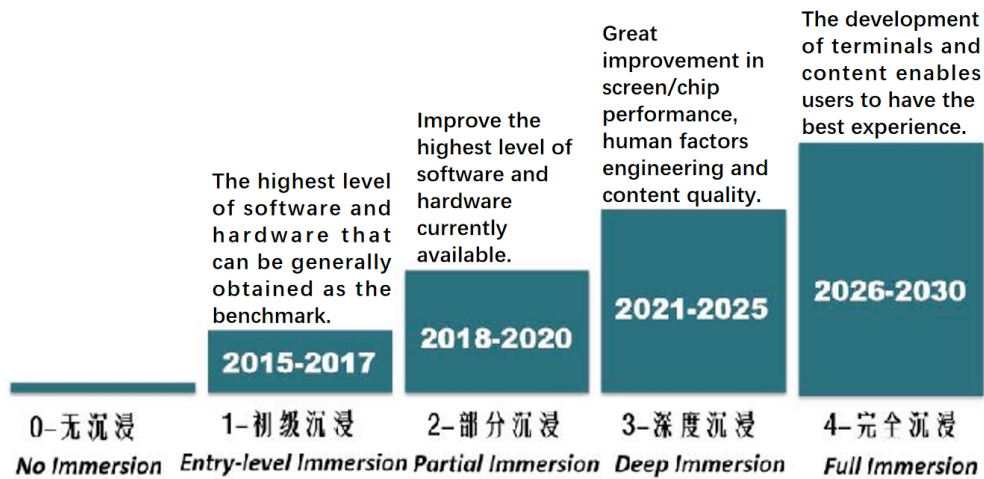
Figure 1: Development of immersive experience.

Lucid Dreaming and Virtual Reality Technology

They have very similar characteristics, but of course they also have different properties. From the perspective of characteristics, VR can achieve more. In addition, in Figure 2 of the relationship network, Lucid dreaming represents human consciousness, which is controlled by human autonomy. VR stands for Technology, the technology selected in the experiment. College student is the object of study (person), and these three forms a system. Students are both dreamers and experiencers, the most direct controller, and the ultimate beneficiaries.
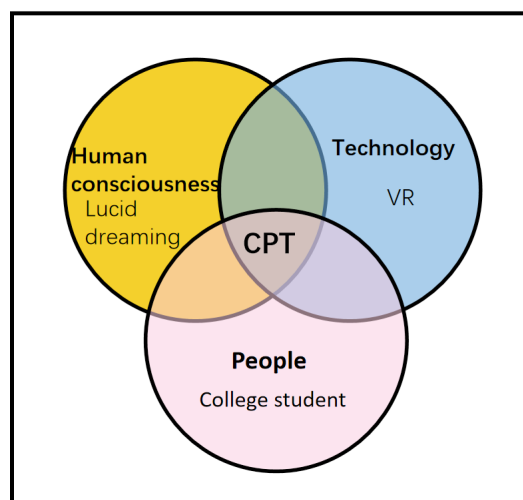
Figure 2: Relationship between lucid dreaming and VR（CPT）

From the above characteristics of VR and lucid dream, as shown in Figure 3, the Perception of lucid dream corresponds to VR's Multi-sensory and Immersion, while the Control consciousness corresponds to Interaction and Autonomy. Previous studies mainly include: First of all, although lucid dreams and VR belong to different fields, they have the same research directions. For example, lucid dreams and VR have the same efficacy and help in treating diseases, regulating emotions and education. However, when lucid dreams occur, people's body hardly moves, but VR operation requires real movement of the body. Secondly, the combination of the two can promote each other. 1, The sense of reality in dreams and the sense of identification with non-reality are conducive to the establishment of VR virtual

space. 2, VR training can promote the research of lucid dreams. For example: Virtual reality training of Lucid dreaming (Jarrod Gott et al., 2020).
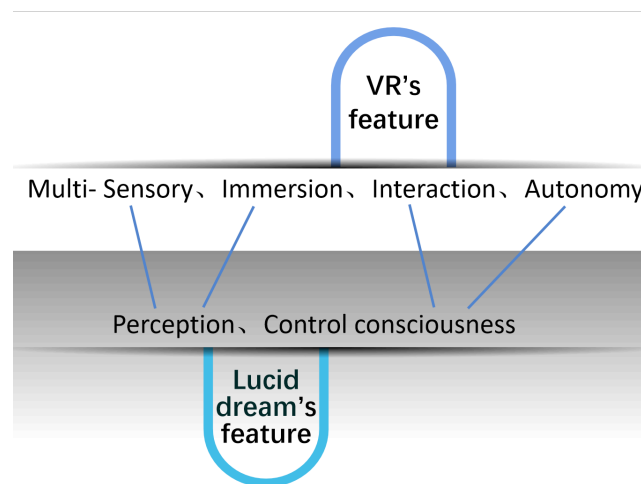
Figure 3: Similarities between the two characteristics

Method

(a)   Participants and procedures

In the research of virtual reality experience space "worry-free space", it is mainly about the understanding of the decompression methods and space preferences of current college students, and the research of using VR technology to achieve happiness, involving students, teachers, and interviewed students. The main body of the project consists of 57 students, divided into 12 groups, with 4-5 students in each group. Teachers are mainly responsible for guiding in the project. In addition, in order to obtain effective information before production, each group is required to interview about 50 people (in order to obtain objective data, so we need to obtain extensive features in a large number), and the interviewees are college students from different majors and colleges.

The whole design process is divided into three parts. In the early stage of design, it is mainly to collect data, in the middle stage of design, it is to analyze data and modify, and in the later stage of design, it is to experience and discuss. In the process of design and production, we need some software and hardware to complete the virtual reality experience space, such as Sketchup, Lumion, MARS and other design software. In order to obtain more accurate data, each group of students will carry out preliminary data collection and questionnaire survey data collation before design and production. In the process of creation, the designer, according to the collected design points, imagines the state in the dream, and creates a virtual space that can fly freely. Finally, six of the most popular programs were selected from all the programs, and the participants were invited to have a space cruise experience.

(b)   Data analysis

We use the principle of phenomenology to return the virtual dream to the basic design elements for research. The key points can be divided into color, shape, space, texture, etc. From the most popular group of schemes, the first data collected from the color is that the number of people who choose blue is the largest, the second is green, and the other color choices are relatively average, so the color tone of the worry solving space is mainly cold.

From the perspective of material texture, most students like wood, which is closer to nature, and a few choose glass and concrete. It can be seen that most people like natural and modern materials. From the shape and size of the space, more people choose multi-room and square space, which shows that college students like diversity and follow the characteristics of regularity. Secondly, they prefer outdoor sports venues, which also emphasizes the need for more interactive environments.

Conclusion

Our original intention is to create a dream experience space, so that the experience will be happy. Although not all space designs can meet everyone's preferences, it is surprising to find that the impact on the designer is significant. He can become both the creator of dreams and the experiencer. He can obtain happiness from it in the process of creation and realize the role of "relieving worries in space". 1,When designers use VR to create space, it is similar to the state in a lucid dream. In the process of creation, designers can do whatever they want, and their emotions are happy and free. If VR experiencers like the worry-free space they design very much, designers will be happier and realize their value. 2, According to the survey data, the types of space that college students like are: diverse, rich, interactive, close to nature, dreamy and surprising. 3, College students still like childhood games and use imagination to explain everything unknown, which is the source of happiness. 4, Lucid dream and VR can promote art design.

When we are faced with negative emotions, the virtual experience space created by VR technology can have a certain regulatory effect. It is a lucid dream that allows you to easily return to childhood and feel carefree life. The development of lucid dreams and VR technology in the future is still very large, especially the impact on artistic creation, which is very worthy of further research.

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Reinforcement and Deconstruction: The Impact of Digital Media on Gender Identity Understanding and Expression

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Abstract

Digital media, the technology translating all information into numerical form regardless of its medium, has almost penetrated every aspect of the life of the masses. Immersing in a world saturated with digital technology, individuals seem to be constantly influenced by the digital products that they are exposed to. One aspect of this impact may be their self-cognition and self-expression of gender. As this influence is closely related to the self-awareness and development of humans, it is necessary to examine how this effect is achieved and its possible influences on the multitude. Given this background, this essay will combine academic theories on participation, remediation, and bricolage in digital culture, as well as gender presentation in various digital media forms such as movies, music, video games, and social platforms, to analyse how digital technology shapes individual recognition and expression of their gender identities. In terms of the outline of the structure, this essay will be divided into four parts. Firstly, how digital media may reinforce the gender stereotype will be examined with reference to specific examples of various digital media forms. Secondly, the potential of digital media for challenging the gender binary will be analysed with supporting cases in life. This will be followed by a reflection on how these two impacts of digital media on the individual understanding and expression of the gender issue may be achieved. Finally, a conclusion will be made, which argues that digital media may both reinforce and challenge gender stereotypes as it tends to imbue and reinforce hetero gender stereotypes (male as hegemonic, masculine and active; female as feminine, affectionate, nurturing, passive and sometimes objectified) in patriarchy, on the one hand, while also seems to provide an opportunity to deconstruct the traditional gender ideology on the other hand.

Keywords: Digital Media, Gender Identity, Gender Understanding and Expression

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The reinforcement of digital technology of gender stereotypes

One possible influence of digital media may be the reinforcement of traditional gender stereotypes among the multitude. According to Judith Butler, gender is a fluid identifier that is constantly shaped by the individual experiences and the symbolic representations presented to individuals (Biscop et al, 2019, p5). With constant exposure to digital technology, the gender notion presented in digital media may be internalized by the public, shaping their gender recognition and gendered behaviours. Firstly, this impact of reinforcement may happen in popular movies. According to a survey by Coyne et al (2016), the way different genders are portrayed in Disney films seems to affect the development of children's gender perceptions. To be more specific, the beautification of princesses characterised by passive, nurturing, and waiting to be rescued by men in Disney movies tends to lead to its girl viewers being less eager to work, paying more attention to appearance, and paying less effort when encountering challenges (Coyne et al, 2016, p3). This finding demonstrates the portrayal of characters conforming to traditional gender expectations in films may shape and reinforce viewers' gender stereotypes. In addition to Disney films whose audiences are mainly youngsters, the presentation of traditional gender roles could also be found in other movies. According to research about gender presentation funded by the Geena Davis Institute (2007, in Sutherland and Feltey, 2017, p12), there is a lack of female representation in both Hollywood movies and independent films. Furthermore, the depiction of females in these films seems to be stereotyped by the dominant gender ideology, as most female characters are either affectionate, submissive, and oppressed by the patriarchy, or possess great power but have extremely sexy bodies that cater to the male gaze (Sutherland and Feltey, 2017), which will probably reinforce the traditional gender perspectives of the audience. This kind of gender-stereotypical presentation could be seen in a host of films even those portraying female cyborg characters which should represent a blurred gender boundary (Haraway, 1990). For example, the extremely sexy Motoko Kusanagi in *the Ghost in the Shell* and the submissive blonde secretary Pepper Potts in *Iron Man*. Though both are cyborg characters that are supposed to show a more open-minded view of gender, the gender stereotypes in the patriarchal discourse system seem to continue in these films due to the submissive traits that they embody (obedient to men) and the objectification of women (to-be-looked-at-ness), leading to a possibly continuous reinforcement of traditional gender notions.

Apart from movies, the reinforcement of gender stereotypes also appears to exist in music. According to the research of Anne Ey (2016), sexualized music tends to contribute to the formation of gender-stereotypical views during the development of adolescents' self-cognition. Unfortunately, stereotypical gender representations seem to appear frequently in popular music and its music videos, amplifying listeners' gender stereotypes through repeated indoctrination and constant reinforcement of biased portrayals and a plethora of sexual innuendo in mainstream and non-mainstream pop music (Arnett, 2002; Baxter et al.1985; Sherman and Dominick1986; Wardetal, in Bogt et al, 2010, p3).

Thirdly, video games may also strengthen gender segmentation. According to Sarkeesian's convincing analysis (2014), the way gender is presented in video games is usually highly problematic, which may reinforce gender stereotypes. Specifically, according to her systematic analysis of gender representations in a host of popular video games, females are frequently coded as passive, erotic images to cater to the heterosexual male desires, functioning as decorations of these computer games (Sarkeesian, 2014). What is worse, the practice of objectifying females by regarding them as sexual objects, disposable goods and harming them seems to be being encouraged by popular video games, being achieved through

the design of reward mechanisms and the specific interactivity of video games (Sarkeesian, 2014). For instance, in *Grand Theft Auto*, female NPCs are designed as tools used for health regeneration and could be killed to retrieve the money spent on purchasing them (ibid.). Through this design, the game developers and players unite to achieve the objectification of women, imbuing a notion that women are tradable and disposable, and rationalizing the behaviour of objectifying and committing violence against women (Sarkeesian, 2014). Conceivably, long-term exposure to these video games will probably lead to the internalization of these toxic gender stereotypes. This internalization may be reflected in female self-objectification and male attempts to express masculinity through sexual violence. In addition to games predominantly targeting male audiences, gender stereotypes seem also exist in the games considered to be friendly to women and non-heteronormative players. For instance, in a Chinese game named *QQ dazzling dance* (Liu, 2019), although violence is hardly seen and symbolic intimate behaviour between same-sex avatars is allowed, gender expectations seem to be embedded in the user-game interactions. This could be seen in the design that in-game marriage is only permitted between different genders and the holding of a beauty pageant about female avatars in the online forum of the game (Liu, 2019, p8). This game still seems to reproduce and strengthen gender stereotypes existing in real life. This indicates that gender stereotypes may be replicated on social media and continuously constrict the cognition and behaviour of the public.

Finally, social platforms might also play a role in reinforcing gender segmentation. Firstly, this could be achieved through different gender expectations towards men and women reproduced on digital platforms. For instance, a drunk woman in a photograph posted on Facebook will likely be blamed while a man in a similar picture tends to be admired as attractive (Mallan, 2009, p6). This indicates that gender stereotypes may be replicated on social media and continues to limit the cognition and behaviour of the public through those traditional gender norms. Another example demonstrates reinforcing effect of digital platforms on gender stereotypes is the dating application, Tinder. Specifically, through the swipe logic embedded in this application, complex and multidimensional humans are distilled down to several superficial dimensions such as appearance, figure, race, and age (Srinivasan, 2018). Under this circumstance, users conforming to mainstream gender expectations such as white, beautiful, and sexually attractive are more likely to be favoured by other Tinder users while those with diverse characteristics are easy to be filtered at the beginning, losing the opportunities to be known even if they have other attractions such as pleasant personality. Conceivably, this type of social platform may reinforce gender stereotypes and harm the self-esteem of marginalized groups that are 'less favoured'.   Secondly, digital platforms may also provide a hotbed contributing to the proliferation of toxic gender culture. Reddit, a website that is usually regarded as the home of a host of heterosexual geeks against feminists and people with non-binary identities (Massanari, 2017), is a good example to demonstrate this viewpoint. The strengthening of the gender binary on this platform is achieved through the combination of its algorithm recommendation mechanism, the number advantage of geek users, and the spiral of silence effect (Massanari, 2017). Specifically, the highly liked and voted content is usually placed at the top and reach more Redditors (Massanari, 2017, p9). Due to a large number of geeks and their preference for content involving objectification of women and anti-homosexual speech, the postings and comments involving this biased view are more likely to be spread on Reddit, cultivating a geeky masculinity culture breeding the homo-phobia, anti-feminism as well as misogynist activism. Apart from Reddit which is mainly used by heterosexual men, social platforms or websites with more diverse users also appear to play a role in the spread of toxic gender notions. For example, Facebook groups and online forums are sometimes used to spread pornographic images and discuss the rapeability

of girls (Henry and Powell, 2015, p12). This may be because the anonymity of social platforms allows them to discuss sensitive topics without being identified and punished. Conceivably, this may promote female objectification, rape culture as well as a special kind of masculinity expressed through violence against women, imbuing and reinforcing a toxic gender recognition.

The challenge from digital technology to gender stereotypes

Apart from strengthening gender stereotypes, digital media seems also challenge the dominant gender ideology. Firstly, in the field of film, though most films conform to gender stereotypes, some movies do play an important role in changing traditional gender bias in their respective periods. This challenge and diminishment come from their presentation of revolutionary gender images on the screens. As systematically teased out by Sutherland and Feltey (2017), films genres including blaxploitation and action heroine, rape-revenge, and grrrl power all pose challenges to the traditional gender notion to some extent through the depiction of powerful and masculine female characters, weakening the gender stereotypes. These films present many progressive images of women, having positive implications for changing public stereotypes about gender at different times. In addition to these film branches, non-traditional gender representation also appears in current mainstream movies. For instance, Elsa in *Frozen* and Carol Danvers in *Captain Marvel* are independent and powerful women figures who are not constricted by male domination and the male gaze. The occurrence of this phenomenon challenges the traditional gender notion, matching the concept of remediation proposed by Deuze in his article about digital culture (2006, p68-70), indicating that media may refashion themselves to make up for their shortcomings to meet the needs of the contemporary world.

Secondly, social platforms may also play a role in challenging gender stereotypes. To be specific, digital technology connects individuals with similar experiences and provides them with a chance for in-group discussions as well as out-group advocacy, participating in their concerned issues directly. This is demonstrated by the #MeToo movement on Myspace and Twitter fighting against sexual abuse. Myspace and Twitter connect people with similar traumatic experiences and help them speak up for themselves and engage in gender issues by providing them with a space to campaign online. Conceivably, such campaigns will probably draw more attention to the sexual violence and victim-blame situation that usually happens to women and promote the improvement of this issue. This case shows that the connectivity and the interaction of digital platforms and the participatory character of digital culture (Deuze,2006) may be beneficial to break gender bias. Additionally, digital platforms may also challenge traditional gender concepts through the bricolage of digital users. For instance, Feminist Frequency clip scenes from games and reassemble them to serve their purpose. They release a series of streaming videos on Youtube analysing how gender stereotypes are strengthed in video games as well as speaking up for multiple marginalized groups such as Queer, contributing to the breaking of traditional gender notions. In addition to the public expression of gender identities, digital media might also provide a safe space for private discussions and practices contradicting traditional gender appropriateness by virtue of its anonymity. For instance, the homosexual software Grinder helps gay men to look for partners, creating a community for this marginalized group to express their gender identities that may be considered as a deviation from the norm and to engage with others belonging to the same group (David and Cambre, 2016, p3). In all of these cases, digital technology displays its potential to challenge traditional gender ideology and promote the expression of diverse identities.

Thirdly, video games may also contribute to the change of the traditional gender notion. For example, the role-playing video game *GayBlade* allows its players to experience homosexual identity. In this game, players need to defeat a range of homophobic people and rescue Empress Nelda to reach the game goal. Through playing this game, the public will probably have a better understanding of the homosexual community that is usually stigmatized and excluded due to its distinctive gender ethos, providing an opportunity for changing the public stereotypes about marginalized groups. In addition, this game may also offer a chance for individuals with marginalized identities to express their identities in digital space. As summarized by the game developer Ryan Best (1992), it provides a chance for minoritized groups to 'strike back at homophobia from behind our computer screen', contributing to the expression of multiple identities in terms of gender.

Discussion

Taking all of these analyses together, it could be seen that the impact of digital media on the cognition and expression of gender is complex and cannot be simplified by traditional dichotomous thinking. Digital media may both reinforce and challenge gender stereotypes that men should be active, heterosexual, and have hegemonic masculinity while women are supposed to be affectionate, nurturing, passive and feminine. Sometimes these gender stereotypes may also present their variants, which could be divided into three categories. The first type is the objectification of women catering to male sexual desires, which usually make females are given the properties of things such as being tradable, disposable, and becoming potential targets for violence. The second kind is the demonization of individuals with marginalized gender identities such as homosexuals, creating an ideology of heterosexual male supremacy. The third one is a toxic gender notion that the masculinity of men may need to be expressed through heterosexuality and violence against women rather than safeguarding social justice through acts of bravery. In terms of how digital technology may reinforce and challenge these gender stereotypes and their corresponding variants, digital media appears to reinforce the traditional gender notion by constantly reproducing them in various kinds of digital products and imbuing these notions in the public while challenging these perspectives through the remediation of mass communication and opportunities it provides for groups with alternative identities to unite and express their voices. During this process, the three features of digital culture including remediation, participation and bricolage proposed by Deuze play important roles in the reinforcement and challenge of gender stereotypes (2006). Specifically, as analysed in the previous paragraphs, the relatively older forms of media appear to refashion themselves to adapt to new opportunities that arise (the challenge of gender stereotypes posed by the representation of non-traditional gender roles in films). In addition, it seems that ample opportunities for participation in the gender issue provided by digital technology play an important role in both the reinforcement and challenge of gender stereotypes, which is embodied in the chances provided for individuals to engage in meaning-making in the gender-related field in the video games and on the social platforms. Finally, bricolage also plays a role in shaping self-cognition and self-expression in the aspect of gender, which is reflected in the phenomenon that feminist self-media assembly, disassembly and reassembly of the existing game videos to break gender stereotypes and undermine the toxic gender perception. With all these factors in play, digital technology may be both a stereotype solidifier and an opportunity to spread unbiased notions of gender identity to the masses, creating a more inclusive and diverse world. As Judy Wajcman pinpointed (2010, in Henry and Powell, 2015, p5), it is 'neither inherently patriarchal nor unambiguously liberating.'

Conclusion

In conclusion, this essay has examined how digital media may shape the cognition and expression of identity from a gender perspective. It argues that technology may both reinforce and challenge gender stereotypes through participation, remediation, and bricolage. Admittedly, there are still many limitations. For example, the scope of this essay did not allow the discussion about the possible strategies that could be adopted by different stakeholders to mitigate gender stereotypes, and how to protect children from being exposed to overly sexualized content and help them develop a healthy self-recognition of identity freeing from gender stereotypes. Both of these areas are worthy of further investigation and could be natural extensions. Maybe these could be directions of future research to discuss in response to the influence of digital media on our culture and society, contributing to the development of the world towards a more unbiased and ideal community.

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Education in the New Technological Era

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Abstract
The world is currently favored by technology since its implementation provides benefits and advantages, helping citizens in all areas, including the educational field. It has become a fundamental factor in achieving a nation where its people have a better quality of life; for this reason, every day an effort is made to create new knowledge. The research objective is to determine the challenges of higher education in the new technological era to facilitate learning and achieve significant knowledge. The method was bibliographic because the information was collected from the research process in academic search engines and repositories. In this regard, a documentary and experimental analysis were conducted where the survey technique is applied to find some correlation on the influence of technology in higher education, resulting in the benefits to achieve new reliable and relevant knowledge. The main results showed that higher education students are immersed in the technological era, benefiting from learning through technology, simplifying the search, and adequate access to information in a simple way through large databases. In conclusion, technology allows university students to relate easily with their environment and other social entities using digital tools, thus creating autonomy so that they can be the protagonists of their knowledge, being creative and competitive, acting reflexively in the teaching-learning process, and becoming productive entities.

Keywords: Education, Technology, Teaching- Learning Process

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Introduction

Education is fundamental to the society progress; in this sense, teaching strategies have been transforming over time; therefore, currently, teachers take a relevant role by adopting new ways of teaching; worldwide the countries work to improve the education quality developing digital tools. For Herrera et al. (2022) [1] the educational process in previous years was carried out in a very simple and specific way the teacher was the one who supervised students according to the assigned work; currently, this process has also become complicated, so teaching is more difficult promoting innovation, and not all individuals are ready, willing, trained to achieve change.

According to OMS (2019) [2], the 2030 Agenda prioritizes the achievement of integral, responsible, committed, and transformative citizenship. The objective involves actively working on digital policies to promote true technological inclusion in institutional management, curricula, strategies, learning, and evaluation contemplated in a systematic and comprehensive manner. By including digital tools in the classroom, they have achieved a transformation in the traditional educational model of the XXI century, these brought a pedagogical change for students and teachers, who must learn to adapt their learning and teaching to the new school environment (UNIR, 2020) [3].

According to Martínez et al. (2020) [4], it is essential to address the social impact of new technologies, with a clear awareness of the social determinants and their possible positive effects, negative factors, and vulnerabilities that may appear or increase. In the education system, there are large gaps in the access of certain populations, which can be widened with technologies created in other languages and cultural spaces, in terms of territory, distance with hyperconnected urban localities, versus physically and digitally isolated territories (Nivela et al., 2021) [5].

21st century technological innovations are directly reflected in the educational systems of nations because they have made invisible the barriers that exist to the knowledge of space and time. Keep in mind that the types of education are formal, understood as being structured in educational institutions; on the other hand, there is an irregular one, which is applied outside educational centers and unstructured; followed by informal learning with a less organized structure; random learning, unintentional and excluded from statistical observation for verification of events. Finally, nowadays there is a technological education without boundaries to acquire new knowledge continuously. The study objective is to determine the challenges of education in the new technological era.

1.1 Education

In Ecuador, education is a free public service provided by public institutions; there are also private organizations and trust deeds. This system contributes to the skills, knowledge, values, customs, and regulations acquisition (Ponluisa, 2021) [6]. The government guarantees free education and the right of citizens to do so in their language and culture. Tutors must select an education according to their beliefs, principles, and educational options for their children.

Previously the educational system was given in a face-to-face method, using only books and notebooks, seeking the information required to achieve their learning manually. Today society is immersed in a series of continuous changes, growth is determined by the incidence

of technological and scientific advances in different aspects of human life (Roncancio, 2019) [7]. Teachers are obliged to seek ways to obtain better results to know the need for didactic interventions to promote the accomplishment of the goal and the content, that is, to generate more correct answers in less time (Abusleme et al., (2020) [8].

1.2 Education and Information and Communication Technologies

The current educational system opens the door to the emergence of ICT, configuring them in such a way that they are generalized. In Ecuador the novel trend in the use of ICT revolutionized the educational field through digital tools in the classroom; it includes computers or any technological device, navigation or downloads on the network, and digital whiteboards. It energizes learning and teaching so that students are quickly achieved to be highly qualified people in different sectors belonging to society. Technology is based on the scientific approach making a great contribution to the educational field and providing teachers with the necessary planning tools for each process. Technological and innovative advances are improving at an accelerated rate, so it is necessary to be prepared for the future, offering quality content that provides the best possible knowledge, ensuring that students are well-oriented and disciplined on how ICT should be used (Herrera et al, (2022).

For Alcívar et al. (2019) [9] education has not been able to stay away from the transformation in the digital era, because it is integrating society and the daily system that is a common part of life. Therefore, in schools they let introduce technological tools in the educational field which have become a basic skill that must be developed in the pedagogical process.

1.3 The new technological era

The education of the 21st century differs from the formative model that has been developed for many years. However, although the circumstances have changed, what has not changed is the figure that represents the teacher in personalized training, who is the one who prioritizes the learner in the educational process. Everything indicates that information and communication technologies are here to stay; in this sense, it is highly relevant that teachers learn how to handle digital tools and can apply them daily (UNIR, 2020).

The development of these new technologies is closely related to the phenomenon of globalization, and the innovative capacity of nations determines the economic and cultural orientations of today's society. In this sense, an important social gap has been created between countries, which can be distinguished in the economic and political fields; however, this is not an obstacle to scientific advances that are occurring at breakneck speed, with continuous and instantaneous evolution and transmission of information (Roncancio, 2019).

Information and communication technologies (ICT) enrich, transform and complement education. Unesco is dedicated to guiding countries at the international level, understanding the role technology is playing in accelerating progress towards development goals, as well as sharing its knowledge on the various ways in which technology facilitates access to universal education. It reduces learning gaps, supports teacher performance by improving the level and quality of education, enhances inclusion and optimizes educational management. The organization is working on the use of ICT successful in education, whether in schools or universities in the countries or vocational training centers, to develop policies and guidelines (Unesco, 2021) [10].

2. Methodology and materials

The study is bibliographic and experimental. It is bibliographic because it gathers information from the research repositories of other investigations, and scientific articles related to the topic, education, and the new technological era. A documentary analysis was carried out through which data were extracted from different documents to analyze them, look for some correlation, as well as discriminate them with a specific purpose. In this research, the analysis was executed using the concept of education and the new technological era, activating search engines such as Google Academic and Redalyc. The steps carried out were: Search for material using the following terms education, new technological era, education, and technology; then the articles or book, and date of publication were selected. Later, the documents were categorized according to the relevant information they provide on the topic in question.

Apart from that, it is experimental because a survey was conducted through a questionnaire as the instrument. It contains six questions focused on the general objective of this research. The population was 55 students that are currently studying at the University. Once the results were obtained, an analysis was carried out to confirm the hypothesis established at the beginning.

3. Results

Search for material using the following terms education, new technological era, education, and technology; then the articles or book, and date of publication were selected. Later, the documents were categorized according to the relevant information they provide on this topic, and finally, the article content was edited.
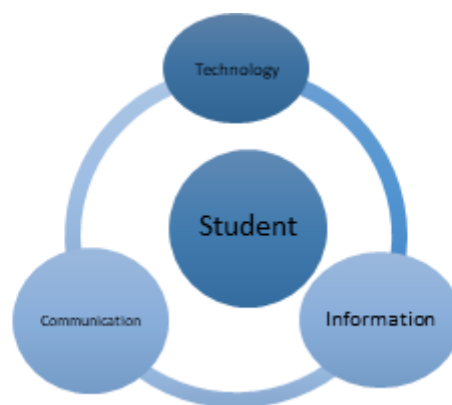
Figure 1. Technology and new teaching models

Figure 1 shows how the new technological era has transformed teaching models, which were previously focused on teachers, and now with information and communication technology (ICT) and its implementation in the educational field, the technique is centralized to encompass teaching models focused on learners.
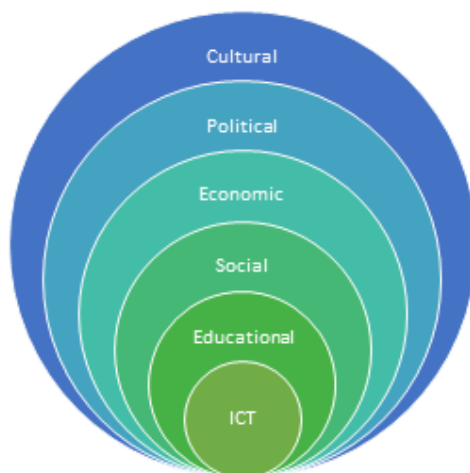
Figure 2. The relevance of the new technological era

Figure 2 shows that the relevance of the new technological era is not only in education, it also has generated profound changes in the social, economic, political, and cultural order, where all services, devices, and networks that are immersed in the so-called ICT; which help to improve the quality of life of individuals in an environment, allowing in turn to eliminate the barriers that exist between each of them.

Table 1. Advantages of technology in the educational field

Advantages	
Transform	Pedagogy in a simple and adaptable way.
New opportunities	In the learning process
Speed	
Improves teaching-learning communication.	With globalization processes
Relevance	In the instant digitalization of information
Access and consultation	Simultaneous access to information contents.
Elimination	In space-time barriers
Motivates and stimulates	Students

Table 1 indicates the advantages of technology in education, which provide new opportunities due to the speed at which globalization processes are taking place, as well as the relevance, in the instant digitalization of information, access, simultaneous consultation of information content, and the elimination of space-time barriers.

Table 2. The benefits of technology in education

Beneficios de la Tecnología

Increases creativity	Teachers and students generate novel activities using the tools and contribute to the teaching and learning process.
Stimulates motivation	Teachers and students feel motivated to work with digital tools dynamically in the virtual classroom.
Generates new interests	Teachers and students are interested in the management of each of the technological tools.
Encourages communication	Teachers and students can communicate using the tools offered by ICT.
Creates interactivity	Technological tools help the ability to create new activities, thus contributing to the work of teachers and students in the classroom.

Table 2 demonstrates the benefits of technology in education by changing the way teachers teach and students learn. In addition, it generates a flexible environment where meaningful learning is promoted.

After applying the survey technique to 55 university students, the following results were obtained, which responded to the objectives of this research.

Table 3. Survey on the Use of Technological Resources

QUESTIONS	ANSWERS		
Do you use technological resources to carry out your academic activities?	Always	53	96%
	Sometimes	2	4%
	Never	0	0%
How do you obtain the necessary information to carry out your University projects and assignments??	Internet search engines (Chrome, Mozilla, Safari, etc.) 50		91%
	Books and physical magazines	4	7%
	Videos, reports, short films	1	2%
	Word of mouth information	0	0%
What digital tools do you use in class?	- Learning platforms (Canvas, Moodle, Google Classroom, etc.) 39		
	- Learning platforms (Genially, Prezzi,Canva, etc.) 22		
	- Video editing software 7		
	- Videoconferencing software (Zoom, Meet,Teams, etc.) 24		
Do you consider that you can manage the collected information and process it without the teacher's help?	Yes	19	35%
	No	4	7%
	Maybe	32	58%
How would you evaluate your learning process BEFORE the use of technology, when the search for information was done manually in books, magazines or orally?	Efficient	15	27%
	Poorly efficient	15	27%
	Regular	22	40%
	Deficient	3	6%
Do you consider that the use of technology has benefited you in acquiring knowledge independently?	Yes	50	91%
	No	0	0%
	Maybe	5	9%

As can be observed, most university students declared using technological resources to work in their academy; this corroborates the hypothesis that technology is immersed in the educational system in the learning process since it facilitates the interaction of the student with his environment to perform his academic tasks.

According to the results obtained in question No. 2, it is evident that the main source from which university students obtain information is Internet search engines. It is due to the information being more accessible since it is found in large databases that are already classified, and most of them are open access.

As can be seen in question N. 3, learning platforms such as Canvas, Moodle, and Google Classroom, among others, are the most used tools by higher education students followed by videoconferencing programs; then presentation editing programs, and finally, video editing programs. The recurrent use of digital tools in higher education classes can be evidenced.

The results of question N. 4 show that students are sometimes able to process information without the teacher's help. 35% of them indicate that they are independent of the teacher to manage information. Finally, very few people depend on the teacher's help to process what they find.

The results of question No. 5 showed that most respondents rate their learning process as regular before the insertion of technology in the classroom. Another percentage rated their education as efficient and not very efficient, and there was a contrast of ideas. Finally, a minority of respondents rated their learning as deficient. Despite the variety of results obtained, it is evident that students consider that their learning was lower before the arrival of technology.

The results collected in question No. 6 show that most of the students consider that the use of technology has allowed them to acquire knowledge autonomously, while the minority declares that this phenomenon sometimes happens to them. With this result, it can be inferred that technology allows students to have access to a large amount of information that can contribute to their learning and that this process can be done independently without the need for help from third parties, which encourages their autonomous learning.

Conclusion

The new technological era allows individuals to relate more quickly with their environment and other social entities with the use of digital tools; hence the importance of strengthening from an early age the communication process where interaction is the center of learning. It creates autonomy in students and gives ways for them to become the protagonists of their learning. For this, it will be necessary that digital tools can contribute to the formation of skills and build new knowledge to be able to act reflexively in a society marked by technology.

The digital era in education is providing technological tools such as electronic devices, networks, and educational platforms, among others, to support the role of educators. For this reason, they should be continuously trained about the proper and effective use, to achieve successful implementation in their pedagogical work, which motivates them to teach and make good use to promote meaningful learning. Through the application of technological

tools, the teaching-learning process becomes a creative and adaptable way to educate, train and motivate students to be more competitive.

Technology provides an environment with more potential where they can show their skills and abilities in each subject. It facilitates the life of the student and the teacher in their learning and teaching process, making it possible to obtain basic knowledge in the various applications and tools that help them to be productive for the whole society.

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Online Education During Pandemic and Its Impact in India

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Abstract

The pandemic Covid-19 has spread over the whole world and compelled human society to maintain physical distancing, which has significantly disrupted the education sector. According to a UNESCO report, it had affected more than 90% of the total world's student population during mid-April 2020. In India, more than 32 crores of students have been affected. Lockdown disturbed the schedules of every student though it is an exceptional situation in the history of education. COVID-19 has created many opportunities to come out of the rigorous classroom teaching model to a new era of the digital model and taught many lessons and created many challenges and opportunities for the educational institutes to strengthen their technical knowledge and infrastructure. New ways of delivery and assessments of learning opened immense opportunities for a major transformation around curriculum development and pedagogy. However, it has a negative impact as well. This involves, of course, the inability to access the digital world and global education, significant impact on educational activities, employment, and lack of nutrition due to school closure. Studies also show a significant increase in mental illness cases among students. Thus, the presentation will focus on comparative discussion based on the reviewing literature and declared data and documents and will cover the overall impact of online education in terms of positive and negative in the areas of school and college education in India, which would include all relevant areas related to academics as well as mental health.

Keywords: Online Education, Impact of Online Education, Education in India

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Introduction

The pandemic COVID-19 was a global health crisis that had a profound impact on society and possibly every aspect of human life. It spread over the whole world and compelled human society to maintain social distancing. In response to the pandemic, governments around the world have taken unprecedented measures to try to slow the spread of the virus. This has included closing borders, imposing travel restrictions, mandating the wearing of masks, restrictions on social gatherings and even closing educational institutions. There has been a significant change in overall lifestyle as well as daily living and forced people to adapt to new ways of living and interacting. The need for physical distancing has led to a decline in face-to-face interactions and social activities with the widespread adoption of remote work even in academia. It resulted in a massive shift towards online education. Due to widespread school closures and a shift towards online learning, many educational institutions have had to quickly adapt to remote learning methods in order to continue providing students with access to education. Although online education has been around for some time, the pandemic has accelerated its adoption and brought it into the mainstream. However, it disrupted the education system around the world and created new challenges for students and teachers.

Global impact: significant study loss

The shift to online learning and school closures has disrupted traditional education systems and created new challenges for students and teachers. This was considered as largest disruption to education in history, which caused significant learning loss globally, affecting students of all ages and backgrounds. About 1.5 billion children worldwide endured school closures during the COVID-19 pandemic (Ethiraj, 2022; India Today, 2022). According to the UNESCO report, it affected more than 90% of total world's student population during mid-April 2020, which reduced to nearly 67% during June 2020 (Jena, 2020). Another report published by UNESCO in August 2020 stated that 31% of schoolchildren worldwide (463 million) cannot be reached by the broadcast- and Internet-based remote learning policies either due to the inadequacy of gadgets at home, or could be due to the poor implementation of the policies.

Another study depicted the condition of the Netherlands, which underwent a relatively short lockdown (8 weeks) and featured an equitable system of school funding and the world's highest rate of broadband access. The study revealed around 3 percentile points of learning loss, which can be considered as one-fifth of a school year. The study also stated that the losses were up to 60% larger among students from less educated homes, leading to worry about the uneven impact of the pandemic on children and families (Engzella et al., 2021).

It is important to know whether students are learning less in lockdown, or due to the disadvantaged condition students are learning less. Early studies on online learning platforms revealed decrease in completed coursework (Chetty et al.,2020). Survey evidence suggests that children spend considerably less time studying during the lockdown, and some (but not all) studies report differences by home background (Andrew et al., 2020; Reimer et al., 2021). Also, the estimation according to the UN (2020) 24 million children across the world might drop out of school in the aftermath of the pandemic, which is considered a large percentage. The estimation indicated the likelihood to join the workforce, given the rise in poverty during the pandemic.

Impact in India: significant study loss

India has played a very important role in the history of the education system. Although after the pandemic broke down, the government had taken several steps to combat the situation and to continue education in the best possible way. However, several studies and surveys reveal a significant loss in academics in the country. Surveys revealed a wide gap in the learning of students affected by the lockdowns (Outlook, 2022). The pandemic caused significant study loss in India, affecting millions of students across the country. The shift to online learning and school closures has disrupted traditional education systems and created new challenges for students and teachers.

The impact of school closure is now better understood through different surveys like the Union Ministry of Education's National Achievement Survey (NAS). Around 3.4 million students in 118,000 schools in 720 rural and urban districts were surveyed for NAS in Nov 2021, 1.5 years into the pandemic in India. It revealed the education level across the country had gone down, more so in some regions and areas, and among children of grades. Delhi (the capital of India), for instance, is among the five lowest-performing states for grade III but did much better for grade VIII. The average academic performance deteriorated from about 54% to 47% between 2017, when the last NAS was conducted, and 2021 (Ethiraj, 2022). The ASER survey in West Bengal (a state in the eastern part of India) found that 27% of children in Class III could barely read Class II texts, against 36% in 2018 and 33% in 2014. About 48% of students in Class V can barely read Class II texts, which means that though they've moved three school years ahead, their learning levels are still three years behind (Law, 2022). A study by Azim Premji University (Field Study in Education) revealed shocking data about learning loss. It reported, during COVID-19, 90 per cent of students have lost at least one language ability and 80 per cent of students have lost at least one mathematical ability.

The dropout rate is at its peak (Bhikale, 2022). A leading newspaper in the country reported less than 50 per cent of children can catch up with their age-appropriate learning following the Covid-19 pandemic and tend to get distracted more (Outlook, 2022). In their survey, Smile India Foundation of India, included 48,000 students which covered urban, rural and aspirational districts of 22 states. As per its findings, teachers in schools and educational institutions state that less than 50 per cent of children have been able to cope with the learning loss over the last two years and can catch up on their age-appropriate learning currently (Smile India Foundation, 2022). This survey also pointed out that 63% of Grade-3 students do not know how to make sentences, 65% of students are not able to read subject texts and solve cognitive tasks in English and Mathematics, and 51% of students were unable to do multiplication up to 10 and solve basic divisions.

In another survey reported by Oxfam India in September 2020 that over 80% of parents reported that education is not being delivered during the lockdown; in some states or regions this figure was 100%. This may be attributed to the fact that lack of awareness amongst parents as well as children about modes through which education was being delivered or the unavailability of devices and/ or mediums to access education being delivered. Although, 85% of rural children will be excluded from its purview since only 15% of rural households have access to the internet.

As the mode of education had to change almost overnight, hence there had been a significant issue around the implementation of academics so that it can reach the entire population. The dominant mode was WhatsApp (75%) followed by phone calls between the teacher and the

student (38%) (This was similar to how private schools have also depended on the delivery of the education). Over 75% of parents reported a host of challenges in supporting children to access education digitally including not having an internet connection, being unable to afford data, and internet speed/signal is not conducive (Oxfam India, 2020).

Impact on teachers and parents

An academic system cannot be discussed without teachers and parents. In the pandemic scenario, both were impacted heavily. In some cases, it was found that parents were not able to pay adequate attention to their children during the pandemic and home-based academics. On many occasions, concurrent effects on the economy make parents less equipped to provide support, as they struggle with economic uncertainty or demands of working from home (Adams-Prassl et al., 2020; Witteveen & Velthorst, 2020). This was the scenario in India as well. However, the Smile Foundation survey noted an interesting finding that parents in India showed more involvement of their child's education since pandemic. Nearly 47 per cent of the parents felt there was an increase in interaction between them and teachers in schools as well as over phone calls, 37 per cent of parents started interacting more with teachers by visiting schools. There has also been a 27 per cent increase in attendance in parent-teacher meetings (PTMs).

Although there had been some positive side, however, the flip side of the situation was also evident. Oxfam India (2020) reported a staggering 84% of teachers reported facing challenges in delivering education digitally with close to half the teachers facing issues related to the internet (signal issues and data expenses. Two out of every five teachers lack the necessary devices to deliver education digitally; the situation is particularly grave in some states (Uttar Pradesh and Chhattisgarh) where 80% and 67% of teachers respectively lack the required devices for online education. The challenges were directly linked to a lack of teacher preparedness. Less than 20% of teachers reported receiving orientation on delivering education digitally while in some states (Bihar and Jharkhand), the figure was less than 5%.
Over half the teachers surveyed believe low-tech and accessible technology, physical learning materials are more effective than digital mediums. This scenario made it even more difficult to hold online classes and also a difficult job for a teacher to ensure 100 per cent engagement in class. The pandemic has created a clear division of digital use.

Response from Indian leadership

To prevent the spread of the pandemic, the Government leadership team had taken several preventive measures. The union government declared a countrywide lockdown of all educational institutions on 16th March 2020. However, almost all state government ministries have taken measures to ensure that the academic activities of schools and colleges should not hamper during the lockdown period and have instructed the schools to conduct all their academic activities online. Looking at this challenge of schools and colleges being shut down, the Government of India, as well as state governments and private agencies have undertaken initiatives. The Ministry of Human Resource Development (MHRD) had made several arrangements, including online portals and educational channels through Direct to Home TV, and radio for students to continue their learning. During the lockdown, the students were using popular social media tools. However, the MHRD initiative of using the e-Broucher (https://mhrd.gov.in/ict-initiatives) platform combined all digital resources for online education. Those are listed below:

BHARAT NET scheme has been made available to Govt institutions to improve internet connectivity in rural areas.

MEITY has been assigned the task of providing Fibre to the Home (FTTH) connectivity to Government Institutions, including schools. This project is for providing Internet connection to Government schools in respective Gram Panchayats.

DIKSHA is a portal that contains e-Learning content for students, teachers, and parents aligned to the curriculum, including video lessons, worksheets, textbooks and assessments under the guidance of the National Council of Educational Research and Training (NCERT).

E-PATHSHALA is an e-Learning app by the National Council of Educational Research and Training (NCERT) for classes 1 to 12 in multiple languages.

The National Repository of Open Educational Resources (NROER) portal provides a host of resources for students and teachers in multiple languages including books, interactive modules, and videos.

PRAGYATA Guidelines on Digital Education were developed while keeping in view the availability of digital infrastructure. This guideline briefs on various modes of digital education including an online mode that depends more on the availability of the internet, and a partially online mode that utilizes the blended approach of digital technology and other offline activities.

There had been several other attempts to enable online education benefit to children of every category and teachers. To achieve that agenda several Learning Enhancement Guidelines have been issued. Those were:

SWAYAM, which is a national online education platform hosting 1900 courses covering both school (classes 9 to 12) and higher education (undergraduate, postgraduate programs).

SWAYAM PRABHA is 32 DTH TV channels transmitting educational content on a 24 x 7 basis, and

E-PG PATHSHALA, which is for postgraduate students, can access this platform for e-books, online courses and study materials during this lockdown period.

Challenges

Due to the pandemic, there had been several challenges surfaced among which the unavailability of the content was important. In a report Ministry of Human Resource Development in 2020, stated that the decision on home delivery of textbooks to children was taken. An overwhelming 71% of the teachers are of the view that textbooks should reach children before schools reopen. However, the scenario was different. Studies showed that over 80% of children have not received textbooks for the next academic year. The situation is slightly better in one state where 31% of students have received textbooks. The condition was almost similar in terms of online materials as well. 43% of parents in rural areas said no online material was sent by the school, while 36% said their children did not have smartphones. The Annual State of Education Report in 2021 noted that 67.6 per cent of students' families had one android phone (Bhikale, 2022).

Oxfam India (2020) stated that 82% of parents reported a combination of challenges in supporting their children to access education in terms of signal/internet speed issues (53%), data being too expensive (32%), don't have a device (23%), difficulty in negotiating software (19%), and no internet connection (18%). Despite the sample consisting of parents belonging predominantly to urban areas and being digitally literate, 82% still faced challenges in supporting their children to access digital education. 85% of rural children will be excluded from its purview since only 15% of rural households have access to the internet – this figure is even lower for marginalized social groups.

From the discussion, it is evident that covid 19 pandemic has had a significant impact on education in India. With the sudden closure of schools and colleges, students, teachers, and educational institutions have to adapt quickly to new methods of learning and teaching. This was a difficult ask in a divergent country like India.

Opportunities

Online learning had been around since many years and found to be advantageous such as flexibility (Smedley, 2010), interactivity (Leszc-zynski et al., 2018), and self-pacing (Amer, 2007). The adoption of this method was slow in specific in some countries. In the pandemic situation, this was the dominant and was only way to continue academics, which had some positive impact as well. It opened opportunity to access to global digital content as well as its ease to access the contents. Academics are moving more towards the blended learning and this change will continue in future. There has been a significant change in collaborative work while sitting remotely taken place. Many platforms had developed and existing platforms extended there services to achieve this goal. This also increased worldwide exposure and sharing of information. In some areas and groups a sudden increase in participants on online learning and research innovations were noted. The crisis situations and to attempt to cope with the situation increased the digital literacy among students as well as in general population.

Conclusion

Surviving a pandemic is undoubtedly a difficult ask. Addressing and coping the situation made people innovative in many ways. Although the online education was not a new concept, however, there has been a significant modification taken place in this field during the pandemic. At the same time it cannot be ignored that online mode of learning can ve useful for content knowledge as well as communication skills. However, pandemic made it clear that nothing can substitute schooling. Education is a continuous process of developing a child's intellectual, mental and emotional quotient. There are many areas of learning which are difficult to deliver online, especially issues related to hands-on experiences. Also children learn better in one-to-one situation and it is easy to engage a child in a class rather than in home atmosphere. Hence, the hybrid mode of teaching can be more useful to deliver alround education. Also, through the help of online machine learning and artificial intelligence we can easily bridge the learning gap of our students.

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The Moral Justice of Members of the LGBTQ+ in the Light of Three Theological Virtues: Faith, Hope, and Charity in the Philippine Society

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Abstract

The research analyzed the moral justice of members of the LGBTQ+ in the light of three Theological Virtues: Faith, Hope, and Charity in Philippine Society. The quantitative and qualitative method of research used for 600 respondents: students, parents of the University of Perpetual Help System-Las Pinas campus, and religious members of different congregations. The study results showed that most of the respondents, including the members of different congregations, were personally aware and accepting of the members of the LGBTQ+. Likewise, most of them believed that the members of the LGBTQ+ must be loved, cared for and cherished to be models and leaders of the faith community. On the issue of faith and morals of the members of the LGBTQ+, the study established that most of the participants agreed to get into a civil union, instead of getting into a Sacrament of Marriage, which is a sacred union of men and women only, and not for the same-sex marriage. The data source also showed that most of them believed and allowed that members of the LGBTQ+ must also lead and help to build faith community by Christian Morality. After the findings of this study, it is recommended that a faith community create a Physical, Mental, and Spiritual Health Program in all colleges and universities to build strong faith and morals with social justice among faith community members.

Keywords: Faith Community, Hope, Charity

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Introduction

One of the greatest things made by God is humanity, a symbol of faith, hope, and charity. God created humankind in his image and likeness, He created man, both male and female, and blessed them, and God said, "Be fruitful and multiply, and fill the earth and subdue it and have dominion over the fish of the sea, and over the birds of the air and over every living thing that moves upon the earth" (Genesis 1:27-28). So is therefore, the sacred scripture says "Be fruitful and multiply." In this context, the researcher believes that every human being has been commanded to spread-out and multiply worldwide with love, compassion, and creativity as a good helper of God regardless of sexual preference. The issue of the member of the LBTQ+ community opens up their rights to accept them as part of the society to participate and share their knowledge and skills to handle some areas of responsibilities in the community of service through proper education in handling new technologies and research development for the betterment of faith community. The researcher also believed that in the light of the Three Theological Virtues: Faith, Hope, and Charity or love, we could avoid the evil of discrimination, selfishness, and injustices to any individual or society. Likewise, those virtues are the faith in God in the spirit of service and commitment as good stewards to take care and love His entire creation. "Without faith, it is impossible to please God (Hebrew 11:6). It is impossible to hope without charity or love. Love is a fruit of sacrifices and penance. Relative to this, when we love one another, "Love does no wrong to a neighbor; therefore, love is the fulfilling of the law" (Romans 13:10) to build strong a faith community with love, dignity, and equality.

This study aimed to analyze the moral justice of members of LBTQ+ in the light of three Theological virtues: Faith, Hope, and Charity in Philippine society.

Specifically, this study aimed to answer the following questions:

1. What is the profile of the respondents in terms of:
    a. Gender preference?
    b. Religion? and
    c. Role in Institution?

2. What are the behavioral responses of the respondents on the following issues:
    a. Social awareness among the member of the LBTQ+ community?
    b. Recognizing and acceptance of members of the LBTQ+ in the faith community?
    c. Recognizing and believing in the fullness of members of the LBTQ+ community in the faith community?

3. What are the moral implications of being a member of the LBTQ+ in the Filipino Faith community?

4. What formation program can the researcher develop from the implications of members of LBTQ+ in Filipino society in the light of three Theological Virtues: Faith, Hope, and Charity?

The researcher focused on the moral justice of members of the LGBTQ+ in the light of Three Theological Virtues: Faith, Hope, and Charity in Philippine society. There were Six hundred (600) total participants. Fifty (50%) of the students, Twenty-Five (25%) were Parent/Guardian from the University of Perpetual Help System DALTA, Las Pinas campus

and Twenty-Five (25%) from Religious formators/members of the different religious congregations within Metro Manila proper. Likewise, the researcher used the descriptive and qualitative methods of research.

Findings 1

Gender

1.a. From 600 participants and co-participants they were 51% female, while 48.3% were male. This showed that male participants dominated female participants.

Others, gender preferences included three participants who were transgender from male to female (0.5%) and one person who was transgender from female to male (0.16%). The participant and co-participants' gender has no significance in their gender preferences.

Religion

1.b. It showed that 80.3% percent of the respondents were Catholics, while 19.7% percent Non-Catholics. This was relative to the study by Philippine Statistics Authority dated November 1, 2022, that eight out of ten of the household population in the Philippines were Roman Catholic, 81.04 percent. Others were Islam with 5.06 percent, Evangelical with 2.82 percent, and the remaining 11.08 percent were Aglipayan, Iglesia ni Cristo, and others. The data shows that the profile of the participants in terms of religion has no significance on the issue of moral justice for a member of the LGBTQ+ community to faith community.

Role in Institution

1.c. There were 50% student participants, parent/guardians 25%, and religious formator/members with 25% participants. The role of institutions has been very significant in the study to determine the level of acceptance and recognition of faith community in the light of Three Theological Virtues: Faith, Hope, and Charity to the member of the LGBTQ+ community.

Findings 2

Social Awareness

2. The social awareness of participants and co-participants in the member of LGBTQ+ community according to the following ranking: **Rank 1- Gay**; a man with intimate feelings with the same sex or men. The Filipino term "Bading" or "Baklang Lalake" means gay men with an average mean of 2.83. **Rank 2- Lesbian**; a woman with intimate feelings with the same woman. The Filipino term "Tomboy." Or "Baklang Babae" means a gay woman with an average mean of 2.78. **Rank 3- Bisexual;** male or female with intimate feelings with both sexes male or female, with an average mean of 2.71, **Rank 4- Transgender**; either male or female who decided to undergo a surgical transgender procedure with an average mean of 2.70. It shows that in **Rank 1 to Rank 4**, most of the participants and co-participants were **very socially aware** of a particular member of the LGBTQ+. **Others, Rank 5- Asexual,** a person with no sexual feelings and attractions to male and females with an average mean of 2.37. **Rank 6- Queer,** a person with an identity crisis with their sex or gender orientation, with an average of 2.15, and **Rank 7- Intersex,** a person with male and female sex organs

with an average mean of 2.11 In general, data presented both participant and co-participants were very socially aware to a particular member of LGBTQ+ with a total average mean of 2.52.

Findings 3

Acceptance and Recognize

3. a. Majority of the participant and co-participants were highly accepted and recognized the member of the LGBTQ+ community, with an overall mean of 2.63. Based on the responses of **Co-Participants-1**-said, "Personally, I recognize and accept the member of the LGBTQ+ community because I believe that all people, whatever gender or sexual preference we're all equal and deserve to be respected and loved. The researcher believed that the words love and respect of participants' signified of acceptance and recognition of the member of the LGBTQ+ community. Likewise, **Co-Participants-2** – says that "This community should be treated equally with love and tender care that others receive too."

Recognized and Believed

3.b. The faith community recognized and believed to the member of the LGBTQ+ according to their ranking categories and qualities. **Rank 1** with an average mean of 2.66, the participant and co-participants show that they were recognized and believed that the member of the LGBTQ+ community can be loved and cherished by their family and the faith community. **Rank 2** with an average mean of 2.61, the participant and the co-participants believed and recognized that members of LGBTQ+ can be a model and a leader of faith community. Lastly, in **Rank 3,** with an average mean of 2.57, the participant and co-participants show that they believed and recognized that members of the LGBTQ+ community could help establish a good relationship with their family and the faith community. Generally, the participants and co-participants strongly recognized and believed in the positive values of LGBTQ+, with an overall mean of 2.61.

Moral Implications

3. c. The moral implications of the members of the LGBTQ+ community to faith community in line with Christian morality according to their ranking categories and moral standard**. Rank 1** with an average mean of 2.76, morally, the participant and co-participants were allowing the member of the LGBTQ+ community to participate and served actively in every event of faith community. **Rank 2,** with an average mean of 2.48, where the participant and co-participants allowed the member of the LGBTQ+ community to lead and help to build faith community, and **Rank 3** with an average mean of 2.15, where the participant and co-participants allowed to get into a civil union instead of getting married to the Sacrament of Holy Matrimony. Most of the participants and co-participants agree and allow the member of the LBTQ+ according to the moral standard of every faith community.

Findings 4

Formation Program

4. The researcher can develop Formation Proram according to participant and co-participants based on the following categories and ranking: **Rank 1** with an average mean of 2.77, with

Physical, Mental, and Spiritual Health Programs in all colleges and universities; **Rank 2** with an average mean of 2.71, with both Moral and Spiritual Awareness Program and Social and Moral Justice Awareness Program in all colleges and universities with same rank; **Rank 3** with an average mean of 2.62, with Filipino Christian Formation Program in all colleges and universities; and **Rank 4** with an average mean of 2.60, with LGBTQ+ Social Awareness Program in all colleges and universities. Generally, most participants and co-participants strongly believed and supported the formation program for the common good of every member of faith community and not only for the LGBTQ+ community.

Conclusions

Generally, both participants and co-participants were very socially aware of a particular member of the LGBTQ+ and were highly accepting, recognizing and believing in the fullness of members of the LGBTQ+ in the faith community. Likewise, they were allowed them to participate and share their knowledge, expertise and creativity in the spirit of service and leadership, follow according to a moral standard, and support the formation program for the common good of every faith-community.

Recommendations

Continuous allowing and believing to the member the LGBTQ+ community to share their knowledge, expertise and creativity and support the formation programs of the young generation for the common good of the Filipino society according to the moral standard of every faith community in the spirit of love, respect, and equality.

Finally, to the **Almighty God**, for all His blessings: what had been in the past; for what it is at present, and for whatever it will be in the future.

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Adaptation of Barrier-Free Design Approach to Abilities of the Blind and Visually Impaired People With a Tactile Art Space

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Abstract

China has the most significant number of visually impaired people globally, and the disease is increasing every year. With China's urbanization and steady economic development, people with visual disabilities' basic living needs can be solved through government security policies. However, only a few long-term museums, art galleries, and public art space resources can provide them with art appreciation. Challenging to touch the art and challenging to access exhibition halls always restrict the equal rights of disabled people to pursue art sharing. This paper aims to study how the adaptability of barrier-free design methods can meet the needs of blind and visually impaired people to participate in art exhibitions. Finally, implement the design scheme, combined with the experience of modern design multi-sensory art exhibition, and explore a movable presentation form of blind art space exhibition. A movable art exhibition, which goes deep into urban communities, rural suburbs, or places with inconvenient transportation. The exhibition space and exhibits are mainly tactile, supplemented by hearing and vision. It aims to provide more possibilities for visually impaired people to participate in art exhibitions and provide new ideas for barrier-free design for museums, art galleries, and public art spaces in China. Provide more opportunities for the visually impaired to participate in social and public activities, promote exchanges and interactions between healthy people, and promote diversified and inclusive social and cultural development.

Keywords: Barrier-Free Design, Blind and Visually Impaired, Art Space, Multi-Sensory Experience

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1   Introduction

The rapid development of the global economy and urban modernization has become influential in improving everyone's living environment and meeting people's expectations and vision for a better life. China also pays more and more attention to the demands of particular groups. From the perspective of the blind, it is essential and timely to design a more inclusive and friendly art space that can meet the needs of the blind and serve the public. Focusing on the needs of the visually impaired, this paper uses the concept of barrier-free design to a new model of art space exhibition that both the blind and the sighted can visit and experience (Holmes-Seidle, J. 2012). Finally, it implements a design scheme that combines modern design with a multi-sensory art exhibition experience to explore a moveable form of art space exhibition presentation for the blind. A kind of art exhibition that can be moved around, reaching out to urban communities, rural suburbs, or places with limited transportation, reaching out to the range of areas where visually impaired people are concentrated, set up in unique education school activity rooms, clubs for the blind, and public welfare activity parks. The art space also needs to accommodate traveling exhibitions in different cities so that the art exhibition can reach more people. The exhibition space and exhibits are primarily tactile, with aural and visual aids. The information is conveyed through a multi-sensory art experience approach to facilitate the blind to visit the art space and interact with the exhibition content to move around the space freely. The aim is to provide more possibilities for people with visual disabilities to participate in art exhibitions and provide new ideas for accessible design for museums, art galleries, and public art spaces in China. To provide more opportunities for people with visual disabilities to participate in social and public activities, promote communication and interaction between them and non-disabled people, and promote the development of a diverse and inclusive society and culture.

1.1 Accessible design approach adapts to blind and visually impaired people

The influx of accessibility design and humanized design concepts and design ideas from the United States in the early 20th century profoundly influenced the renewal of modern urban planning and museum exhibition space design in China. By learning from American accessibility legislation and design codes for accessibility, such as The Civil Rights Act passed in 1964 in the United States, clearly states that public places must be unified according to standards (Brown, P. 2014). Architectural Barriers Act (ABA) require the use of facilities designed, constructed, altered, or leased to be accessible to persons with disabilities (Rhoads, M. A. 2010). Americans with Disabilities Act (ADA) prohibits discrimination on the basis of disability in employment, State and local government, public accommodations, commercial facilities, transportation, and telecommunications (Walk, E. 1993). China introduced the concept of barrier-free design in 1985 and explored the construction program of a barrier-free facility system, the construction of a barrier-free physical environment, and multi-level legislative protection. In 1989, the trial version of *The Design Code for Accessible Urban Roads and Buildings* was published, the earliest theory of barrier-free city construction in China (Zhang, X., & Jia, W. 2022). The museums and galleries' cultural-educational system in China was established later. The system is not robust, mainly open to the public, the space accessibility of the museums is seriously lacking, and the popularity is low, ignoring the needs of particular groups for art. Therefore, starting from the initial spatial accessibility, we first meet the problem of accessibility of museums and galleries for blind and visually impaired people, gradually realize spatial universality, and eventually expand to the inclusion of people in the whole society.

1.2 The spatial cognitive style for the blind

Tactile is the most common cognitive modality used by blind and visually impaired to familiarize themselves with objects, understand information, and perceive their surroundings (Collins, J. J., Imhoff, T. T., & Grigg, P. 1996). Due to the absence of visual perception, the main channel for acquiring information is lost. At the same time, tactile and auditory senses become the primary sensory organs for acquiring information, reading Braille requires touching and recognizing words with fingertips, walking requires feeling the texture of the blind path with the feet, and holding a guide stick to detect whether there is an obstacle ahead. The tactile muscle memory is the primary sensory organ for reading Braille and recognizing words, walking with the feet, and holding a cane to see an obstacle ahead. Through touch, blind people can recognize the form and material of objects and obtain richer information in terms of texture (Lu,L. 2021). However, there is some difficulty in recognizing the complete form of an object. In addition to perceiving objects and space through touch, blind people can also judge the size of space and the direction and speed of object movement through hearing. Hearing is an essential perceptual channel for blind people to absorb and learn information from the outside world. After processing auditory information to judge the surrounding environment and assist in complementing their other senses, the characteristics of sound, such as timbre, volume, and pitch, will also enhance the impressions of blind people.

2   Overview of Art Space for The Blind

2.1 Typical cases of art spaces for the blind

Art spaces for the blind can be divided into two types according to the opening hours of exhibitions. One type is the long-term art museums for the blind, galleries for the blind, and interactive workshops for the blind. The other is the short-term art training workshops for the blind, art exhibitions for the blind with a flash mob, and interactive street exhibitions. Based on an analysis of existing art spaces for the blind around the world, it was found that most of the exhibition spaces for the blind are held in "metropolitan" cities, but the number of people reached by the exhibitions is relatively small, and a small percentage of blind people can only experience the carefully prepared exhibitions. Here is an analysis of the long-established Madrid Museum for the Blind that summarizes the characteristics of foreign art spaces for the blind. The Spanish National Organization for the Blind (ONCE) founded the Madrid Museum for the Blind to provide accessibility for blind people to experience art exhibitions in the museum and reduce visual barriers in the space (Garvía, R. 2016). The museum holds exhibitions throughout the year, featuring models of architectural monuments, works by blind artists and artists with severe visual impairments. The museum organizes touch experiences from time to time, allowing the blind to experience life as a blind person and to touch architectural models.

2.2 Analysis and Interpretation of Art Spaces for the Blind

Through researching long-term art museums for the blind, galleries, art exhibition spaces and public art spaces abroad, in summary, the following six points are common to the above museums:

The overall design of the exhibition space uses the concept of barrier-free design to plan the exhibition route. The exhibition route is divided according to the exhibition's content, while

the interactive touch areas are divided according to the types of objects on display, and the concept of barrier-free design goes into every detail of the exhibition hall.

Art reproductions and art aids that blind people can touch are set up in the exhibition space. The replicas can be reproduced to the original scale to help blind people understand and learn more about their own culture and history.

The exhibition is equipped with a touch and sensor-based audio interpretation system throughout. When visitors enter a specific area, the current exhibition content is played. Touch voice announcement buttons will introduce the exhibit items with information about the object's material use, shape and colour, usage and descriptive information.

Museum staff must undergo special people services training, disability awareness training and visual awareness training. To remove attitudinal barriers to museum access for the visually impaired to provide better services and exhibitions for them.

The use of modern technology is combined with museum gallery exhibitions. For example, the Prado Museum uses 3D printing technology to convert drawings from flat shapes into touchable 3D images similar in colour to the originals and contain rich detail in their shapes (Anagnostakis, G. 2016). 2018 saw The Prado Museum host the Touching Masterpieces Exhibition, using VR simulation technology to provide art for the blind (Todorova-Ekmekci, M. 2021). NeuroDigital (Spain), used digital reconstructions of three world-famous sculptural works of art, David, Aphrodite of Milos and The Bust of Navratri, using specially adapted tactile gloves to create a unique artistic experience (McCutcheon, J. 2020).

In 2014 the Metropolitan Museum of Art in New York partnered with multimedia designer Ezgi Ucar to create The Multisensory Met Museum project, which adds sound and taste to the reproductions of iconic sculptures in the collection. Taste, allowing visitors to appreciate the museum's objects through the senses of touch, sound and smell (Ucar, E. 2015), using floral, brine and spicy cocoa scents to make everything in the painting smell like they do in real life. Everything in the painting smells like they do in real life.

3   Principles of art space design adapted to blind and visually impaired people

Summarizing specific cases of art spaces for the blind, the design principles for art spaces for the blind are proposed and applied to form a movable, tactile art exhibition space. The space is based on barrier-free design and multi-sensory concepts and art space design methods for the blind-accessible in terms of information and space. Making the art space approachable, accessible, barrier-free, and touchable for the blind and visually impaired. There are five points as follows:

As the spatial sense of blind and visually impaired is lacking, the exhibition route planning and blind paving in the art space must be based on barrier-free design to achieve "three-dimensional" exhibition guidance, from navigating the blind path, wall navigation symbols, audio explanation, touch Braille introduction, touchable exhibits, forming a three-dimensional immersive space around the visitors.

The material, weight, temperature and shape, specification and texture of the objects touched, together with the voice-assisted explanation and environmental ambience, can assist the blind

person to the maximum extent in gathering information and gaining an in-depth understanding of the art exhibits.

Choose exhibits at the forefront of art and safety. The blind and visually impaired lack the visual senses to judge the type of object, weight and distance. When selecting and designing exhibits, protecting the rights of special people to have unique cognitive modalities and reducing the harm of touching objects are also essential design principles. The use of safe and non-invasive soft materials as far as possible, the reduction of objects requiring complex cognitive judgement, and the translation of the frontiers of technology into designs that apply to the basic cognition of blind people allow them to experience the progressive development of the times together with them.

Assisted arts education. People with visual impairment need the arts and spiritual comfort. Vitally, social acceptance. We will enrich art education for the blind and visually impaired, improve their cultural and artistic literacy, promote and popularize the basic knowledge of helping special groups, and create community and social friendship and mutual assistance.

4   Design Practice for Art Spaces for The Blind

4.1 Integrated Design

Based on the above analysis of art spaces for the blind, it was found that most of the exhibition spaces for the blind are held in 'metropolitan' cities, but the exhibitions reach a small number of people and are only experienced by a small percentage of blind people. The team is thinking of designing a mobile art space that can be set up in areas where blind people are concentrated. The design also needed to accommodate travelling exhibitions in different cities so that the blind art exhibition could reach a wider audience.

The design was inspired by the Bauhaus 100th anniversary exhibition bus. The concept of the exhibition bus coincides with the need for a portable art space for the blind. The 20-foot container is the smallest size, 5.69m x 2.13m x 2.18m, with a volume of 24-26 cubic meters, and it is very convenient to use the supporting truck for transportation, which is a mature transportation method (Figure 1). The focus is on the design of the exterior and interior space of the transport truck, space guided, selection of exhibit and presentation experience. The design of the exterior requires distinctive features that reflect crucial elements. The logo for the art space needs to be distinctive and eye-catching, attracting the attention of the surrounding population during transport and when staying at the exhibition, serving to attract visitors, increase the level of publicity and dissemination, and improve impact. On the other hand, the logo on the front needs to have a specific guiding effect and provide directional information.

Figure 1: 20ft container trucking display, Logo design

The space and exhibits are touchable, supported by the sense of hearing and vision. Multi-sensory information facilitates access to art spaces for blind and visually impaired, enabling them to move around the space and visit the exhibits with ease. The traditional visual-based exhibition of space design is transformed into a tactile-based that focuses on the body's materiality and the transmission of non-visual information. The exhibition is divided into four zones, Area A small tactile artwork, Area B Three-dimensional modern art, Area C Multi-Sensory Audio-Visual Artwork, Area D Tactile Educational Tools (Figure 2).

Figure 2: Plan of the exhibition zones and guided tour routes

4.2 Design details

Area A the tactile cognitive product *Textscapes*, selecting six in A4 size (Figure 3). This product is the main exhibit of the art space and was designed by the author's team. The Text Landscapes generate letter-sized 3D texts that visually depict the text's subject matter, such as cities, landscapes, or people. These 3D tactile artworks make the content more tangible, allowing blind people to understand the shape of the described object by touch while reading the Braille. The artworks contain textual variants of Braille, verbal texts, calligraphy and digital systems to connect texts and their visuals in architecture, landscapes, portraits and abstract things. The exhibits in Area A are placed on a cork-textured backboard consisting, this area is clearly identifiable and easy to remember. The exhibit is placed at the height of 1.2 metres and is colored to contrast with the backboard, making it easy for low vision experiencers to find their target. The back panel has horizontal stripes in the middle to guide visitors to follow the direction of the stripes and touch them. Blind tiles are laid at the foot near the exhibition area to provide additional tactile guidance for visitors.
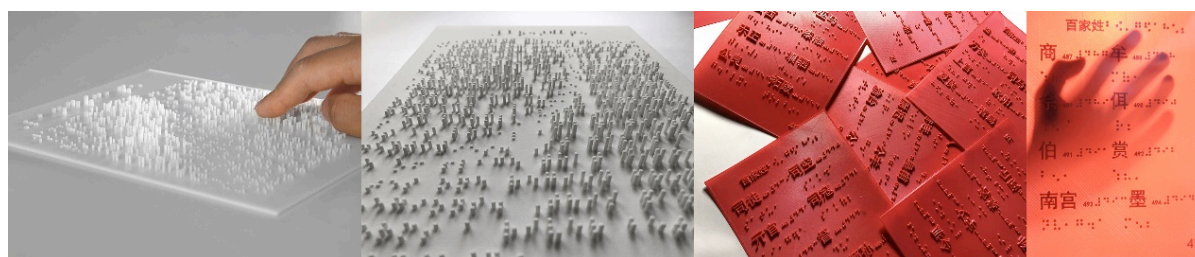
Figure 3: *Textscapes*, Braille touch interface

In Area B is Andrew Myers's Martini Night, a frameless wood panel with screws, paint, wooden hangers and an acrylic polyurethane enamel background, is selected (Figure 4). This work has toured the world many times as a popular exhibit of tactile art abroad, with its solid tactile contrast stimulating the visitor's senses and provoking a sensory stimulation experience. Diagram showing the dimensions of the exhibit layout in Areas B and C. Areas C and D are tactile-auditory co-construction areas, which are multi-sensory immersive experience areas equipped with video monitors and audio explanations to meet visitors' barrier-free experience. A polyphonic voice will be played when visitors walk to the formulated guidance area. The entire exhibition area is equipped with a blind guide on the

floor and three-dimensional touch symbols on the wall to provide visitors with a comprehensive, immersive experience. The floor and walls of different areas are made of different materials to texturally divide the exhibition area and prompt visitors to enter other areas. The primary colours of the exhibition are chosen to be contrasting in brightness and purity, providing a certain degree of guidance for blind people with a sense of light.
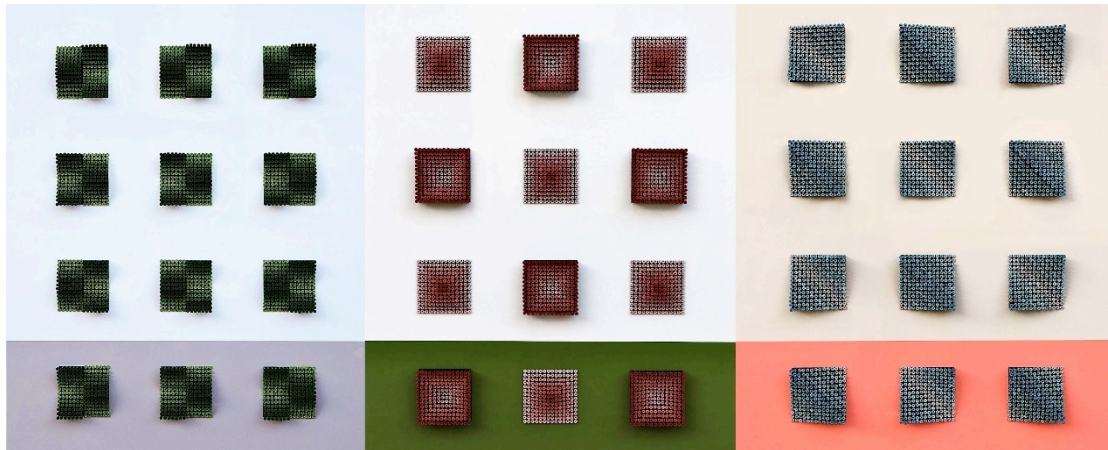
Figure 4: Andrew Myers's *Martini Night*

The exhibits in Area D are tactile educational tools to support tactile cognition and enhance experience. Tactile books and toys are used internationally. Tactile books include The Fittle (Figure 5), DK Braille Shapes (Figure 6).
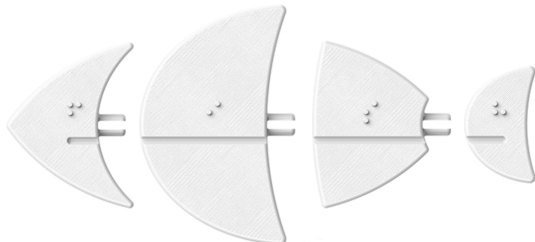
Figure 5: Fittle Braille Toys

Figure 6: DK Braille Shapes

The Fittle is the world first 3D Braille puzzle, made with 3D printing and open-source, downloadable models. 26 letters and 8 puzzle models are currently available for open-source download and printing. High gloss and embossed tactile formation of shapes that can be touched out, each with rhyming text, both written and in Braille.

The tactile Rubik's Cube (Figure 7) has tactile markings on different sides to facilitate blind people to exercise their tactile cognition, spatial thinking, and memory skills. It aids cognitive learning, enhances tactile judgement and improves traditional cognitive education for the blind. Tactile toys include two types of tactile Cube. Zec Chen's 2005 IF Design Award-winning Cube for the Blind (Figure 8), which has several faces differentiated by materials with different properties to make it accessible to the visually impaired. Rubiks Tactile Cube has different tactile markings on different faces, such as circular bumps, directional raised borders, or flat surfaces, which can allow the visually impaired to identify the same faces by touch.

Figure 7: Fittle Braille Toys

Figure 8: DK Braille Shapes

5   Conclusion

In summary, the movable art space for the blind can meet the exhibition needs of the blind and visually impaired, from the selection of the primary visual color of the exhibition space to the barrier-free guide system and immersive multi-sensory art experience in the indoor space, to the selection of specific exhibition artworks. It fully follows the design principles of the art space for the blind in the new era. Combining the movable box and mature transportation method solves the disadvantages of traditional art. The combination of movable boxes and sophisticated transportation methods not only solves the disadvantages of traditional art exhibitions in terms of a small audience, short exhibition period, inconvenient transfer, and high publicity costs but also allows for the replacement of specific exhibits according to the transfer of the exhibition site, meeting the exhibition experience needs of visitors of different environments, educational levels, and ages.

This paper explores the tactile art space adapted by blind and visually impaired people by taking the barrier-free design method as the entry point. On the one hand, the art space serves the blind and visually impaired to have more opportunities to participate in social activities, approach museums and galleries more conveniently, and appreciate artworks. On the other hand, it promotes the development and application of new modes of multi-sensory experience exhibitions by providing design concepts and solutions that can be referred to as multi-sensory experiences that are widely used in museums, galleries, and artwork. It is hoped that this paper can provide implications for the global promotion of public culture and art for the blind.

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Analysis of Social Movements in Hong Kong in 2014 and 2019 From the Perspective of Body Politics and Feeling Politics

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Abstract

2019 was an important year in Hong Kong's history, especially in terms of its protest history. The protests were triggered by the amendment to the Extradition Bill prompted by the murder of a Hong Kong woman in Republic of China. This paper discusses the developments of Hong Kong's protests and society from 2014 to 2020, from the Umbrella Movement to the protest against the Extradition Act. To better understand the protests, this thesis focuses on the emotions - the melancholy, powerlessness, guilt, sadness, and anger among the protesters. This focus takes place in the historical and cultural background of Hong Kong. Studies on (post)colonialism and Judith Butler's theories on body politics are used as the supporting material. In this research, the phenomenological method is applied and this functions as an empirical investigation, using interviews conducted from 2014 to 2019; newspaper articles from Hong Kong and other countries; videos, as well as a documentary film as research materials. The paper tries to find out the role of emotions in Hong Kong's society and protests, or how different emotions influenced the demonstrators' reactions and the effect of the length and the intensity of the protests. The transformations and dynamics of the protests between 2014 and 2019 will be compared and analysed.

Keywords: Protest, Hong Kong, Body Politics, Feeling Politics

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Introduction

2014 and 2019 are two important years marked in Hong Kong protest history after the change of sovereignty — the Umbrella Movement and the Anti-extradition bill protest. This paper is to analyse these two social movements in Hong Kong in 2014 and 2019 from the perspective of body politics and feeling politics. It is a paper written from a reflective perspective and its core research question is the function of emotions and bodies in the Hong Kong protests. It is not just about what emotions protesters felt but how these emotions affected the bodily actions in the protests.

This is phenomenological research with empirical study, including interviews conducted from 2014 to 2019; news articles from Hong Kong and foreign presses; videos, as well as documentary films as research materials. Yet, some news articles, blogs and commentaries included in this study were removed from the internet because of the implementation of the national security law on 30 June 2020. These can still be found in the bibliography of this presentation. For the same reason, some materials used in this study do not contain an author name but rather published under the name 'Hongkongers', so as to avoid potential legal prosecution. Besides these, in order to spread the protest updates wider throughout the course of events, some materials were published by the protesters as open-source documents without the support of editors from the publishing house. Such references were proven carefully, with news articles as supporting materials, before they were included in this paper.

Since the research is conducted during and shortly after the protests, there are some limitations in this respect: the fact that there are not enough discussions about body or feeling politics in Hong Kong or Asia, most used theories, such as body and feeling politics in this paper are published in the US or Europe. However, the analysis was written with the support of in-depth cultural analysis in an attempt to strike a balance. On the other hand, since the definition of emotions varies in different disciplines and theories, this paper will only focus on emotion psychology in order to prevent ambiguities.

In feeling politics, there is no clear definition to distinguish feelings and emotions. As a result, these two terms are used interchangeably.

The historical and cultural background of Hong Kong

Hong Kong was a British colony from 1840 to 1997 under the 'positive non-intervention' policy, which was also known as the 'Laissez-faire' policy (Lo, 1997). After the change of sovereignty on 1 July 1997, 'One country, two systems' was introduced in Hong Kong, stating Hong Kong should remain high degree autonomy ("Basic Law", 1997). This governmental form remained unchanged until the implementation of national security law on 30 June 2020. It shall be noted that Hong Kong has never had genuine democracy.

According to Hannah Arendt (1986), colonisation is a form of imperialism, which was originally commercial, in order to expand economically in face of production and economic slowdown. For Britain, trade in Hong Kong had always had a priority, and played an essential role when it came to decision-making. With a mixture of arrogance that Britain considered themselves as 'higher breeds' and respect for the local practices, the colonial government refrain from spreading British law and culture and would not intervene in the locals' cultural or religious interests, except for some cases that would harm the colonial authority.

Therefore, most Hong Kong Chinese families in Hong Kong could kept practising Chinese philosophy even under the colonial rule. Confucianism was the most popular of these as it was transformed from ethics to a political ideology by successive regimes since the Han dynasty. Hence, the colonial government and the current government kept this ideology and have been using it to stress the importance of certain elements of Confucianism: the Mandate of Heaven（天命）and the five primary human relationships（五倫）. The Mandate of Heaven is a concept used by the regime to legitimise its authority by emphasising the emperor or the government is the ambassador sent by heaven that people have to obey (Guo, 2003), a concept to maintain social stability; whereas the five primary human relationships focuses on enforcing the hierarchical relationships in the society. Since the Han dynasty, regimes often combined the two concepts and diffuse them in some terminology such as 'parental officials' (Fumu Guan 父母官), referring to governors and 'children-people' (zimin 子民), referring to citizens subjected to the regime, under Confucianism and the patriarchal system (Cao, 2018).

Despite the one country two systems policy, the Chinese government intended to gradually infuse its ideologies to maintain and centralise the authority of the Chinese central government. Since 2003, the Hong Kong government started introducing arguable bills which led to social movements. This paper will, however, only focus on the ones introduced in 2014 and 2019.

Body and Emotions

This section demonstrates how body and emotion can shape the length and intensity of protests and how they interact with one another during protests. As Judith Butler mentioned in 'Bodies in Alliance and the Politics of the Street' , the body must appear for politics to take place (2011). Body creates not only actions but also language. Language here does not refer only to vocal or written language, but also the gesture as body language in the protest.

In spite of that, once the protest starts, it might also be able to take place without the necessity of bodies taking collective actions simultaneously. In both 2014 and 2019 protests, protesters wrote their feelings on memo notes and stuck them on the wall and named it the 'Lennon Wall' (Pang, 2020), referring to the song 'Imagine' by John Lennon. The memo notes remained a mark on the wall and afterwards, when another person passed by and stopped to read the memo notes, a protest space would occur, just as Arendt described, the room will not disappeared because of the absence of body (1972). The notes delivered the history and the others' experiences, without the reader experienced it physically (Butler, 2012). In 2019, with the enlarged protest scale, 'Lennon Walls' could be seen in many various districts. The political space was scattered in different part of the city and blurred the public and private.

 Thanks to technology, another new form of protest was created in 2019 — the protesters spread the news of the protest via airdrop or bluetooth (Hui, 2019). This act could be done by one person and the political space did not limited to the protest site but also the place where the other person read the news. With this form, boundary between private and public is blurred. The same applied to online discussion forums, where protest and political space changed from on-site to the digital world.

Apart from the body, emotions also play an important role in protests, as a motivation or as a drive to maintain its momentum. According to emotion psychology, feelings and emotions

are formed culturally and learnt socially (Kirman, Livet & Teschl, 2010; van Troost, van Stekelenburg & Klandermans, 2013). Emotions are the result of an incidence through cognitive judgement, which is partly based on the past experience (Smith & Lazarus, 1993). In another words, emotions and cognition cannot be simply separated, as emotion is an element for decision making.

Feelings which arise from political topics, politicians or within society, are considered political feelings. Max Planck Institut has conducted a study in this regard and their study showed that feelings in politics and for politics are not seen as individual or separated. Besides, the more people participate in politics, the more important the role of emotions. It is also said that the longer the protests take place, the more emotions will occur.

Emotions among protesters are not only emotions against external parties, but also within the group itself, such as trust and pride. These positive and negative emotions can be categorised into two groups: reflexive emotions like anger, and surprise; and the others, which contain long-term influences, like love and trust (Frech & Richter, 2018; Ekman, 1972). According to Benskis's study (2010), protesters usually experience mixtures of feelings at the same time or during a short period amid the protest.

Emotions can rarely be separated from bodily actions in protests and they mutually reinforce each other. Similar to emotions, bodies in the protests are also recognised collectively. In Butler's words, the appearance of more than one body creates a political space — a space that constitutes the gap between one body and the others, a space, where actions emerged from the 'between' (Butler, 2011). The actions are seen as performative, as this exercise claims back the public space, visualises the emotions within the protest and/or extends certain protest moments.

Protest in Hong Kong in 2014 and 2019

Hongkongers have never been the subject of Hong Kong, not in colonial times and not after the change of sovereignty in 1997. Hong Kong was removed from the United Nations' list of non-self-governing territories at the request of the People's Republic of China. Territories in this list are defined as territories whose people have not yet attained a full measure of self-government, and whose people should have the right to achieve self-determination. ("Erklärung", 1960). Due to the removal from the list, Hong Kong's destiny was decided by the British government and the People's Republic of China in the 1980s.

The fact that Hongkongers were not able to enact self-determination created frustration in society. Ackbar Abbas wrote in his book 'Hong Kong: Culture and the Politics of Disappearance' that the frustrations of Hongkongers turned into a motivation for them to thrive economically (1997). For most people, Hong Kong was only a springboard to earn enough money to migrate to other countries, leading to a relatively weak 'Hong Kong' political and social identity (Mathews, Ma, & Lui, T. 2008).

In August 2014, the Information Office of the State Council in Beijing issued a White Paper on the 'One Country, Two Systems' policy, suggesting a universal suffrage without complete democracy, as candidates of the chief executive were to be pre-selected by Beijing ("Chinese State", 2014). This led to the 79-days Umbrella movement with about 1.2 protesters ("中大民調", 2014). Five years later, the Hong Kong government introduced an extradition bill after the Hongkonger Chan Tong-kai murdered his girlfriend in Taiwan

(Ramzy, 2019). The introduced bill was not only applicable to this specific case in Taiwan, but also in China, where a different law system is carried out. (Ramzy, 2019) Another large-scale protest with 2 millions protesters broke out ("Hong Kong Protest", 2019) and it lasted for more than half a year. Inspired by the film 'Avengers', the protest in 2019 was often described as the Endgame, the ultimate fight for Hong Kong's future by the Hongkongers (Chan, 2020).

In most of these protests, protesters underwent mostly negative emotions, especially when the protests lasted long and when conflicts took place. Most interviews with protesters in 2014 and 2019 showed that anger and guilt are the two dominant emotions, which are presumed to be the protesters' motivations or continuous drive. Both protests started peacefully with demonstrations and rallies, however, as time passed by, the protests escalated with more violence, including police brutality and in the case of 2019, protesters started to throw stones in response to police brutality so as to gain time for frontline protesters to leave the site.

As mentioned previously, emotions in protests are seen as collective, furthermore, emotions are also considered as contagious (Gaines, 2021). Emotions can be influenced by the surrounding environment whether consciously or subliminally (Baumann & DeSteno, 2010), for example, anger from frontline protesters could be spread to the crowd and result in escalation, leading to possible physical conflicts between protesters and the police. Not only on-site, emotions can also be spread virtually in the internet through social media, news or other online platform. Schrobsdorff (2017) pointed out anger is specifically contagious and influential in social media. Other emotions which are to be spread further and quicker in the digital world are sadness and joy.

Other than the continuous negative emotions in the protest, a concept called loss aversion introduced by Daniel Kahneman and Amos Tversky is also key to the prolongation of the protests (Yechiam, 2015). It explains how the human being perceives loss greater than a gain, even when the two are of the same proportions. This is also known as negativity bias. As negative emotion accumulates and outweighs the positive emotion on the protesters' side and the police's side, the longer the protest lasts, the higher the intensity of protests would be, as well as the higher the possibility of violence and police brutality.

Difference between protests in 2014 and 2019

After the end of the umbrella movement, Hong Kong society went through big changes, such as decentralisation and de-hierarchisation. Various small communities, as well as political parties, were formed as a result of the disappointments towards conventional big political parties, as established institutions tend to make cognitive shortcuts to avoid cumbersome and time-consuming decision making process (Weyland, 2021). Meanwhile, Hong Kong's identity was strengthened (Public Opinion Programme, 2019). The newly formed political parties in 2014 called themselves localists and emphasise the priority of Hongkongers in the Hong Kong politics. Those parties also re-contextualised Confucianism in an attempt to delegitimise the current government. An example of this was to alter the hierarchy between Hong Kong and China. Since 1997, the Hong Kong government has been using 'Grandfather' to refer to China, to show kinship and the importance to obey the order given by the Chinese government (Cheung, 2020). However, after 2014, localists tried to compare the beginning of colonial Hong Kong with the formation of the People's Republic of China to claim that Hong Kong is in a certain sense older than China. On the other hand, they tried to legitimise the protest in 2014 by giving notice to certain terms or phrases avoided by the government,

which can also be found in Confucianism, but without the purpose of stabilising the society. For example, they called the protest 'Umbrella Revolution' instead of 'Umbrella Movement'. The literal wordings of revolution in Chinese is change（革）the fate（命）, a term that opposes the Mandate of Heaven （Cheung, 2020）. They also made the sentence in Mensius 'I have never heard of putting a sovereign to death'（未聞弒君也）known, which in Confucianism means a sovereign will lose his Mandate of Heave, as well as his legitimacy, when his people no longer support him (Cheung, 2020).

Hence, the main differences between the Umbrella Movement and the Protest against the extradition bill were not the duration or the locations, but the collective identity, which also had an effect on the protest form, since the protesters were aware that one of the reasons for the failure of the Umbrella Movement was internal conflicts. In 2014, the widely spread slogan was 'I want genuine suffrage'（我要真普選）, but 5 years later, the subject of the slogans turned from 'I' to 'Hongkongers', for example, the slogan 'Hongkongers, hang in there!'（香港人，加油） Or when protesters in 2019 described their peers as hands and feet （手足）, indicating each individual is an important part of the body, which refers to Hong Kong. Unlike the consistent internal disputes back in 2014, tolerance for violent and non-violent actions from different democratic camps are seen and promoted ("學者", 2019). For example in two significant events in 2019, when some protesters were besieged by the police on the two university campuses: The Chinese University of Hong Kong and The Hong Kong Polytechnic University. Police trapped the protesters in the campus and fired teargas and live-ammunition at those who tried to escape. In response to this, protesters then protected themselves by throwing stones or Molotov cocktails. Instead of blaming the violence used by the protesters like in 2014, crowds were formed out of fear and worries to surround the police from the outside and they used various tactics to distract the police so as to give the protesters on campus a chance to escape. At the Hong Kong Polytechnic University, a few protesters formed a motorcycle rescue group to carry the besieged protesters away, who escaped the campus by climbing down from the bridge. In addition, the idea of sacrificing one's future, the risk to be imprisoned, in exchange for a better collective future in Hong Kong with just and freedom was widely spread.
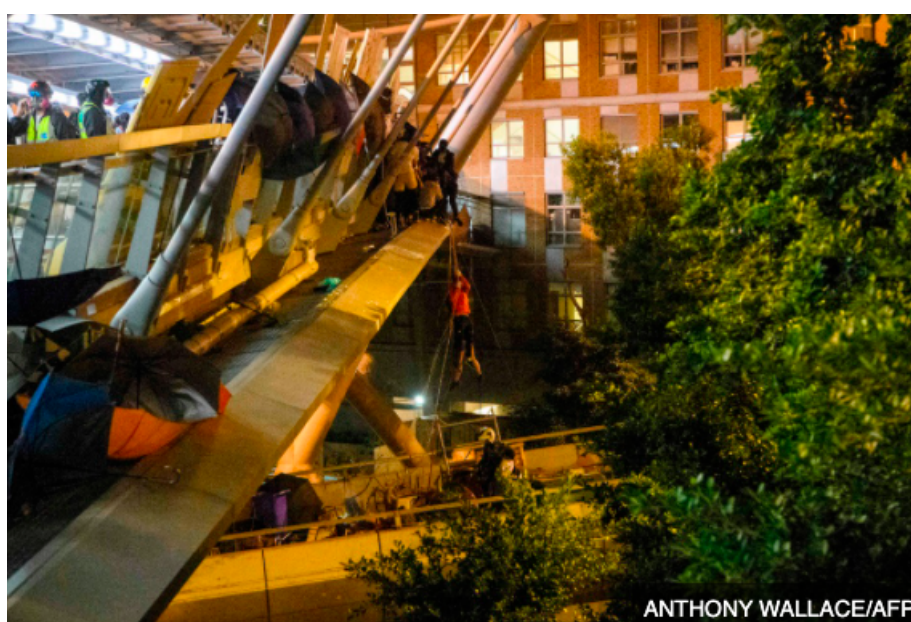
Figure 1. Wallace (2019), BBC News

As mentioned in the previous paragraph, violent and non-violent actions were promoted. According to Minouche Shafik, people's physical and mental health are more important drives to vote comparing to economic factors (Stewart, 2021). By the end of the intense protest on the university campuses, the district council election took place and the pro-democratic camp won 90% of the seats. The election was seen as a peaceful outlet for protesters to channel their anger at the government and the protest was calmed.

On the whole, the protest in 2019 lasted longer than in 2014 and it became more and more intense.   This increased the risk of suffering post-traumatic stress disorder (PTSD), as one frequently exposed to violence and in anxious state (Ni et al., 2020). Many protesters, and also those who had seen the photos and videos or watched the news in person, in text or on social media, and those who lived or worked in the protest area suffered PTSD. (Mogul, 2019) One of the most common symptoms of PTSD is being in a dissociative state, in which the person might be disconnected from feelings. In some cases, frontline protesters could not sense the danger, but would define the withdrawal of protest as weak or 'betrayal' of the other frontline protesters. The guilt of protesters for the others— when they see that others are hurt or arrested, might outweigh the fear when they see the police shoot tear gas or round bullets due to negativity bias. As guilt is one of the motivations to persist the protest, the dissociative state to a certain degree added fuel to lengthen the whole protest duration. According to the survey conducted in 2020, one-third of the interviewed adults suffered PTSD because of the protest. (Ni et al., 2020). Yet, the physical and psychological burden created during the protest did not bring it to the end. The protest ended due to the policies derived from the pandemic (Görlach, 2020) and the implementation of national security law in 2020 which gradually led to the dissolution of civic society ("解散香港", 2020).

Conclusion

As mentioned in the beginning, this paper is written from a reflective perspective. Originally, it was to understand the dynamic and the development of the Hong Kong protests in 2014 and 2019.

After months of researching, some research questions were answered. The lack of self-determination and frustration led to social movements in Hong Kong, especially in 2014 and 2019. An example for that is the slogan 'Self-determination' （命運自主）on the main stage of the Umbrella movement. During the two protests, the Hong Kong identity was created and strengthened when the protesters saw themselves more as a collective than individual, as they connect themselves with the future of the city. Emotions were the spark and fuel of the protest, it was initially a private individual feelings, but then became collective.

In the extradition bill protests, loss aversion and learnings from 2014 meant a greater intensity of protests. These intense feelings resulted in a greater commitment of bodies and the emergence of a tolerant and flexible 'we' in action. Hence, a variety of actions, violent and non-violent, did not implode the protests like in 2014. Emotions achieved a redefinition of public and private by allowing the 'we' to form.

In Butler's words, protesters claim the public space (2011). Note that in Confucianism, one has no complete autonomy to work on his/ her body, as 'bodies, to every hair and bit of skin, are subjected to ones' parents, and one must not presume to injure or wound them' （身體髮膚，受之父母）. The concept of body in Hong Kong Chinese society and its function in

protest could be developed into another chapter. Topics such as gender performances in society and the protest in regard to different emotions are also yet to be discussed.

To conclude, body and emotion find and produce the public, on the other, they are part of the actions and at the same time, they support the actions. Politics in itself is difficult to define regarding its boundary between public and private, as are the feelings and actions related to it.

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A Study of Metaphorical Expressions Based on Up Sense of Happiness
in English and Vietnamese

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Abstract

In daily life of human beings, it seems the knowledge and experience is transferred in the ways which may not be so familiar, and even in abstract concepts. In the concepts of Cognitive Linguistics (CL), this is viewed as part of general cognition and thinking, especially in the case of metaphors. On the theoretical framework of CL, we concentrated on the theory of conceptual metaphor (CM) by George Lakoff and Mark Johnson (1980/2003), among the first to pinpoint this conceptual potential. In this study, we refer to the metaphorical expressions based on Up sense of Happiness through fundamental concepts in spatial metaphors. For example, in English we can see the CM "HAPPINESS IS UP" with the target domain is HAPPINESS and the source domain is UP, such as in the expression "*He is on cloud nine*", which expressed that the man can evoke joy. In Vietnamese, such a conceptualization is also pointed, for example: "*Anh ta lên chín tầng mây*" (he is on cloud nine, he is extremely happy). To clarify this study, the data from 8 best-seller novels and stories in English and Vietnamese were collected for analyzing linguistic perspectives. The paper used descriptive, analytic, synthetic, comparative and contrastive methods with 100 expressions to find out the findings of similarities and differences between English and Vietnamese metaphorical expressions of happiness to make the theory of CM practical and useful for teachers as well as learners.

Keywords: Cognitive, Cognitive Linguistics, Conceptual/Cognitive Metaphor, HAPPINESS, UP

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Introduction

In the cognitive approach, knowledge and experience of things and events are used by human beings in expressing concepts, especially in the case of metaphors. In a typical work by George Lakoff and Mark Johnson, *Metaphors We Live By* (1980, revised in 2003, the theory was extensively explored and has recently become popular with linguistic works studied in many languages. According to Lakoff and Johnson (1980, p. 3), it is said that the human conceptual system is "fundamentally metaphorical in nature". According to Kövecses (2010), in comparing to traditional concepts, metaphor is a linguistic phenomenon with artistic and rhetoric purpose, based the similarities between two objects, used by talented people or for special effects. In fact, it has been challenged deeply in the light of CL. "Metaphor is a property of concepts, and not of words; the function of metaphor is to better understand certain concepts, and not just some artistic or esthetic purpose" (cited in Kövecses, 2010, p. 10). Lakoff and Johnson (1980, p. 4) also defined that "metaphor is defined as understanding one conceptual domain in terms of another conceptual domain" and called "conceptual metaphor" and "the way we think, what we experience, and what we do everyday is very much a matter of metaphor."

Nesset (2008) suggests that "CL is a family of broadly compatible theoretical approaches sharing the fundamental assumption that language is an integral part of cognition" (p. 9). The relationship between language and thought, of course, has been addressed by many scholars. CL, however, strongly emphasizes specific features of this relation. Evans (2007) identified a number of central aspects, such as "the role of meaning, conceptual processes and embodied experience in the study of language and the mind and the way in which they intersect" (p. 22). This point distinguishes CL different from other approaches to the study of language. According to Evans (2007) that "language is assumed to reflect certain fundamental properties and design features of the human mind" (p. 5). Geeraerts (1997) claimed that "the analysis of the conceptual and experiential basis of linguistic categories is of primary importance within cognitive linguistics" (p. 7). He places "all approaches in which natural language is studied as a mental phenomenon" (Geeraerts, 2006, p. 3) under the umbrella of CL theory. To make clear what is contained in CL, Evans and Green (2006) claimed: CL is "the study of language in a way that is compatible with what is known about the human mind, treating language as reflecting and revealing the mind" (p. 71).

Until now, many researches of CL on metaphors have been conducted, especially on conceptual metaphors (CMs) in languages in the world. This is understandable; because human beings' thoughts are very specific and various. We take ourselves to imagine the world, reflect the development path of our awareness by expressing ideas from concrete to abstract.

By experiencing, we receive knowledge of lives. The partial things are ideal domains, we make use of all aspects of this domain in metaphorically understanding abstract targets. However, there are still not any works of conceptual metaphors based on Up sense of Happiness in English and Vietnamese in detail. For example, in English we can see the CM "HAPPINESS IS UP" with the target domain is HAPPY and the source domain is UP, such as in the expression "*He is on cloud nine*", which expressed that the man can evoke joy. In Vietnamese, such a conceptualization is also pointed, for example: "*Anh ta lên chín tầng mây*" (he is on cloud nine, he is extremely happy). Consequently, we would like to conduct a study entitled "A Study of Metaphorical Expressions based on Up Sense of Happiness in English and Vietnamese" by doing a comparative and contrastive analysis with the aim of

being an essential study and significance in linguistics with aiming to explore the concepts of CM from concepts of CL and analysing the metaphorical expressions based on Up sense of Happiness in these two languages, this study will find out the findings between the concrete domain 'UP' and the abstract domain 'HAPPINESS' for more clarifying the tenets of CM. The study will also figure out the linguistic potential as well as the similarities and differences between English and Vietnamese through the data collected from the novels and short stories.

Aims of the Study

This study aims to extend the later concepts of CM drawing from CL concepts that are relevant and viable to the study. Specifically, the mapping "HAPPINESS IS UP' is clarified by analysing the metaphorical expressions based on this emotion 'happy' in English and Vietnamese. Besides, the article will also have a closer look on the universality of such models within the source domain of partial session and the target domain of human emotion.

Main concepts in Cognitive Linguistics

Johnson (1992) defines that 'They are motivated and grounded more or less directly in experience, in our bodily, physical, social and cultural experiences, because after all, we are beings of the flesh" (p. 347).

In Barcelona's work (1997), he defines "the design features of languages and our ability to learn and use them are accounted for by general cognitive, kinaesthetic abilities, our visual and sensimotor skills and our human categorisation strategies, together with our cultural, contextual and functional parameters" (p. 8).

According to Gibbs and Steen (1999), "the most fundamental tenet in this model is embodiment" (p. 29). Gemma and Jiménez-López (2009) express that "mental and linguistic categories are not abstract, disembodied and human independent categories; we create them on the basis of our concrete experiences and under the constraints imposed by our bodies" (p. 6).

According to Johnson (1987); Lakoff and Johnson (2003); and Kövecses (2005), one of the main tenets of the CL approach is human cognition. In Pathak's (2013) work, he shows "human cognition is independent of language: linguistic expressions of cross-domain mappings are merely surface manifestations of deeper cognitive structures that have an important spatial or analogue component" (p. 66).

In short, CL mainly refers to mappings concerned with the most dramatic form called conceptual metaphor.

Basic views of conceptual metaphor

The idea of CM is indebted to a seminar article by Lakoff and Johnson (1980/2003), metaphor is not a product merely associated with literary language but a product of human cognition, it is found everywhere in language and is a background which helps people understand what is named novel metaphorical expressions in distinction from conventional metaphors. Another focus of this approach is that, in conceptual metaphor, different domains in human mind interact with each other through the mapping mechanism.

Littlemore and Low (2006): "They are not linguistic expressions, but rather relationships" (p. 12).

"The main assumption underlying the conceptual metaphor approach is that metaphor is not primarily a phenomenon of language, but rather a phenomenon of thought" Tendahl (2009, p. 4).

For Lakoff and Johnson (2003), CM is a "natural part of human thought" (p. 247).

Kövecses (2010) described it as having two conceptual domains and between those two domains, one (the target) is understood in terms of another (the source).

Although they are the two seemingly different ways, of giving definition, their ideas summit in the point that conceptual metaphor is distinguished from linguistic metaphor and we are indebted to them for multi-dimensional understanding of conceptual metaphor that we draw out from their definition.

The source of CM, according to Lakoff and Johnson (2003, p. 154 - 155), is "grounded in correlations within our experience. These experiential correlations may be of two types: experiential co-occurrence and experiential similarity". Kövecses (2002) furthermore explains that this accounts for the unidirectionality of conceptual metaphors, that the metaphorical process generally goes "from the more concrete to the more abstract but not the other way around" (p. 6). According to Kövecses (2002), CMs are "written in small capital letters as per scholarly tradition, however the wordings do not literally materialize in language and only indicate the underlying concept" (p. 21). In other words, he defines a conceptual metaphor as "understanding one conceptual domain in terms of another conceptual domain" (Kövecses, 2002, p. 21).

Methodology

The data collected was retrieved from the novels and short stories in English and Vietnamese published officially. We found 100 expressions based on Up sense of Happiness. In English data, we examined three novels including *Reversible Errors* by Scott Turow (2003), *The Broker* by John Grisham (2005) and *Live by night* by Dennis Lehane (2012). In Vietnamese, the data consists of five novels and stories including *Truyện ngắn hay 2002 - 2003* by Hồ Thị Hải Âu, et al. (2003), *Chim én bay* by Nguyễn Trí Huân (2011), *Con ve sầu* by Nguyễn Tường Hùng (2005), *Truyện ngắn hay 2007* by Sương Nguyệt Minh (2007) and *Truyện ngắn hay 2010* by Nguyễn Văn Thọ (2010). We highlighted all the expressions based on Up sense of Happiness manually until we catched the related words or phrases. Their meanings were considered to be concrete or abstract in the view of CL.

Metaphor identification

We decided to choose the procedure which Pragglejaz Group (2007) gives and is used by Kövecses (2010). The procedure thus involves the following principles: (1) Focus on the context by reading the whole text surrounding the related linguistic expressions; (2) Determine which meanings are concrete and which are abstract; (3) Decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

Research methods

The following methods used in the study: descriptive method for describing the data collected, analytic and synthetic methods for considering conceptual metaphors based on Up senses of Happy from the expressions covered for the conceptual metaphors in each language; comparative and contrastive methods for comparing and contrasting between them.

Findings

With a basement basing on CL approaches many previous works of the cognitive linguists such as Lakoff and Johnson (1980/2003), Kövecses (2010), Charteris-Black (2004), Steen (2010), we have a great interest in literature, especially novels and short stories in the recent period. According to Kövecses (2010), "one of the startling discoveries of work on poetic language by cognitive linguists is the recognition that most poetic language is based on conventional, ordinary conceptual metaphors" (p. 50). We examined 50 expressions based on UP sense of Happiness in each language.

UP– as Source domain		**HAPPINESS – as Target domain**
moving upwards	⟶	achieving happy
upward motion	⟶	improving in mood
upward movement of eye	⟶	changing of emotion
upward motion	⟶	improving feeling status
high location	⟶	strong feelings

Table 1: Mappings for the HAPPINESS IS UP conceptual metaphor

Table 1 shows that there are five mappings which are set up for the CM 'HAPPINESS IS UP' in this study including moving upwards - achieving happy; upward motion - improving in mood; upward movement of eye - changing of emotion; upward motion – improving feeling status and high location - strong feelings. Based on the mappings, we found out metaphorical expressions with examining the relevant words and phrases. In English, we examined the ones including *rise, ascend, climb, upsurge, heighten, pull oneself up/out, move up, upward mobility, upwardly mobile, scale, on the top, superior, up, lift, sky, rocket, soar, mount, jump, leap, go up, upswing*. In Vietnamese, they are *tăng, vươn lên, đi lên, lên, đỉnh, cao, leo, nâng, nâng cao, lên trời, lên cao, nhảy, nhảy vọt, nhảy cẳng, sáng/sáng trưng lên, bừng lên, chạy lên, tung lên*.

Examples:
> (1)   *She is on top of the successful situation*
> (2)   *He's in a superior place to conduct the plan well*
> (3)   *Their emotion rose*
> (4)   *Her eye brights up when she knows that he will come back*
> (5)   *I jump out to welcome the ship*

In these examples (1-5), moving upwards, upward motions, upward movement of eye and motion are releated in a scalar opposition to happiness.

In Vietnamese, we also found the examples in these situations as in English, as follows,

Examples:

(6)   *Cô ấy đang ở đỉnh cao của sự thành công.*
(7)   *Chúng tôi được tạo mọi điều kiện cao nhất để thực hiện công việc tại nơi đầu chuyến tuyến ấy.*
(8)   *Cảm xúc của ông bà dần tăng lên khi con trai xuất hiện rõ dần trước mặt.*
(9)   *Mắt cô ấy sáng trưng khi nhận được những đồng lương đầu tiên mà nhiều đến vậy.*
(10) *Cô bé nhảy cẫng lên vì sung sướng.*

With 50 metaphorical expressions found in each language in the mapping, they were summarized in Table 2 as follows:

	Mapping	English		Vietnamese	
1.	Moving upwards - Achieving happy	17	34%	11	22%
2.	Upward motion - Improving in mood	13	26%	12	24%
3.	Upward movement of eye - Changing of emotion	6	12%	8	16%
4.	Upward motion - Improving feeling status	14	28%	15	30%
5.	High location - Strong feelings	0	0%	4	8%

Table 2: Distribution of metaphorical expressions based on Up sense of Happiness in English and Vietnamese

Table 2 shows that in English respectively, 'moving upwards' predominates over metaphorical expressions 17/50 standing at 34% while in Vietnamese it only has 11/50 rating 22% in total with 50 metaphorical ẽpressions to express 'achieving happy'. The mapping 'upward motion - improving in mood' has a similar number at 13 and 12 ones respectively (26% and 24%) and 14 -15 for 'upward motion - improving feeling status' (about 28 - 30%), but 'upward movement of eye - changing of emotion' only has 6 and 8 metaphorical expressions, standing about 12 -16%. With the mapping 'high location - strong feelings', Vietnamese data has 4 metaphorical ẽpressions (8%), but in English examined data we did not find put these examples. The mappings of UP are a remarkable fact that these two languages share a great deal in expressing metaphorical concepts based on up sense.

(11) *He told a story which was related to his past with rising feelings the story.*
(12) *In the dark, a light was flying in the air looks like her feeling now.*
(13) *Thấy nhắc đến thành tích của mình, Như bỗng đỏ mặt lên vì sung sướng .*
(14) *Tôi thấy mình như rời khỏi mặt đất khi nghe tin đậu đại học.*

These cases make the metaphorical expressions based on up senses of happiness in English and Vietnamese more various, attractive and complex for its users. We can see a strong connection between them and each expression can connect to the happy emotion.

We can see all mappings interact together. However, there is a mapping only found in Vietnamese, 'High location - Strong feelings'. This did not imply that only in Vietnamese, the up sense impacts in high location. It can be due to the limitation of time and the data we examined at that time can not be all in two languages. Therefore, we need to conduct more and more studies in the future to clarify the more interesting features in these two languages.

Conclusions

In order to have a full experience, people should have a perfect body, especially in the senses. Consequently, they experience their lives and in language, they express the semantics features through experiencing their senses plentifully. In this study, we examine the linguistic potential through analyzing and discussing the principles of CL. At the same time, we draw out the explanations to clarify which respects the two languages share conceptual mapping of up sense of happiness, use metaphors which are related to one another, or which interact; at the same time, point out which ones exist in both English and Vietnamese, and which ones are unique to Vietnamese. The mappings showing up senses of happiness are all used for expressing an upward motions. In other words, the up sense produces 'happiness'. In this article, we have analysed, compared and contrasted the metaphorical expressions for setting up the mappings based on the up senses of happiness in both English and Vietnamese in a cognitive perspective. The metaphorical expressions have been built with the target domains and source domains helping readers understand concrete as well as abstract meanings of metaphors in English and Vietnamese. In fact, knowledge and beliefs which people have through sense concepts are considered highly valuable as extremely important in expressing language. In English, we discovered 50 metaphorical expressions including 17 for the mapping 'Moving upwards - Achieving happy', 13 for 'Upward motion - Improvement in mood', 6 for 'Upward movement of eye - Changing of emotion', 14 for 'Upward motion - Improving feeling status'. In Vietnamese, we found 11,12,8 and 15 for those mappings respectively. Especially, there are four metaphorical expressions of the mapping 'High location - Strong feelings' found in Vietnamese data. In other words, the numbers of the metaphorical expressions based on up sense of happiness are quite common, but the mapping of 'High location - Strong feelings' are only found in Vietnamese (with 4 expressions).

In short, the metaphorical expressions have been analysed, compared and contrasted for setting up the mapping based on the up sense of happiness in English and Vietnamese in a cognitive perspective. The variety of expressions of language has been clarified in the field of conceptual metaphor in both two languages. From then, the conceptual metaphors have been built with the target domains and source domains. This shows that this semantic field is highly polysemous.

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New Educational Concept in Higher Education: Tutorials

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Abstract

The German philosopher Rudolf Steiner identified Self-learning and teaching students how to learn by themselves as a main concept in education in the last century (Steiner, 1953). Today, one of the consequences of the Covid Pandemic is also contributed to this idea and has changed our way of thinking. As a concrete example, the International University of Applied Sciences in Germany, has decided to replace regular campus courses with tutorials in bachelor and master studies. Instead of teaching three hours for 15 weeks for a bachelor or master course, the university offers the same course as a tutorial where students and professors come together in six three-hours meetings. The main reason behind this change is to improve the self-learning skills of the students in higher education. Students are expected to independently learn the topics through educational materials like online books or other learning tools provided by the university or from the library and also online learning platforms like YouTube, before the tutorials and discuss their questions with tutors in these tutorial hours. The aim of this study is to compare students learning behaviors between campus courses and this new type of tutorials. The students of Business Mathematics Course, two groups from regular studies (Winter Semester 2021 and Sommer Semester 2022) and two groups from tutorials (Sommer Semester 2022), joined a survey and through T-Test their learning methods will be analyzed and compared in this study. The study will finish in Fall 2022 and the results will be published in Winter 2022.

Keywords: Self Learning, Higher Education, Tutorials, Quantitative Research Methods

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1. Introduction

As previous research has shown, despite globalization, the German Higher Education System has retained its traditional Humboldtian structure and is based on the tripartite pillars of research-based Universities, business-oriented University of Applied Sciences (so-called *Fachhochschule or FHs* in German) and Universities of the Arts (Altin, 2015, p.15). On the other hand, especially with the establishment of the European Union, German universities have closely followed all developments in the world and as seen in the Covid pandemic, have updated their own operations in line with these developments.

In this context, the changes in the higher education structure of the International University of Applied Sciences (IU), which is itself a private German business-oriented university, give an idea of how higher education can change in the modern world. Founded in 1998 in Bad Honnef, Germany, IU has become one of the largest universities in Germany with over one hundred thousand students, especially through offering distance education and dual university education that offers parallel university education with professional work since 2013. Today IU offers around 200 Bachelor's, Master's and MBA Degree Programs both in English and German.

In this context, IU's growth can be attributed to the pursuit of modern educational methods and effective management. First and foremost, the university library has been able to provide its students with the most up-to-date works and a vast online content through agreements with other universities and libraries. In addition to this, each of the lectures is transformed into a module and these modules are supported by university professors with online books, quizzes and other online resources. This system, strengthened by online/digital platforms such as MyCampus, Care and Teams, has transformed the higher education courses into a system where students can access the content of the courses they will take at the university in a very easy and user-friendly way.

In order to make more effective use of these modern services and to better prepare students for life and the business world, IU has reduced the number of university course hours by two-thirds and centralized university exams, and for the last two years has been pushing students to learn more on their own. In this new Tutorial concept, professors do not so much teach the courses, instead they guide the students to learn them on their own.

The focus of this study is to examine the learning behavior of university students during this change and to compare how successful this strategy has been achieved in the field. In this context, the research question of this study is whether the learning habits of students are changing within the developing technological possibilities and different services that universities offer to their students. For example, how much do students use online documents provided by the university, YouTube or other social media platforms in their university courses? The framework of this study consists of studying hours, using YouTube or other social media, using online documents provided by the university, visiting the library, conducting group work with friends, using learning materials recommended by the lecturer and private courses offered by some other external sources. Similarly, the success rate of students is also compared in this study. In addition, to what extent does changing the way the university teaches, in this case reducing the number of course hours, encourage students to use these other learning methods and motivate their self-learning.

2. Methods

In this study, in addition to content analysis, a quantitative research method was selected in the field study to compare two different type of students who take the same course, which is Business Mathematics, in different ways. The most important reason for choosing this method is that the research question is based on a comparison of the former, or old, and current, or new type of learning and studying a Bachelor course and the results of the research should be generalizable (Hair J.F., Celsi M., Money A., Samouel P. & Page M., 2016). In addition, the Business Mathematics course was chosen for this study because it is both a large course, compulsory for 12 Bachelor's degrees, and one of the most difficult courses with the lowest success rate, with a 50% exam attendance rate and 25% passing rate, which is a nightmare for many students.

In the sampling part, there are two types of students who contributed to this study. The first group, which we will characterize as group A, took the course in the former, traditional way in the winter and summer semester of 2021 and are the last students to take this course with this old-style teaching system. This group attended three-hour lectures weekly for 15 weeks and at the end of the semester took a nine-question written exam prepared by the professor of the course.

On the other hand, the second group, group B, which we can call the test group, took the course in 2022 with the new system called Tutorial and were the first students of this new type of education. Accordingly, this group only visited this course for three hours a week for six weeks and took the exam that consisted of 15 multiple choice questions and five open-ended questions which is prepared by the university as a central exam.

Both groups were informed by e-mail after the lessons and asked to answer the questions sent by the researcher. In this context, 36 students from group A and 80 students from group B were e-mailed, and the answers of the first 25 students who returned from these students were selected for the research. Table 1 below shows this procedure visually.

GROUP A (QM 220) Traditional Courses		GROUP B (BMWA01-E) Tutorials	
Winter Semester 2021	Summer Semester 2021	Winter Semester 2022	Summer Semester 2022
12 Students	24 Students	36 Students	44 Students
25 Participants join the survey		25 Participants join the survey	
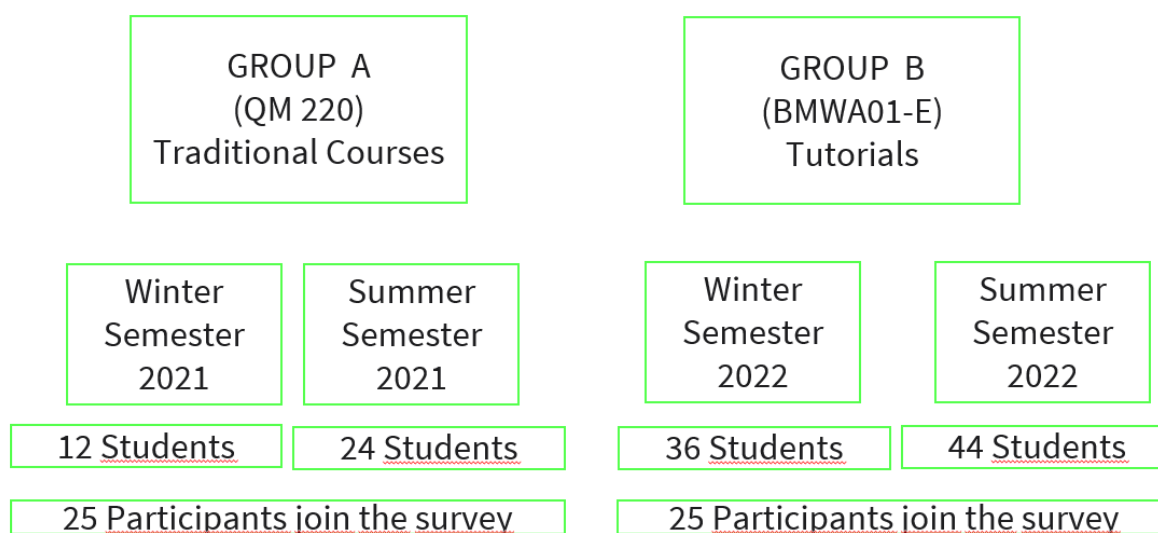
Table 1. Participants of the Field Study

In the data collection part, the available data was collected by questionnaire method and 13 questions were sent to the participants. Respondents were asked to answer these questions on a scale of 1 (the lowest) to 5 (the highest). Below is an example of one of these questions.

I studied in the library every week
- a) Less than an hour
- b) 1 hour
- c) 2 hours
- d) 3 hours
- e) More than 3 hours

In the data analysis part, the Students T Test method was used. This is because we are questioning whether the means of two groups of respondents on in learning behaviors in Bachelor course are different or not. In this case the students in this study were normally distributed (Saunders M., Lewis P. & Thornhill A., 2016, p.543) and this method gives very reliable results, especially in studies with more than 25 participants (Hair J.F., Celsi M., Money A., Samouel P. & Page M., 2016). DATAtab.net website is used to analyze the data that was collected in the field study, which has a professional and user-friendly structure for this type of research. In this study, the level of significance is chosen as 5% and the two-tailed test is used which is an accepted standard in this type of analysis. For visual clarity, this article uses boxplots obtained in the data analysis section, which are popular in quantitative studies (Bryaman and Bell, 2011, p. 350).

In general, objectivity, reliability and validity are shown as the main research criteria in quantitative research methods (Bryman, 2008, p. 148). In this study, attention was paid to these three criteria. The researcher approached the subject from the outside in an impartial manner and did not have any prejudices about the subject he/she researched. In addition, the questionnaire was examined by other experts and applied in the field with minor modifications, so it was reliable research. The same questionnaire can be applied in similar other studies. In addition to all these aspects, one of the most important limitations of this research is that it is limited to a single course. Due to time constraints and accessibility problems, other courses could not be examined and this research was conducted only on Business Mathematics course students. On the other hand, since the selected course is one of the most important and difficult bachelor's courses, it can be said that similar results can be obtained in other courses.

3. Results

As can be expected, this new method of teaching with Tutorials and motivating or forcing students to learn on their own has brought controversy with it. In this context, the results of the research conducted in this study can be summarized under three main headings, namely: Changes in student learning habits, what remains the same and the effect of the changing system on student achievement.

3.1 Basic Differences between Old and New Type of Learning

When we analyze the responses of these two groups on learning methods, we observe that the two groups differ on four main issues.

(a)   Working Hours of the Students

As expected, one of the main differences was that group B students who took Tutorial type courses worked more than group A students. As can be seen in Figure 1 below, group B students who had fewer course hours with the instructor needed to study more in order to fully understand the lessons in the curriculum.
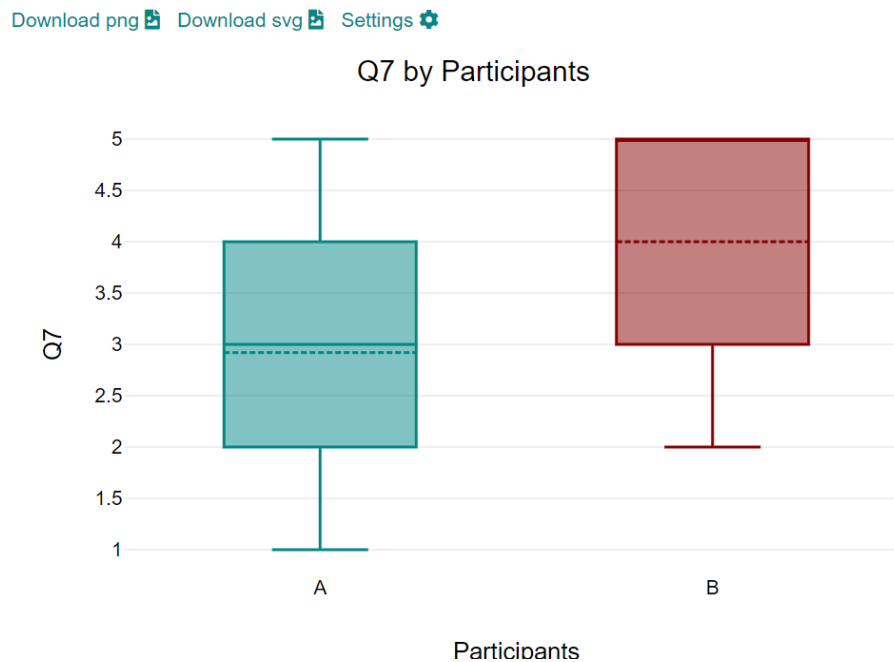
Figure 1.

In this, the questions grouped as Q7 are about how many hours the students studied during the semester and before the exam for this course. A two-tailed t-test for independent samples (equal variances assumed) showed that the difference between group A and B with respect to the dependent variable Q7 was statistically significant, $t(48) = -3.12, p = .003$, 95% confidence interval [-1.78, -0.38].

In fact, it is natural to see this result, because each lesson has a time frame in which students need to work in order to understand it. Therefore, students with fewer lessons try to make up the difference by studying more on their own. How adequate and effective this self-study is, is the subject of other studies, but in conclusion, it is easy to say that this new Tutorial type of university education has been successful in encouraging students to learn on their own.

(b)   Online Sources Provided by the University

The second significant difference between these two groups was observed in terms of interest in the course documents offered by the university. Accordingly, group A students who participate in the traditional type of education are less interested in these documents, while group B students who take part in a Tutorial type of education are more interested in these documents. The responses of the two groups are visualized in Figure 2 below.

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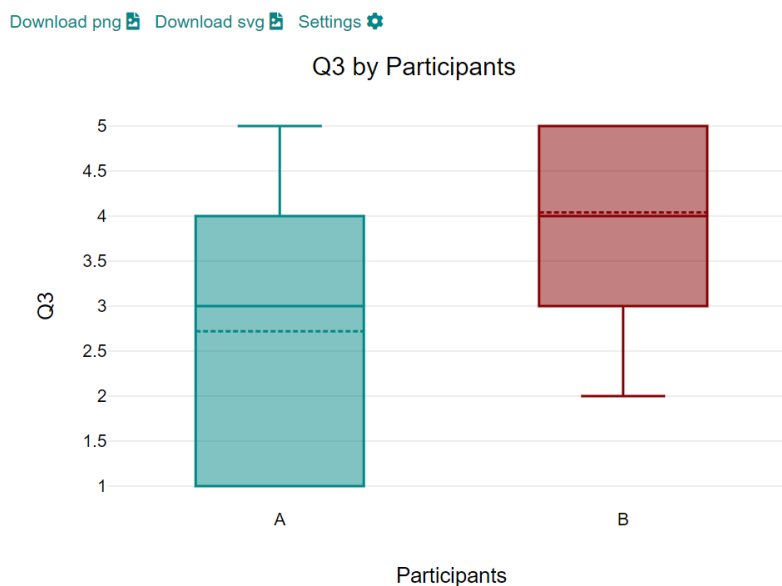
Figure 2.

In this figure, the questions grouped as Q3 are about how many hours the students studied the documents provided by IU during the semester and before the exam for this course. A two-tailed t-test for independent samples (equal variances assumed) showed that the difference between A and B with respect to the dependent variable Q3 was statistically significant, $t(48) = -3.53$, $p = .001$, 95% confidence interval [-2.07, -0.57].

In this part, it is of great importance who prepares the passing exam. Since students taking courses in the new Tutorial system will take a centralized exam prepared by the university, the main opinion among group B students is that the primary course document is the resources provided by the university. Group A students, on the other hand, studied these documents less, probably because they knew that the professor would prepare the exam. In particular, the course professor did not find these documents sufficient and recommended other sources to the students. As a result of this we could say that unlike traditional courses which are professor based, the new Tutorial courses are more central or university-based courses.

(c)   Using Other Sources

Another striking difference is the use of other resources. It was observed that all other search engines, especially Google, or other sources related to the topics of the course were used more frequently by Group B students. This is illustrated in Figure 3 below:
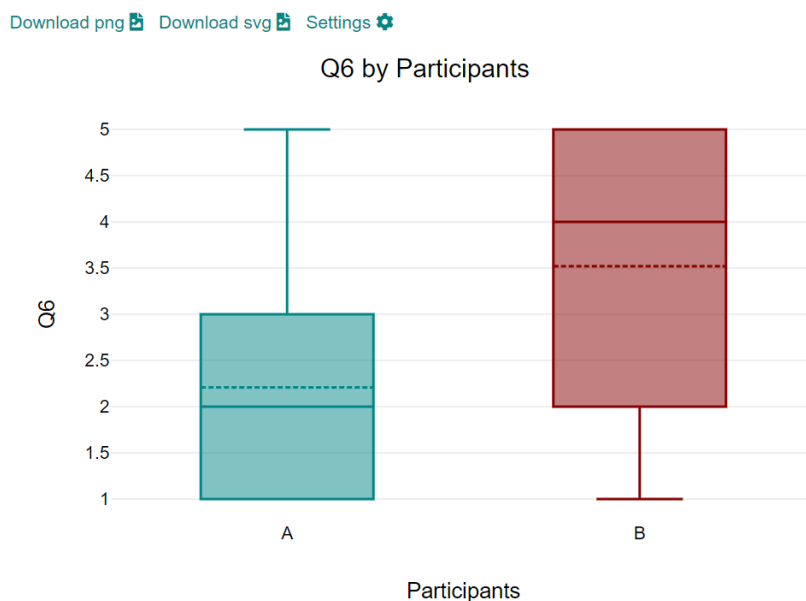
Figure 3.

In this figure, the questions grouped as Q6 are about how many hours the students studied the documents provided by other sources during the semester and before the exam for this course. A two-tailed t-test for independent samples (equal variances assumed) showed that the difference between group A and group B with respect to the dependent variable Q6 was statistically significant, $t(47) = -3.35$, $p = .002$, 95% confidence interval [-2.1, -0.52].

The main reason for this result is that students taking Tutorial type courses do not know what kind of exam questions they are going to face. Besides, there are fewer examples in online sources provided by the university and therefore students searched for more documents to fulfill this gap. In contrast, group A students learn about the professor and the way he/she asks questions from previous semester students and do not need to look for other sources.

(d)   Sources Recommended by the Lecturers

Contrary to expectations, it was observed that the course documents and worksheets shared with the students by the professor of the course were used more by Group B students. Figure 4 below shows this difference very clearly.

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Q11 by Participants
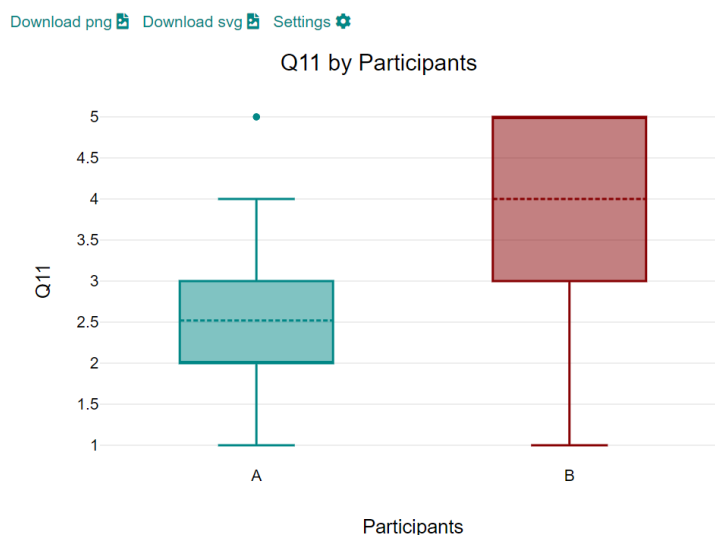
Figure 4.

In this figure, the questions grouped as Q11 are about how many hours the students studied the documents recommended or provided by the lecturers during the semester and before the exam for this course. A two-tailed t-test for independent samples (equal variances assumed) showed that the difference between group A and B with respect to the dependent variable Q11 was statistically significant, $t(48) = -3.73$, $p = <.001$, 95% confidence interval [-2.28, -0.68].

There could be two reasons behind this unexpected result. The first is that students who spend less time with their professors may value their words more and their advice more. The second reason is that students who take courses in this new type of Tutorials feel vulnerable and weak in terms of their studies and are open more to advice or additional learning documents that will support and strengthen them in this area.

3.2 The Unchanging Aspects of these two Teaching Methods

In addition to the above-mentioned differences, the results of the research revealed that there are issues that do not constitute a difference between in these two groups. For example, in Figure 5 below, Q9 represents the questions related with the library use of the two groups of students:
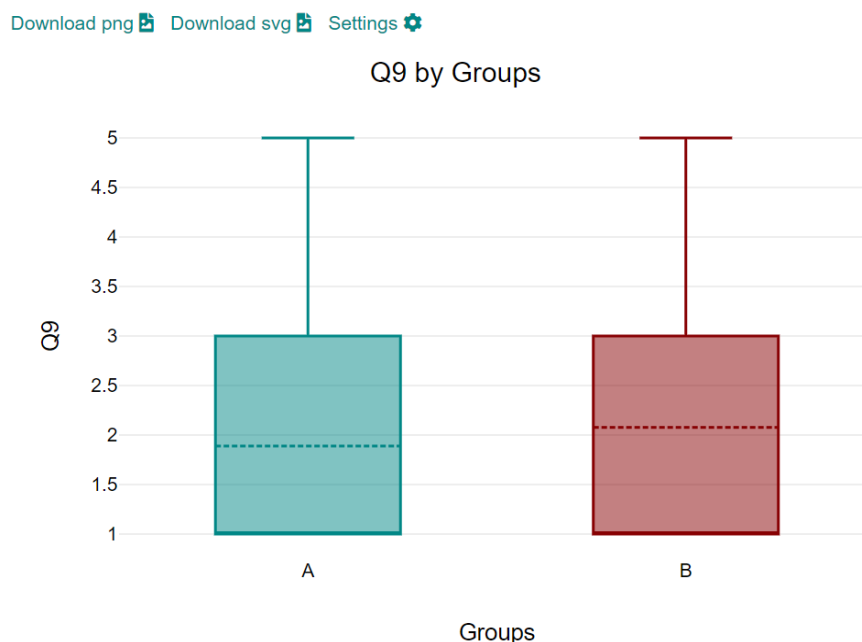
Figure 5.

A two-tailed t-test for independent samples (equal variances assumed) showed that the difference between group A and B with respect to the dependent variable Q9 was not statistically significant, $t(29)$ = -0.36, p = .719, 95% confidence interval [-1.25, 0.87]. Similar results were found for the use of YouTube and social media, group work and external private tutoring. Since it would be redundant to present similar figures again here, it would be useful to put them aside and think about why there is no change in these areas.

The first thing we can say here is that these are the issues that are related to the social life of students and the system change has little or no impact on social life at this point. For example, if a student likes to study alone at home, we can change the system as much as we want, but it will have little or no effect on his/her social life or going to the library or participating in group work as needed.

In addition to this, unfortunately students use YouTube and other social media for entertainment purposes only and are not aware of the educational aspect of these platforms. They need more guidance in this regard. Finally, it was observed that students are not interested in taking private lessons during their university life.

3.3 Success Rate of the Students in these two Groups

In this part of the research, the Examination Office was contacted and with their help, the first exams of the students who took this Business Mathematics course were compared. As can be seen in Figure 6 below, the results are similar between group A and group B.

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Exam Results by Groups
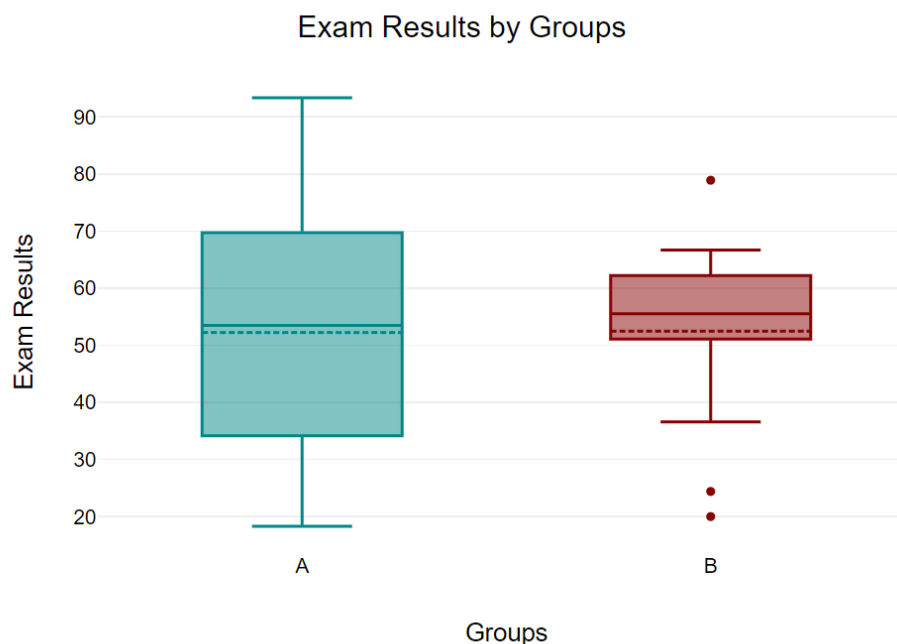
Figure 6.

A two-tailed t-test for independent samples (equal variances assumed) showed that the difference between group A and B with respect to the dependent variable first attempt Exam Results was not statistically significant, $t(28.89) = -0.62$, $p = .543$, 95% confidence interval [-19.94, 10.71].

Although there are students in both groups with very good and very bad grades, the majority are in the middle and a normal distribution emerges. The only noticeable difference is that the distribution of the grades of Group A students who took the traditional type of course (between 35 and 70 out of 100) is more widespread than the distribution of Group B students (between 50 and 65 out of 100). The probable reason for this may be that most of the questions for Group B students were multiple choice and the student either received full points or no points at all. On the other hand, group A students may not answer the question completely, but may still score points for it and their score may be spread over a wider area. But in conclusion, it can be easily said that the system change has no effect on the success rate of the students.

4. Conclusion

As can be seen, many recent developments, like artificial intelligence, are affecting university education and a new university education system centered on self-learning is emerging. How useful these new developments are and how much they will improve the quality of university education will be observed over time. However, it is clear that in today's world interest in higher education is increasing rapidly and traditional teaching methods are both expensive and difficult to implement with a large number of students. On the other hand, it can be easily said that Tutorial type higher education teaching methods are more flexible, motivating students to self-learning and more profitable for the universities which is why it is expected that these types of applications will be more popular among universities. The most critical points are for this change or transformation to be more accurate and for universities to fulfill

this change without compromising quality. In this context, three crucial points that this research shows is that the quality of the educational documents that universities provide to students should be high. In addition, students, especially at a young age, need proper guidance on how to learn the course material on their own. Finally, all other social media platforms, especially YouTube, and external learning channels should be promoted to university students, otherwise these opportunities are just for entertainment purposes in the eyes of students. The increase of such new applications and further studies on the subject will reveal additional different aspects of this topic and give us a vision of how Higher Education will evolve in the future.

Acknowledgment

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Toward Sustainable Design: A Study on Consumer Preferences for Design Characteristics of Chinese Spring Festival Clothing

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Abstract

Based on a questionnaire survey and analysis of consumers' preferences for Spring Festival clothing, this study attempts to compare the traditional design characteristics with the art-derived design characteristics to test whether the latter is more in line with consumers' preferences, and thus can be more sustainable. A questionnaire survey was conducted concerning festival costume consumption during the period when consumers most intensively purchased Spring Festival products for the 2022 Chinese Spring Festival. The survey results indicated that consumers have greater interest in incorporating classic artworks (art-derived design characteristics) into the costumes than simply incorporating obvious auspicious symbol elements (traditional design characteristics). In addition, it was found that the tradition of purchasing and wearing new clothes still prevails in China nowadays, and Spring Festival clothing continues to be in great demand. Because of this, research about how to design sustainable festival costumes is of great social and practical value.

Keywords: Spring Festival Clothes, Art Derivatives, Fashion Design Characteristics, Consumers' Preferences

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Introduction

Since ancient times, China has a tradition of new clothes during the Spring Festival. The intense clothing consumption of 1.4 billion Chinese in the New Year represents a huge business opportunity. However, from the perspective of environmental protection and sustainable design, festive clothing has caused a great waste of resources. This is because many of the clothes with a strong Spring Festival flavor are not suitable for daily wear after the Spring Festival is over. In the Spring Festival of the following year, new-year clothes will be purchased again, resulting in a low utilization rate and a serious waste of clothes. Besides, the Spring Festival is in the coldest season of the year, and most of the clothes consume more materials and are harder to degrade than the clothes for other seasons. However, there are very few studies on Spring Festival clothing from the perspective of sustainable design. Therefore, this study is of great research value not only from the perspective of market economy and enterprise demand but also from the perspective of environmental resources. The main purpose of this study is to propose a sustainable design of Chinese Spring Festival clothes based on consumers' preferences. To that end, this study seeks to answer two questions: What are the preferences of consumers at different ages in purchasing Spring Festival clothing (RQ1)? Can the design characteristics combining art derivation and Spring Festival theme better meet the preferences of consumers (RQ2)?

1. Literature review

1.1 Spring Festival costume research

Since ancient times, there has been a tradition in China of dressing up for festivals (Yang, 1998). The theme of the Spring Festival is farewell to the old year and welcome to the new year. In the process of inheriting and remembering festival culture, people gradually form a distinct festival consciousness (Xiao, 2013), and the custom of wearing new clothes to celebrate the New Year has been formed. As can be seen from many traditional Chinese poems, Chinese people attach great importance to the tradition of new clothes during the Spring Festival (Feng, 2009).

The traditional Chinese Spring Festival culture is mostly studied from the perspectives of regional Spring Festival customs, comparison, and inheritance of Spring Festival culture. Xiao (2016) and Ren (2021) analyzed the changes and development direction of Chinese Spring Festival customs. However, there is a lack of research on festival culture from the perspective of clothing and accessories. Jia (2016) made a detailed analysis of the styles and customs of the headdress in the ancient Spring Festival. Feng (2009) summarized the styles and customs of festival clothing described in Chinese classical poems. The characteristics of festival clothing recorded in ancient poems are helpful for this study to understand the characteristics of traditional festival clothing. In spite of a huge Spring Festival clothing demand, the research on Spring Festival costume design is scarce. Ma (2020) proposed that design innovation should be carried out on the emotional characteristics of Chinese New Year festival, such as bidding farewell to the old year and welcoming the New Year, remembering ancestors and exchanging gifts. Chen (2015) analyzed the colors and patterns of the hosts' clothes for the Spring Festival gala. However, the gala's costumes are mostly custom-made ceremonial clothes, which has limitations in guiding public Spring Festival costume design.

1.2 Consumption during Chinese Spring Festivals

In recent years, the relevant data of the Spring Festival consumption survey show that people's consumption of Chinese fashion clothing and accessories during the Spring Festival continues to rise. But the homogenization of traditional Spring Festival product design is serious, and there is a lack of unique product design, it is suggested that festival product design should focus on forming emotional resonance with consumers. (Li, 2021). Gao et al. (2018) analyzed the consumption of emotional symbols in the Spring Festival and believed that the current festival consumption is mature and consumers pay attention to spiritual aspects in products.

From the perspective of the demands of the Chinese Spring Festival, Zhang (2021) explored the social media users' perception of Spring Festival culture and analyzed the users' emotional perception during the Spring Festival by means of high-frequency words. Li (2019) believed that the Spring Festival is the time when people's emotions are most concentrated, reflecting people's spiritual pursuit of life ideals. Lai (2021) asserted that under the influence of social media, it is particularly important for contemporary young people to express their emotions during the Spring Festival, as well as emotional recall and resonance of collective consciousness.

1.3 Research on Sustainable Fashion Design

Fashion is irrational, and its key feature is the pursuit of 'new', which leads to the tragedy of fashion consumption (Svendsen, 2010). Chapman (2009, 31) stated that there is a trend from "Human-to-human engagement" to "Human-to-product engagement", which contributes to endless desire. There is always a gap between the image of the latest fashion products promoted by the media and the actual function of products, which leads to the continuous desire for fashion consumption (Barthes, 1990; Kawamura, 2018). Fortunately, more and more scholars advocate for ethical fashion (Russell, 2003), and the overlap of fashion and sustainability started a movement in the early 2000s. Fletcher (2013) believed that sustainable fashion lies not only in the sustainable research of materials and styles but also in the sustainable research of consumers' consumption behaviors. Fletcher (2013) also indicated that there is no practical benefit for the fashion industry in extending the product's life cycle, so it is effective for consumers to extend the durability of fashion products proactively.

The study of Chinese Spring Festival costume design is important for both Chinese local designers and international brands preparing to enter the Spring Festival consumer market. Many scholars pay attention to the research of sustainable fashion, but there are few studies that analyze the correlation between the inheritance and development of the traditional festival and sustainable design.

2. Method

In this study, questionnaire survey was used to collect relevant data. The specific research process includes three stages: questionnaire design, questionnaire investigation, and questionnaire data analysis. As shown in Figure 1, in order to answer the two research questions raised in this study, the designed questionnaire was mainly divided into two parts: understanding of consumers' preference for spring festival clothing at different ages (RQ1) and comparison of traditional and art-derived design characteristics based on consumer preference for spring festival clothing (RQ2). In addition, the respondents were divided into

three age groups: 18-25, 26-35, and 36-45. The study analyzed whether there is a significant difference in the response across different age groups.

2.1 Questionnaire design
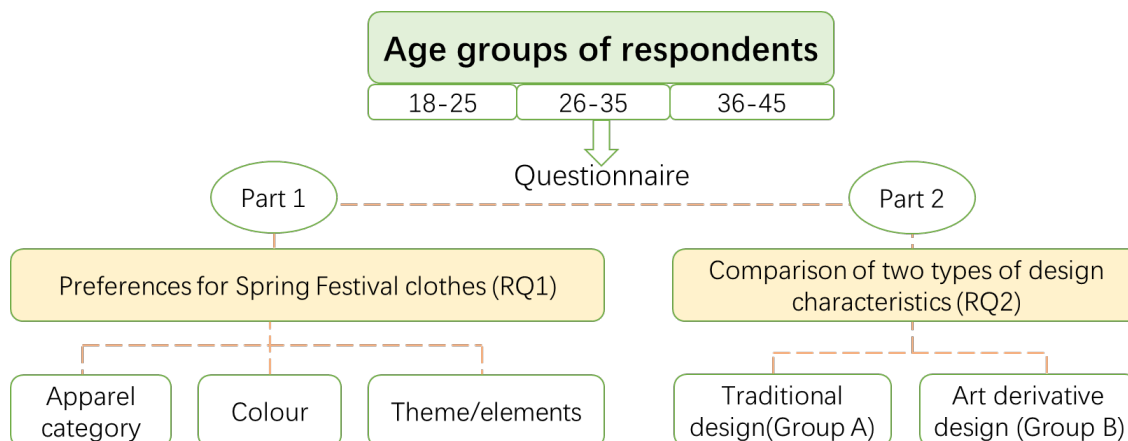
Fig. 1: The relationship between the questionnaire and the research questions

Spring Festival clothing survey

Q1, Q2 Basic Information of interviewees

Part 1

Q3 Spring Festival is coming, will you buy new clothes for yourself? ☐Yes ☐No

Q4 Do you usually buy yourself new Spring Festival clothes every year? ☐Yes ☐No

Q5 What kinds of new clothes do you plan to buy this Spring Festival? (Multiple options) ☐Outwear ☐Dress ☐Sweater ☐Trousers / Skirt ☐Accessories

Q6 Did the Spring Festival clothes you bought last year have auspicious colors (such as red, gold, etc.) or auspicious patterns (Chinese zodiac, "fu"charact, Chinese knot, etc.)? ☐Yes ☐No

Q7 Do you often wear the auspicious colors and patterns of Spring Festival clothes you bought last year in your daily life?☐Yes ☐No

Q8 Which of the following clothes do you prefer when buying Spring Festival clothes? ☐Clothes with joyous feeling of Spring Festival

☐Don't care whether the clothes have festival theme, just good-looking and practical is OK

Q9 What color do you prefer when choosing clothes for the New Year?

☐ Joyous colors such as red and gold

☐ Don't care if it's a festive color, just choose my favorite color

Q10 Do you prefer clothes with auspicious elements when buying Spring Festival clothes for your family (parents, children)? ☐Yes ☐No

Q11 Do you prefer to buy limited-edition clothing or accessories with the theme of Spring Festival? ☐Yes ☐No

Q12 Would you like it better if the auspicious traditional elements of artworks in museums were integrated into Spring Festival clothes and accessories? ☐Yes ☐No

Part 2

Rate the following spring-theme fashion products according to your own personal preference. (Minimum 0 points, maximum 5 points)

Fig. 2: Survey questions

As Figure 2 shows, Part 1 consisted of ten questions (excluding two general demographic questions). The purpose of these questions was to understand the consumers' tendencies toward buying Spring Festival clothes, and their preferences for categories, styles, and colors of spring festival clothes among different age groups.

The second part of the questionnaire evaluates the preference of the respondents for products grouped according to two design characteristics: clothings with traditional design characteristics and clothings with artistically derived design characteristics. From a large number of Spring Festival fashion products available in the market, the authors selected ten Spring Festival costumes with different characteristics to be evaluated by the respondents.

The sample of ten pieces of clothing was divided into two equal groups for analysis. Clothing items in Group A were of traditional festival style and two obvious features could be observed. Firstly, bright colors such as rich red and golden color were frequently employed as the main color in the product design. Secondly, the Spring Festival elements were prominent as well. For example, elements like zodiac images were often adopted straightforwardly and displayed prominently, so that people can feel the theme of the Spring Festival at a glance.

Clothing items in Group B had a more artistic style of design expression. Three of the five items were jointly created by artists and fashion brands (No.6, 7, and 8). No. 9 is a museum art derivative, and No. 10 is an artistic silk scarf created by students of art colleges based on the theme of the Spring Festival. Group B expressed the elements of the Spring Festival in a restrained or implicit way. The colors used are not limited to traditional red and gold, but are more diverse, such as high-brightness colors, black and white colors, as well as Chinese blue and white porcelain colors. The design of Group B did not directly highlight the festive atmosphere of the Spring Festival but presented it in a romantic, free and implicit way. Take the zodiac theme for example, the image of the zodiac in No.1 highlighted the festive atmosphere with bright red and gold colors. However, the same zodiac theme in No. 6, 7, and 8 did not explicitly create any festival atmosphere in design.

Fig. 3: Grouping of sample clothing items according to their design characteristics

Finally, it should be noted that when designing the questionnaire, the authors deliberately presented the disordered two groups of products in a disordered way to avoid potential bias in the responses.

2.2 Questionnaire survey process

We published the questionnaire on the largest questionnaire platform in China, Questionnaire Star, and obtained the research data by combining the offline random questionnaire. The researchers collected 36 valid questionnaires (29%) from random customer surveys at two shopping malls in northeast China. Secondly, the researchers published an online questionnaire through a website and received a total of 90 (71%) valid questionnaire responses from different regions of China.

A key aspect of this questionnaire survey was timing. In order to truly understand the preferences of consumers during the holiday period, the researchers decided to conduct the survey from January 10 to February 4, 2022. This questionnaire survey period is from the Laba Festival of the Chinese lunar calendar until the first solar term of spring. This is the time when people make preparation for the Spring Festival. Thus, the data obtained during this period was accurate to analyze the consumer preferences for the purchase of Spring Festival clothing.

3. Results

A total of 40 males and 86 females participated in the questionnaire survey. In addition, in terms of the age of the participants, 40%(51) were aged between 18 and 25 years, 23%(29) were aged between 26 and 35 years, and 46(36) were aged below 36 years.

3.1 Results of Part 1

Table 1 shows that for Q3 and Q4, more than 70% (90) of respondents plan to buy Spring Festival clothes during the Spring Festival in 2022. Besides, 53% (67) of respondents stick to the tradition of buying new clothes every year. However, researchers compared respondents' feedback in three age groups on Q3 and Q4. Through the chi-Square test, the P-value is .18, which means the analysis result was not significant. The result shows that consumers of different ages have demands for Spring Festival clothes, and the traditional custom of wearing new clothes during the Spring Festival has been inherited by consumers of different ages.

Age Groups	Q3 (Will you buy Spring Festival new clothes for yourself?)		Q4 Will you buy yourself Spring Festival clothes every year?		Row Totals
	YES	NO	YES	NO	
18-25	39 (36.43) [0.18]	12 (14.57) [0.45]	30 (27.12) [0.31]	21 (23.88) [0.35]	102
26-35	19 (21.43) [0.28]	11 (8.57) [0.69]	20 (15.95) [1.03]	10 (14.05) [1.17]	60
36-45	32 (32.14) [0.00]	13 (12.86) [0.00]	17 (23.93) [2.01]	28 (21.07) [2.28]	90
Column Totals	90	36	67	59	252

The chi-square statistic is 8.7321. The p-value is .189213. The result is not significant at p < .05.

Table 1: Feedback from different age groups on Q3 and Q4

Q5 Clothing category	Outwear	Dress	Sweater	Trousers / Skirt	Accessories
18-25	25 (22.22) [0.35]	26 (21.78) [0.82]	25 (28.00) [0.32]	20 (24.44) [0.81]	24 (23.56) [0.01]
26-35	6 (10.93) [2.22]	10 (10.71) [0.05]	14 (13.77) [0.00]	17 (12.02) [2.06]	12 (11.58) [0.02]
36-45	19 (16.85) [0.27]	13 (16.51) [0.75]	24 (21.23) [0.36]	18 (18.54) [0.02]	17 (17.86) [0.04]
Column Totals	50	49	63	55	53

The chi-square statistic is 8.0947. The p-value is .424272. The result is not significant at p < .05.

Table 2: Relationship between age groups and the category needs of Spring Festival clothing

As for the demand for clothing category for The Spring Festival, the data shows there is no significant difference in the demand for clothing items for different age groups (Table 2). There are more people who choose sweaters and trousers or skirts. For the future Spring Festival clothing design, it is suggested to pay more emphasis on these categories.

However, when we compare consumers' preference for traditional Spring Festival elements and the preference for artistically derived Spring Festival elements, we can find obvious differences in respondents' answers (Table 3). For Q8, consumers' preferences for clothes with traditional Spring Festival elements, such as lucky patterns, zodiac patterns, and other distinctive thematic patterns, 59 people chose to answer "Clothes with a joyous feeling of Spring Festival", there are 69 respondents choose "Don't care whether the clothes have a festival theme, just good-looking and practical is OK"。 But when it came to the Q12, 96 chose "like it better if the auspicious traditional elements of artworks in museums were integrated into Spring Festival clothes and accessories". In addition, Table 4 shows that there is no significant difference between different age groups in their preferences for these two types of Spring Festival clothes, and all three age groups are more interested in artistic Spring Festival clothes.

	Like	Dislike	*Row Totals*
Traditional Spring Festival-themed clothes(Q8)	55 (75.50) [5.57]	71 (50.50) [8.32]	126
Art-derived Spring Festival theme clothing (Q12)	96 (75.50) [5.57]	30 (50.50) [8.32]	126
Column Totals	151	101	**252**

The chi-square statistic is 27.776. The p-value is < .00001. The result is significant at p < .05.

Table 3: Comparison of preferences for traditional Spring Festival clothing and art-derived Spring Festival clothing

3.2 Results of Part 2

	Traditional Spring Festival-themed clothes(Q8)		Art-derived Spring Festival theme clothing (Q12)		*Row Totals*
	Like	Dislike	Q12 Like	Q12 Dislike	
18-25	20 (23.69) [0.58]	31 (27.71) [0.39]	41 (38.55) [0.16]	10 (12.05) [0.35]	102
26-35	18 (14.17) [1.04]	13 (16.57) [0.77]	23 (23.06) [0.00]	7 (7.20) [0.01]	61
36-45	21 (21.14) [0.00]	25 (24.72) [0.00]	32 (34.39) [0.17]	13 (10.75) [0.47]	91
Column Totals	59	69	96	30	254

The chi-square statistic is 3.9236. The *p*-value is .687017. The result is *not* significant at *p* < .05.

Table 4: The relationship between age and preference of Q8 and Q12

	Traditional Spring Festival-themed clothes					Art-derived Spring Festival clothes				
	NO.1	NO.2	NO.3	NO.4	NO.5	NO.6	NO.7	NO.8	NO.9	NO.10
Rate 5										
18-25	5	14	10	10	10	15	12	13	18	9
26-35	5	7	13	5	7	6	5	4	9	8
36-45	6	3	7	7	14	12	9	8	6	8
SUM	16	24	30	22	31	33	26	25	33	25
Rate 1										
18-25	7	3	6	12	6	3	5	3	4	7
26-35	1	2	3	6	2	3	3	2	2	4
36-45	7	5	12	8	4	4	7	4	5	5
SUM	15	10	21	26	12	10	15	9	11	16

Table 5: The number of respondents with the highest and lowest evaluation scores

Based on the data analysis of Part 1, the researchers sorted out consumers' feedback in Part 2. The researchers The researchers calculated the number of respondents with the highest evaluation score. (Rate 5) and the lowest evaluation score (rate 1), which can be shown in Table 5.   It could be seen that all five products in Group B obtained good evaluation scores. In addition, two designs (No. 7 and No.9) that obtained more Rater 5 (the highest evaluation score) were all from Group B. In comparison, the lowest evaluation (Rate 1) data shows the two designs (No.3 and No.4) that receive more Rate 1 were all from Group 1.

In addition, the researchers took a further analysis of the two groups (Table 6), and the results show that there is a significant correlation between the design characteristics and consumers' preferences. And the art derivatives design characteristics generally received higher evaluation scores and less negative judgment.

	Traditional Spring Festival-themed clothes	**Art-derived Spring Festival clothes**	*Row Totals*
Rate 5\4	252 (272.06) [1.48]	275 (254.94) [1.58]	527
Rate 1\2	209 (188.94) [2.13]	157 (177.06) [2.27]	366
Column Totals	461	432	**893 (Grand Total)**
The chi-square statistic is 7.4579. The *p*-value is .006316. The result is significant at *p* < .05.			

Table 6: The relationship between two groups of products and evaluation

Conclusion

The results of the questionnaire survey and data analysis can answer the two questions raised by the study.

To answer the first question: What are consumers' preferences at different ages in purchasing Spring Festival clothing? The results show that Chinese consumers continue the tradition of new clothes for the Spring Festival regardless of their age. This emotional attachment to traditional blessings is still very important nowadays. However, a lot of consumers will not choose clothes with strong traditional elements of happiness and luck. Fashion products derivative from traditional art may capture the interests of more consumers.

For question 2 (Can the design characteristics combining art derivation and the Spring Festival theme better meet the preferences of consumers), by comparing respondents' preference for the costumes in auspicious theme of the Spring Festival with their preference for the art-derived Spring Festival costumes, the researchers found that most consumers are more inclined toward the art-derived Spring Festival costumes.   This result was consistent with the second part of the questionnaire, which rated the preferences for the two design characteristics.

Implications and limitations

Based on the statistic of the questionnaire, for the main research purpose, the researchers suggest that it is important for fashion brands to understand the consumers' demands and preferences. For the sustainable design of Spring fashion products, the brands can take inspiration from the traditional art related to the Spring Festival rather than adopt straightforward traditional auspicious and blessing elements in design. In this way, the spring festival clothing could appeal to more consumers with their unique artistic flavor and cultural connotation.

There are some shortcomings in the research. The questionnaire design is not perfect. As the preference for buying clothes for family members (Q10) is not strongly correlated with the research purpose. And there are many different factors that need to take into consideration when buying clothes for family members than buying clothes for oneself. The content of Question 11（Q11） and question 12 (Q12) are repetitive, and the results are also quite similar. In addition, this study only explores the Spring Festival clothes as a popular commodity to convey the Spring Festival culture and meet people's demand but has not taken the design characteristics of high-end Spring Festival clothes into concern.

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Rise, Trends and Problems of Megacities: Civilizations Across Urbanization

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Abstract

Based on results of historical narrative analysis, this paper accentuates the dynamics and impact of urbanization to civilizations and particularly to the emergence of megacities in the major populated areas of the world. This study claims that megacities were born out of this massive urbanization. However, the same social phenomenon, the urbanization itself, also caused most of these megacities to experience various existing and continuing social, security, resource scarcity, and space problems at present. These problems differ depending on when these megacities were established and on how dense and fast the urbanization is taking place in the area. Despite this situation, megacities still lack concrete regulations, safety measures, and limitations on urbanization. This study utilized books, articles and various governments' census records and statistics on migration and urbanization.

Keywords: Megacities, Urbanization, Migration

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Introduction

Megacity is a highly-urbanized area with at least 10 million inhabitants. It can be a single city or an agglomeration of two or more adjacent cities having borderless economic transactions and social mobility. It is characterized by high housing and population density of >2,000 people per square kilometer. It is nestled with skyscraper towers and homes a Chinatown District. Megacities emerge out of massive urbanization and suburbanization. The world's urban population is increasing at a rate of about 2.7% per year. World's urban population is increasing four times as fast as rural population (Levi and Schubel 2000). In 2007, for the first time in history, over half of the world's population or 3.3 billion people lived in urban areas (Mavropoulos 2008).

Through historical descriptive analysis, this paper points out the influence and impact of urbanization to the civilizations and to the emergence of megacities in the world. This paper accentuates how early cities emerge due to earlier forms of migration. In earlier civilizations, people moved to community centers for ceremonial purposes, commercial mobility, and protection. Between 4000 BC and 3000 BC the first cities, Uruk, Ur, and Lagash, built on the plains of Mesopotamia near and around the Tigris and Euphrates rivers became the sites of pilgrimage (Levi and Schubel 2000). And later, other cities that emerged in China, Pakistan and India, Egypt, Peru and Mesoamerica served predominantly as ceremonial centers having a size of only a town in the modern day. In Egypt, cities were inhabited by priests and craftsmen (Ponting 1993).

The construction of walls manifests one of the unique features of earliest cities. Through these walls, the city established protection against invasion while earning income from collection of taxes to goods entering the city gates. Within the walled city, networks of alleys and streets were also important for easier movement of people and goods towards the center where public buildings were located. At the center, rich people were living in expensive houses while the poorer population lived nearer the walls. People resided within the city walls for protection, economic opportunities, and access to public services (Ponting 1993).

In circa 5 BC, Rome became the first city to reach one million population (Levi and Schubel 2000). Other cities like Peking, Pataliputra, Athens, Venice and Genova had a growing population of around 800,000 in the same period. By 1000 AD, Europe's town count had risen to almost 3500 with average population of over 25,000. In around 1800AD, London had also reached one million population as effects of the industrial revolution. By 1900 AD, Britain's urban population rapidly increased turning one of five people living in London (Ponting 1993).

When the mass transport systems developed, many cities were created as people easily moved from rural to urban areas. By 1853, New York developed a 700 strong horse-drawn vehicle system after France introduced the horse-drawn omnibuses. This kind of public transport paved the way for the development of the railways. In 1863, London introduced the first underground railway which led to the growth of residential suburbs such as Camberwell, Hornsey, Kilburn, Ealing, and others. Several decades later, underground railways became functional in Boston (1897), Paris (1900), Berlin (1902), New York (1904), and in Tokyo (1920). The urbanization caused by the railways was massive. In Tokyo alone, the result was a trebling in population, from one to three million between 1920 and 1930 (Ponting 1993).

At the onset of 1950, there were already 83 cities in the world with populations exceeding one million (M1-Cities), accounting for 750 million people living in cities. Decades after that, cities in Asia and in Africa have been 'rocketing' their populations. For example, during 1950-1985, Lagos in Nigeria already increased its population into sixteen-fold. Hence in 1975, there were already 179 cities with one million population. In 2005, the figure had risen to more than four-hundred. In 2013, China alone already had 100 'Ml-Cities'. In 2008, 56% of the world's population or 4.4 billion inhabitants lived in cities (Auer 2008).

Rise of Megacities

Megacities are highly urbanized areas in which high degree industrialization also occurred. It is characterized by high housing and population densities (exceeding 2,000 inhabitants per km2) and a so-called periphery of high cost of living and high rate of property and land prices (Auer 2008). According to the United Nations, 'megacity' is a metropolitan area that has at least 10 million inhabitants. It is also called a metropolis as it plays an important commercial, cultural and political functions for its country.

Megacity is a product of a continuous urbanization. The sustained urban growth for a century of rural-urban in-migration and suburbanization has created the phenomenon of megacities (Levi and Schubel 2000). To reach the 10 million population threshold, a megacity can be a single metropolis or two or more metropolises that converged. This process of uniting a number of urban areas is called agglomeration. Boundaries of a city and the administrative district, therefore, are now only set arbitrarily, using only the functional boundaries at a certain juncture. For example, New York City with around 8 million inhabitants will not qualify as a megacity according to the United Nations definition, but if the entire New York-Newark agglomeration is assessed, it has more than 18 million inhabitants. Another example, Tokyo City is inhabited by some 8 million people but if we include urban agglomeration, it is home to over 35 million inhabitants. So, if we say 'megacity' what we refer is the entire agglomeration rather than the nominal city (Auer 2008).

Urbanization takes place as people search for better opportunities in the cities. These opportunities remain the reason why megacities continue to emerge today (Levi and Schubel 2000). Megacities are mostly located in key trading areas, for example, in the vicinities of rivers, bays and oceans. Thus, a megacity, due to its strategic location, provided a huge market, thereby promoting extensive trading, demands division of labor, and enables specialization of skills. City dwellers enable to specialize their skills and knowledge in production which gives them a higher salary in return (Auer 2008). According to the United Nations, "the larger the difference between urban and rural incomes, the faster the megacity expands and the faster the growth." Skills specialization and the manufacturing of goods via the division of labor does provide the financial strength of megacities (*Ibid.*). Public services and facilities are also more efficient in megacities. As they pioneered technological revolution and digitization of information, people tend to flock to the cities for specialized jobs, entertainment, education, and sports.

Forty years ago, there were only three urban agglomerations with over ten million inhabitants – Mexico City, New York, and Tokyo. Consequently, London started to decline its population in the 1960s (GlobeScan & MRC McLean Hazel 2008). Today, there are already 26 megacities in the world. London is included as a mature megacity though its population continues to decline. Osaka-Kobe in Japan is included as an urban agglomeration with an

estimated 20 million inhabitants (United Nations Department of Economics and Social Affairs 2014).

City	Country	2003 Population in Mio.	2015 Population in Mio.	Area in km2
Tokyo	Japan	35.0	36.2	13100
New York	USA	21.2	22.8	10768
Seoul-Incheon	South Korea	20.3	24.7	4400
Mexico City	Mexico	18.7	20.6	4600
Sao Paulo	Brasil	17.9	20.0	4800
Mumbai	India	17.4	22.6	4350
Los Angeles	USA	16.4	17.6	14000
Delhi	India	14.1	20.9	1500
Manila-Quezon	Philippines	13.9	16.8	2200
Calcutta	India	13.8	16.8	1400
Buenos Aires	Argentina	12.0	14.6	3900
Shanghai	China	12.8	12.7	1600
Jakarta	Indonesia	12.3	17.5	1600
Dhaka	Bangladesh	11.6	17.9	1500
Rio de Janeiro	Brasil	11.2	12.4	2400
Karachi	Pakistan	11.1	16.2	1200
Ruhr Area	Germany	11.1	11.1	9800
Cairo	Egypt	10.8	13.1	1400
Beijing	China	10.8	11.1	1400
Lagos	Nigeria	10.7	17.0	1100
Moscow	Russian Fed.	10.5	10.9	1100
Paris	France	9.8	10.0	2600
Istanbul	Turkey	9.4	11.3	2650
Chicago	USA	9.2	10.0	8000
London	Great Britain	7.6	7.6	1600

Table 1. The Megacities in the World (GlobeScan & MRC McLean Hazel 2008, 2016)

According to the United Nations, it is projected that by late 2020s, fourteen more megacities will be added to the list above which include: Tianjin, Guangzhou, Shenzhen, and Chongqing (China); Bangalore, and Chennai (India); Lahore (Pakistan); Tehran (Iran); Bangkok (Thailand); Bogota (Colombia); Lima (Peru); Kinshasa (Democratic Republic of Congo); and Greater Johannesburg Metropolitan (South Africa) (United Nations Department of Economics and Social Affairs, World Urban Prospects 2018).

GLOBAL CITY POPULATIONS*

46.0%	23.2%	3.6%	5.1%	11.6%	4.2%	6.4%
Rural –	Other urban Fewer than 300,000	Smallest cities 300,000 to 500,000	Small cities 500,000 to 1m	Medium cities 1m to 5m	Large cities 5m to 10m	Megacities 10m or more
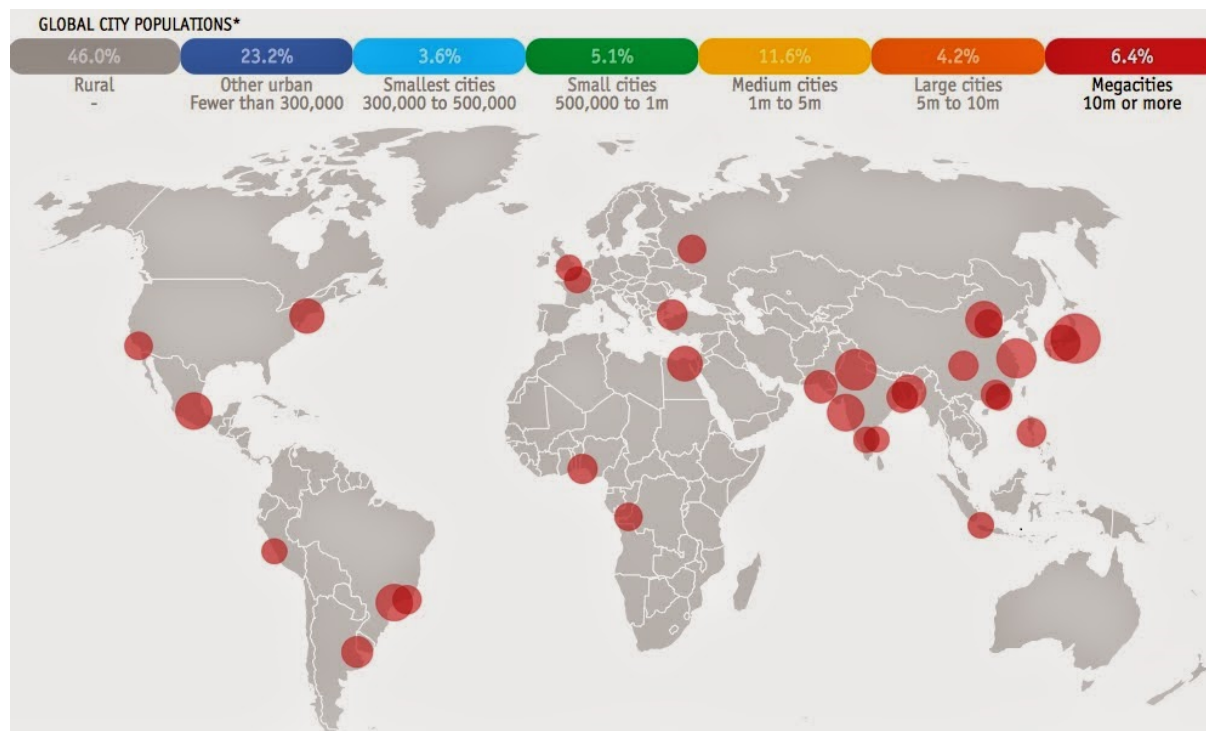
Figure 1: Map Locator of World Megacities (United Nations Department of Economics and Social Affairs, Population Division 2014)

Megacities' Problems

This paper claims that megacities were born out of this massive urbanization. However, the same social phenomenon, the urbanization itself, also caused most of these megacities to experience various existing and continuing problems in space, safety and security, scarcity, and services. Because of massive urbanization, megacities become overcrowded. There are too many people in a place which is beyond what is comfortable or normal. And when a megacity is overcrowded, it becomes hard for people to move, thereby creating congestion. Overcrowding and congestion makes space a big problem and a necessity in megacities. City dwellers quality of life degrade as they fight against growing competition in space mobility and resources. Centers of megacities where best infrastructure services are available become limited for the rich people.

Because of overcrowding and space congestion, urban land prices became very prohibitively high. As megacities run out of space, higher real estate property prices ensued. This turned the low-income population more prone to homelessness. Hence, slums and shanties emerged especially at the fringes (GlobeScan and MRC McLean Hazel 2008).

Another problem arising due to overcrowding is the inadequacy of transportation infrastructure. The quality of transportation infrastructure in megacities rapidly degrade as it accommodates huge mass of people and their everyday socio-economic activities beyond those infrastructure capacities. As overcrowding intensifies, transporting of goods and travelling of people demands higher financial costs and incurs more wasted time. The stress city dwellers experience in traffic jams on daily basis takes a toll on their health (Luoma, et. al. 2010).

As overcrowding in megacities also caused higher energy consumption. High power use and demands from households and industries in megacities pose a serious threat to human health and ecosystems. Extensive energy use correlates with pollution and environmental destruction. Landforms and water resources are destroyed because of careless disposal of effluents and solid wastes. Rapid increasing demands for electricity also triggered unexpectedly high utility prices, making the poorer population to no longer afford it (GlobeScan & MRC McLean Hazel 2008).

Moreover, healthcare services become limited comparing the bulk population needing medical assistance. The city governments face a higher financial burden in providing healthcare services to the poor masses. Due to inadequate budget in health, the efficiency and quality of medical services in megacities becomes compromised and limited. Hence, healthcare services, facility and workers quality continue to fluctuate and degrade (*Ibid.*; WHO 2010).

In addition, the maintenance for safety & security becomes a big challenge in megacities. Organized crimes rose as one of the biggest problems particularly in emerging and transitional megacities. Terrorism placed as a second threat to megacities mostly in mature megacities. These crimes are triggered due to poverty and drug-influenced-activities (GlobeScan & MRC McLean Hazel 2008).

Shortage in water supply, on the other hand, is one of the alarming problems in megacities today. Because of the rapid demand, continuous use and wider scope for distribution, water becomes an expensive commodity in megacities. Water supply distribution services majorly accommodates the megacity center where industries and rich residential areas are located. Slums in fringes are served only by communal faucets or limited water line connections (Ricci, et; al. 2000).

Megacities' Trends and Solutions

Solutions to those megacities' problems become a world trend today. In space congestion, megacities governments addressed the construction of high- rise buildings as the practical and efficient answer to save space and at least accommodate the booming population. The development of high-rise buildings in both residential and commercial purposes is a trending solution to space problems in megacities. Hong Kong, for example, already had roughly 7,500 tall buildings with at least 12-storey built; in New York there are about 5,500 buildings; while Sao Paolo already had 3,000 high-rise buildings; and Shanghai with 550 buildings already built and 300 under construction (Earth Science for Society, 2008) The underground space is also a substitute for surface space for public and commercial use (FIG 2010).

In overcrowding and transportation problem, the use of mass transit system like metro trains and public buses are recommended by the city experts. The proliferation of private cars could further intensify the transportation infrastructure problems. Cars occupy a lot of space causing traffic congestions. Hence, public transport vehicles are suitable for the conditions of transportation infrastructure in most megacities today. Not only that they save space but also that they sustain the quality and the capacity of the transport infrastructures in a longer period (Luoma, et. al. 2010).

For health, common healthcare systems fit the capacity and demand needed by the bulk population. Experts point out the automation of government healthcare insurance and services to be one of the priorities the megacity government should focus. Health personnel workers should extend the use of automated healthcare systems especially on patients' admission records where healthcare institutions can attend to the needs of their clientele and provide much faster, inclusive, and efficient healthcare services. Of course, more funding is needed to sustain quality and efficient healthcare systems in the post-pandemic period (WHO 2010).

Moreover, the use of renewable energy is also trending worldwide. Environmentalist agreed that this kind of change would truly lead megacities into greener progress. For example, Germany government has been spending a lot of money for the use of solar energy nationally. Despite the risk of bankruptcy and compromise for social and infrastructure services, Germany pushed the decision to shift to renewable energy. The energy transition goals of the German government emphasized decarbonization and the decrease in energy demand through cheaper and efficient renewable energy as primary source of energy (Valand 2021).

Another trending solution to megacities' crime problems is the installation of a twenty-four-hour security program to monitor crimes and misbehaviors. The installation of CCTV (Close Circuit Television) to public establishments, roads and even to every residential house to monitor crimes is seen as a viable solution to safety and security related problems in megacities. Digital technologies like CCTV and other micro cameras can be easily accessed and purchased for public surveillance purposes. Through this, the effort to secure the city twenty-four hours has been made easy, effective and at least stable. CCTV answers go beyond anonymity issues since criminal's identity can be recorded through the cameras (GlobeScan & MRC McLean Hazel 2008).

In water issues, megacity experts addressed water treatment and water reuse for the optimization of the limited water supply. Water treatment facility should be upgraded. And the construction of modern water reuse facility should be funded. Leaking pipes and other outdated facilities should be replaced in order to save water supply. Water line connections should be improved in order to provide a wider distribution of water supply especially towards the suburbs and slum areas (Ricci, et. al. 2000).

Conclusions

Urbanization happens as people move from rural areas to cities in search of a sustainable income and diverse opportunities. The constant urbanization created the megacities. This social phenomenon, the emergence of megacities out of massive urbanization and suburbanization, in turn created another social milieu. The megacities' mainstreamed culture established advance technology systems, digitization of information, higher income, diversified opportunities, more demand for specialization of skills and knowledge, and inclusive automated governance. Along this growth and new trends, various problems exist within megacities' settings like pollution and environment destruction, congestion, overcrowding, higher crime rates, poverty, and health risks due to communicable diseases and extensive energy consumption. These problems will continue to threaten megacities survivability if urbanization remains unregulated. Bigger population means greater demands. But megacities' resources are limited. Because of the stiffer competition in space, mobility and resources in megacities today, the health and the quality of life of the city dwellers continually decline. It is megacities' people's non-negotiable responsibility to take actions

and forward precautionary measures and concrete solutions to attain sustainable megacities in the future.

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Digital Competency of Higher Education Students in the Context of COVID-19

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Abstract

The COVID-19 pandemic has exerted a detrimental impact on students' learning. This is because although online pedagogy has been widely adopted in educational settings, many students have felt unprepared. Therefore, digital competency is crucial for students to cope with the unprecedented situation. It is also critical for international institutions and educators to revise digital competency frameworks and digital education plans to enhance the practical exercise, considering the multidimensional conceptualisation and the current circumstances. This study has adopted a mixed-method research approach. It conducted a web-based questionnaire to explore 48 participants' self-assessment of their digital competency alongside interviews with six students to acquire in-depth insights into their understanding of digital competency and digital education. From the six sub-disciplines adapted from Covello and Lei (2010), students generally perceive that they possess adequate digital competency to cope with the pandemic; however, they could benefit more from further support and education from their institutions.

Keywords: Digital Competency, Digital Education, Higher Education, COVID-19 Pandemic

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Introduction

In January 2020, the World Health Organisation (WHO) announced that the novel coronavirus (2019-nCoV), commonly known as COVID-19, constituted a Public Health Emergency of International Concern (WHO, 2020a) and subsequently declared it to be a global pandemic (WHO, 2020b). Since then, COVID-19 has gone on to affect almost all countries and territories across the world, with a high number of confirmed cases and deaths. Although young adults have not been identified as a high-risk group, no one is completely immune from the virus (Aristovnik et al., 2020). Considering the vulnerability of educational settings and their role in the transmission of the virus within communities, the majority of higher education institutions across the world have followed lockdown and social distancing protocols, which have resulted in school closures and the discontinuation of face-to-face lessons (Pokhrel & Chhetri, 2021; Rashid & Yadav, 2020). The number of learners who were forced to stay at home and who experienced disruption to their studies reached a peak in April 2020, with an estimated 1.58 billion learners from 194 countries affected. This represented 91.3% of all enrolled learners across the world (UNESCO, 2020).

Consequently, the past two years have witnessed a paradigm shift in knowledge dissemination by educators - from traditional methods to modern practices based around virtual classrooms (Mishra, Gupta & Shree, 2020; Pokhrel & Chhetri, 2021). Indeed, online learning has become a panacea for the pedagogical challenges that have arisen during the pandemic. Meanwhile, the pandemic has also provided people with an opportunity to familiarise themselves with the digital educational environment (Dhawan, 2020). However, students have often had a relatively negative perception of their institution's application and readiness for online learning during the pandemic (Laksana, 2021; Martin, Stamper & Flowers, 2020), whereas, in contrast, most authorities and institutions have been confident in their ability to implement online education. Such paradox has led me to reflect on the underlying reasons for the under-preparedness of students, and one of my assumptions is that a lack of confidence in applying digital skills in the real-life context could be a vital factor.

The reflection resonates with the concept of competency-based education. In terms of its definition, competency-based education is a student-centred, outcome-orientated, and dynamic approach that incorporates the instructions and evaluations on mastery of learning in the real-world context (Gervais, 2016). The United Nations (UN) has proposed 17 Sustainable Development Goals (SDGs). In the education sector, SDG-4 has introduced the objective to "ensure inclusive and equitable quality education and promote lifelong learning opportunities for all" (UN, 2015, p.17). The Organization for Economic Co-operation and Development (OECD) and the Partnership for 21st Century Skills (P21) have reiterated the necessity of competency-based education, instead of mere knowledge transfer for lifelong learning (Paek, Um & Kim, 2021). Digital competency has been presented as one of the most crucial competencies for life in the twenty-first century (OECD, 2010). Following the calls of these influential global organisations, multiple countries have included and prioritised competency-based education in their pedagogical plans (Pichette & Watkins, 2018; State Council of the PRC, 2021). Moreover, some countries and territories have introduced a digital competency framework to support citizens' digital competence building. Examples include the European Union (Vuorikari et al., 2016) and Quebec (Karsenti et al., 2020). In the context of the pandemic, digital competency has become pivotal in large-scale social digitalisation due to the online education plan and the need to prepare students to continue undisrupted learning. Given these issues, this study was designed to examine whether students have received the required education to enhance their digital competency and to

investigate how they perceive the development and challenges regarding digital environments in the context of the COVID-19 pandemic.

Literature Review

From literacy to digital competency: progressing definitions

The concept of digital competency has been continuously evolving both within academia and in various international institutions. In this process, terms such as digital literacy, ICT skills, and 21st-century skills, have often been used interchangeably (Ilomäki, Kantosalo & Lakkala, 2011). The commonly identified synonym for digital competency is digital literacy. This terminology can be traced back to the early 1990s when Gilster (1997, cited in Calvani et al., 2008) adopted the term digital literacy to emphasise the capability for critical thinking instead of mere skills. Subsequently, a considerable amount of research has treated digital literacy and digital competency as a single concept (Adeyemon, 2009; American Library Association, 2000; Krumsvik, 2008; Otieno, 2020).

Spante et al. (2018) suggested that the definition of digital competency involves the use of digital literacy, and that digital literacy underpins the concept of digital competency. However, Falloon (2020) argued that while digital literacy focuses on the knowledge and skills for applying ICT resources, digital competency includes a broader conceptualisation which embraces digital literacy and extends it to social and emotional mindsets. Similarly, Janssen et al. (2013) implied that the term competence implies a more comprehensive educational conceptualisation underpinned by systematic knowledge, skills and attitudes. Yet, despite these debates, the most generally accepted definition of digital competency is that proposed by the European Parliament and the Council that involves "…the use of computers to retrieve, assess, store, produce, present and exchange information, and to communicate and participate in collaborative networks via the Internet" (European Parliament and the Council, 2006, cited in Janssen et al., 2013, p.473). While the scholars have still noticed the complexity and multifacility of digital competency; therefore, different frameworks, containing merged pivotal elements, have been continually refined and extended (Ferrari, Punie & Redecker, 2012; Karsenti et al., 2020).

The underlying reasons for the challenge in producing a consensual definition relate to the constant evolution of society and culture based on rapid technological change (Helsper, 2008; Ilomäki, Kantosalo & Lakkala, 2011). In addition, some policy-related reports have suggested that the approaches to embedding digital competency in the curricula should be dynamic and adjustable to enable learners to adapt to the most contemporary technologies (Ala-Mutka, Punie & Redecker, 2008). Such plurality also brings the dilemma of how to synthesise such a wide variety of views. Reflecting this challenge, Solove (2007) commented that the commonality can be inherently related to other issues in many different ways, and thus, if one chooses to adopt a broad concept, it risks being over-inclusive or too vague.

Digital competency as a multidimensional concept: sub-disciplines and assessments

The European Commission introduced a self-assessment grid in its DIGCOMP study, which serves as a tool for individuals to depict their own level of digital competence (Ferrari & Punie, 2013). From DIGCOMP 1.0 to DIGCOMP 2.0, Vuorikari et al. (2016) have further developed an updated vocabulary choice to scope competency more comprehensively. For instance, they have introduced the term 'digital environment' to include more aspects of

digital actions. However, the competency areas have not changed, despite the slight modifications to accommodate new technologies. The DIGCOMP projects have identified five areas of competency - information, communication, digital content-creation, safety, and problem-solving. The first three areas tend to be linear, while the latter two are more transversal (Ferrari & Punie, 2013; Vuorikari et al., 2016).

Calvani et al. (2008) remarked that digital competency is a rather complex concept that integrates multiple abilities and skills in a way that cannot be quantified with a single test (see Figure 1). Likewise, Aviram and Eshet-Alkalai (2006) conceived digital competency as a three-dimensional hybrid concept involving technical-procedural, cognitive and emotional-social skills.

Figure 1

Intersecting areas of digital competency
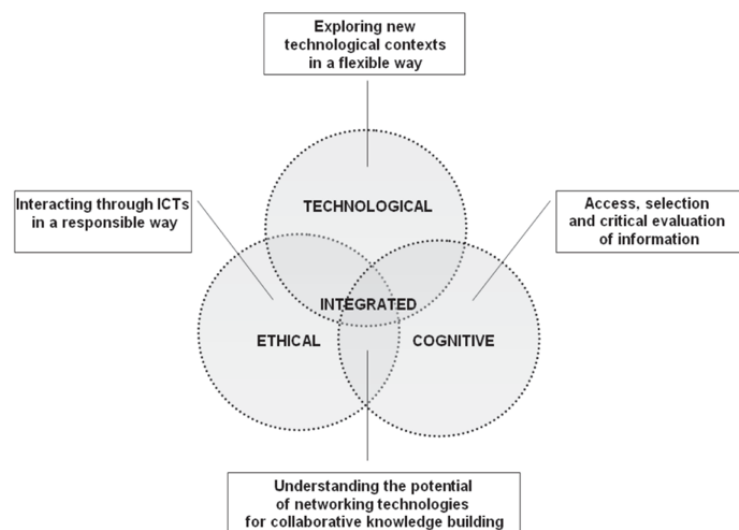
Source: Calvani et al. (2008, p.187)

Although Martin & Grudziecki (2006) conceived digital competency as a more fundamental level of digital development, their model implies fluidity and transferability among cognitive, functional, and creative aspects (see Figure 2).

Figure 2

Levels of digital development
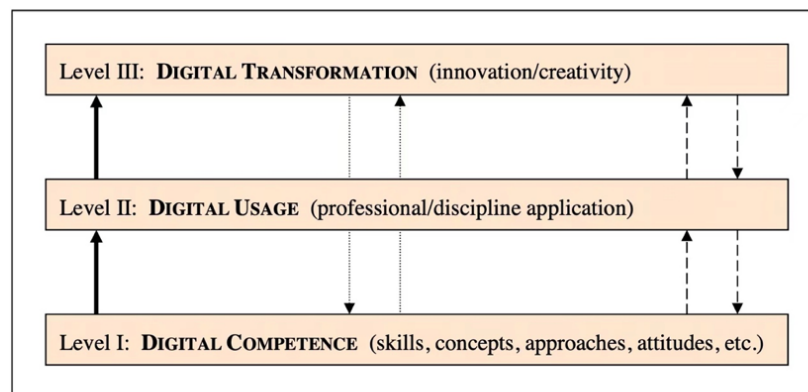
Calvani et al. (2008) stated that the selection of the tools used to assess digital competency is an intricate process due to its complexity, and some instruments can only provide a partial or temporary indication. Although various assessment tools have been produced, such as the National Educational Technology Standards (NETS), the information literacy standards promoted by the Association of College and Research Libraries (ACRL), iSkills, suggested by Educational Testing Service (ETS), and PISA (Iannuzzi, 2000; Niederhauser & Lindstrom, 2006; Sparks, Katz & Beile, 2016), most assessment grids concentrate on skill-based scales. Furthermore, some target populations below post-secondary education.

Covello and Lei (2010) claimed that if a single assessment instrument could incorporate the integration of multidimensional digital competency, it would be able to produce more holistic results. The perception of digital competence could also vary if different self-assessment measures are adopted (Zhao, Llorente & Gómez, 2021). From the numerous existing studies on digital competency, in this study, I have adopted six main sub-disciplines adapted from Covello and Lei (2010). These encompass the dimensions mentioned in the literature, which taken together can broadly represent this multifaceted concept. These six sub-disciplines are: *Information Literacy* (Ferrari & Punie, 2013; Katz, 2005; Van Laar, 2020); *Computer Literacy* (Bawden, 2001; Martin & Grudziecki, 2006); *Media Literacy* (Buckingham, 2003; Hidayat, 2021; Jenkins et al., 2006); *Communication Literacy* (Vuorikari et al., 2016; Yu et al., 2010); *Visual Literacy* (Hattwig et al., 2013; Laksana, 2021); and *Technology Literacy* (Davies, 2011).

Connections of digital competency to the overall competencies

The OECD (2005) project, Definition and Selection of Competencies (DeSeCo), constitutes a conceptual framework for navigating competency development. Figure 3 below displays the three broad categories of critical competencies. Digital competency plays a pivotal role in general competency. This is specifically the case in relation to the first key competency identified by DeSeCo, which highlights the use of technology as a new means to interact and communicate (Ilomäki, Kantosalo & Lakkala, 2011). Additionally, competency-based education aims to contribute to lifelong learning, and research has shown that increased digital competency can indeed aid such learning and provide career advantages (Bundy,

1998). Katz (2005) also stated that ICT assessment enables institutions and educators to provide support for digital initiatives and can guide curricula innovation and evaluation. Furthermore, not only should digital competency be included in the curriculum due to its advantages, but certain other activities which confer digital competency should also be included (Martin & Grudziecki, 2006). Learning digital competency within the educational context is a necessary paradigm which should be adopted (Ala-Mutka, Punie & Redecker, 2008; Martin & Grudziecki, 2006).

Figure 3

The DeSeCo Project's conceptual framework for key competencies
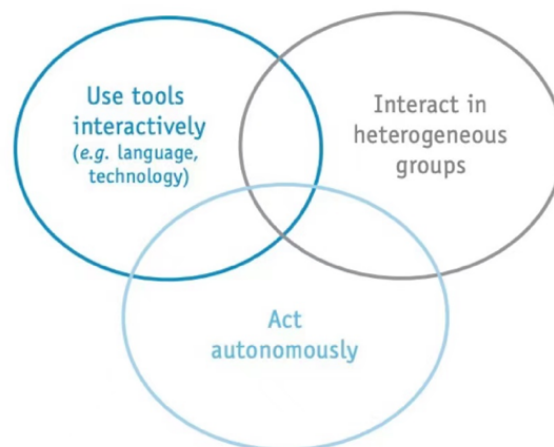
Source: OECD (2005, p.5)

Although digital education has normally been taken to have the same meaning as online education or e-learning (Posadzki et al., 2019), in this study, this term is used to refer to the teaching and learning of digital skills and competencies in educational settings. This is similar to Buckingham's (2003) comments on media education. From this perspective, digital competency is therefore the outcome of what learners acquire in terms of digital skills and awareness. Based on this working definition, Sá and Serpa (2020) suggested that it is necessary to endow students with digital competencies via formal digital education. Furthermore, Kyaw et al. (2019) indicated that digital education could serve as an effective measure to enhance students' communication skills. Additionally, Buckingham (2003) indicated that equipping students with essential ICT skills should be incorporated into the curriculum as educators must respond to the technological development encountered by students in their daily lives. Finally, Edwards (2015) emphasised that development of digital competency also links to the social and cultural contexts.

However, Jenkins et al. (2006) argued that there are three core problems in digital education. The first is the participation gap, which is also commonly referred to as the digital divide. The digital divide is interrelated with digital competency since the concept concerns the discrepancy in digital access among social groups, resulting in gaps in their levels of digital competency (Ilomäki, Kantosalo & Lakkala, 2011). This issue arises from differential access to digital devices and to the knowledge and proficiency necessary to use digital tools (Van Dijk, 2006). Edwards (2015, p.268) has further revealed the problems with "hidden curricula", suggesting that there are some knowledge and resource gaps between different socio-

economic classes that are hard to bridge. Jenkins et al. (2006) concluded that tackling the digital divide relies less on technology and more on delivering the requisite skills. The second problem is the transparency problem which relates to the frequent inability of young people to apply critical thinking in the digital world (Jenkins et al., 2006). This issue links to the cognitive dimension of digital competency, as Calvani et al. (2008) noted. Buckingham (2003) also remarked that some of today's digital cultures tend to be unrealistic, and that students need to be able to distinguish between the virtual and real-world and be capable of validating different cultures. Lastly, the ethical challenge reflects the ethical dilemmas that the digital environment often presents young people with (Jenkins et al., 2006). Calvani et al. (2008) investigated the ethical dimension of digital competency, and proposed that learners should be capable of reflecting on their ethical choices and interacting with others constructively and with a sense of responsibility while in the digital environment (Jenkins et al., 2006).

Mapping digital competency to the COVID-19 pandemic: significance and practicality

Due to COVID-19, online learning has become a prerequisite (Mishra, Gupta & Shree, 2020). However, digital competency, especially in higher education, requires more attention (Sillat, Tammets & Laanpere, 2021). Sá and Serpa (2020) have claimed that schools need to reinvent themselves to provide students and teachers with adequate skills to cope with the radically altered situation the pandemic has brought about. However, many students have complained about online learning since they lack the necessary digital competencies in this unprecedented situation (Hidayat, 2021). The divide in accessing the digital environment is one cause of students' unpreparedness. Laksana (2021) pointed out that a proportion of students with inadequate digital infrastructure perceive the pandemic as having caused significant disruption to their standard study patterns. Moreover, Dhawan (2020) indicated that teachers could make more efforts in the online teaching process to support students in coping with the potential obstacles. Additionally, a framework has emerged which encapsulates the knowledge and skills which are needed. This is the Technological Pedagogical Content Knowledge model (TPACK) (see Figure 4). This model indicates that technology should be integrated within the pedagogical context, and it comprises a three-way lens to support students during the pandemic (Turnbull, Chugh & Luck, 2021).

Figure 4

The TPACK model
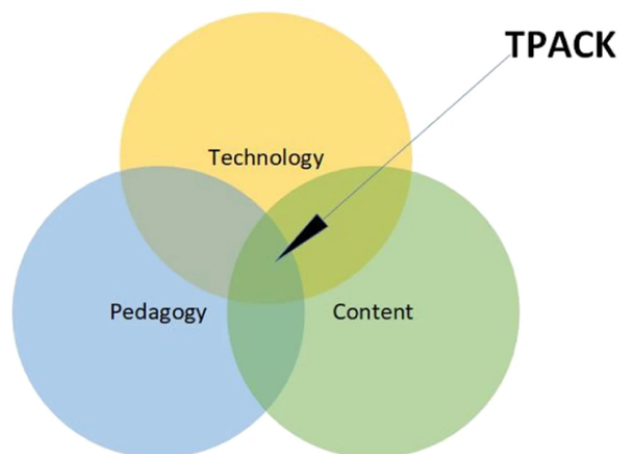
Source: Turnbull, Chugh & Luck, 2021, p.6403

Put simply, digital education is vital in the context of COVID-19 since it enables students to build acquaintances and develop critical thinking skills to evaluate information obtained from media platforms (Hidayat, 2021). Burns, Dagnall and Holt (2020) have found that the pandemic has had a considerable impact on students' well-being. The reasons for this range from the negative news from external sources to a lack of intrinsic motivation. Therefore, many students have become vulnerable to the digital environment due to the excessive usage necessitated by the pandemic. However, Hidayat (2021) has stated that digital education could minimise negativities such as lazy learning and even cyberbullying by guiding students to adopt higher ethical standards.

Yet despite the significance of digital competency during the pandemic, Lloyd et al. (2012) illustrated four impediments to adapting online education and transferring advanced digital education to higher education: interpersonal barriers, institutional barriers, training and technology barriers, and cost/benefit barriers. These barriers tend to be recognised by both students and teachers, and they contribute to the reasons for the unreadiness for online learning (Lee et al., 2011). However, Turnbull, Chugh and Luck (2021) have indicated that technologies could serve as a transitional tool to overcome the difficulties created by the pandemic. Besides, Lameras and Moumoutzis (2021) have suggested that digital education during the pandemic could offer a resolution to some of these issues, such as teaching students with specific devices to enhance problem-solving.

Methodology

This research sought to answer the following research question: How do higher education students evaluate their digital competency during online education in the context of the COVID-19 pandemic?

This overarching question was supported by three subsidiary questions:
1. Do students interact with digital environments more frequently after the outbreak of the COVID-19 pandemic?

2. How prepared and confident do students feel regarding multiple sub-disciplines of digital competency, and what role has digital education played in supporting students during the pandemic?
3. What opinions do students have concerning the significance of digital competency during online education, and which areas do they believe are inadequate in digital education?

The study opted for a mixed-methods approach as it allows for a more extensive understanding of research questions and yields more complex insights (Cohen, Manion & Morrison, 2018). Considering practicalities, the research design involved two phases which adopted quantitative and qualitative approaches, respectively. Quantitative data was collected from online questionnaires completed by 125 higher education students via social media platforms, predominantly WeChat and WhatsApp. The main part of the questionnaire was designed to allow the participants to undertake critical self-evaluation with reference to the *Sub-Disciplines* as detailed by Covello and Lei (2010) and the *Components of ICT literacy* as presented by Katz (2005). The questions comprised a 5-point Likert scale from "extremely incompetent" to "extremely competent" to allow participants to self-reflect on multiple statements regarding their digital competency. Hafner and Hafner (2003) have indicated that self-assessment can generate more authentic results. The second phase, qualitative data collection, was generated through online semi-structured interviews with six higher education students from different years of study, different higher education institutions, and different countries; hence to represent the overall population as best as possible. Interviews were conducted via Zoom to allow synchronous interviews by videoconferencing which otherwise would not have been possible due to the pandemic-related restrictions (Oliffe et al., 2021).

The quantitative dataset was checked prior to the analysis to ensure that the respondents had completed the consent form and had provided a complete dataset. Five of the questionnaires were invalid as the participants failed to explicitly provide their consent. Another 72 questionnaires with missing answers or which were otherwise incomplete were excluded from the analysis. The remaining 48 valid responses were transferred to SPSS (11 males, 34 females, 3 non-binary; 37 undergraduates, 4 postgraduates, 7 doctorates; $Mage = 21.60$, $SD = 2.64$, range 18-30). A within-subjects ANOVA was conducted to compare the mean duration, following by the descriptive data of participants' evaluations of different sub-disciplines of digital competency. Finally, between-subjects ANOVAs were performed to compare the students' perceptions of digital education from three stages and the average scores of students' self-evaluation. A p-value that was lower than 0.05 would justify the significance of the test (Dahiru, 2008). The transcripts of the interviews were processed through thematic analysis and the identified themes were discussed collectively alongside the quantitative data to allow conclusions to emerge.

Both research phases strictly adhered to BERA's ethical educational research guidelines (BERA, 2018). Sufficient background information was provided with the participants. Furthermore, some research has suggested that the COVID-19 pandemic has been detrimental to students' psychological well-being in various ways (Burns & Holt, 2020; Cao et al., 2020). Therefore, extra care was taken when phrasing the questionnaire to avoid touching upon any sensitive topics.

Findings and Discussion

Digital usage in the context of the pandemic

Although there is the natural perception that students have interacted with the digital environment more frequently during the pandemic (Mishra, Gupta & Shree, 2020; Pokhrel & Chhetri, 2021), it is imperative to first assess whether it is genuinely the case that students have used digital devices more often. To do so, I compared the mean time duration across three periods, before the pandemic, during the pandemic, and now. The statistics show that students have spent much more time on digital devices during the pandemic ($M = 10.63$, $SD = 2.97$) than before ($M = 7.56$, $SD = 3.58$). Meanwhile, their current digital usage ($M = 9.81$, $SD = 3.17$) remains high. Although current use has slightly declined from the pandemic stage, it is still considerably higher than before. A one-way within-subjects ANOVA illustrated that the difference between the mean durations was significant ($F = 37.31$, $p < 0.001$) (see Figure 5). Hence, students spent significantly more time on digital devices after the outbreak of the pandemic.

Figure 5

Line chart for comparison of time duration on digital devices

Error bars: +/– 1 SE
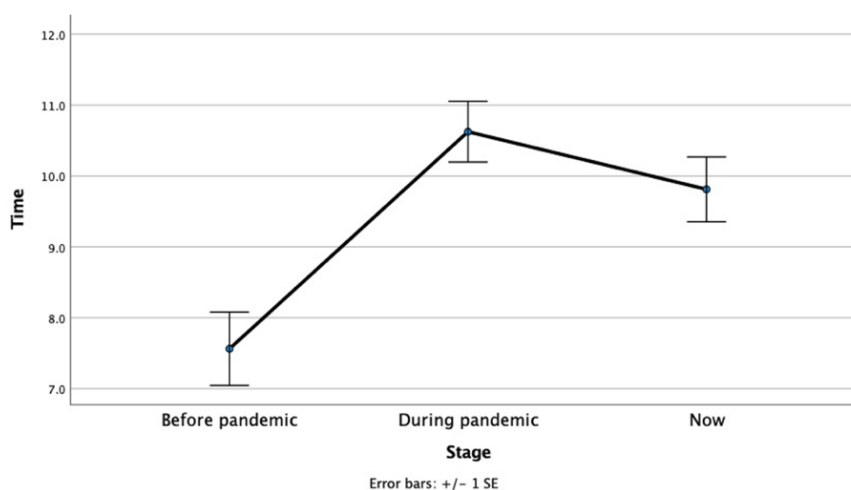
Likewise, all interview participants stated that they used digital devices more frequently during the pandemic, both for study and daily life. However, they reported some struggles with digital usage during the pandemic. This contrasts with Martin, Stamper and Flowers' (2020) results, who concluded high ratings among students for technology-related competency. Participants B, D, and F were all concerned about the issue of internet access, especially regarding the internet connection in China, where people need a Virtual Private Network (VPN) to access multiple foreign platforms (Tang, 2021).

General issues were identified concerning the platforms and internet connection quality. Budur, Demir and Cura (2021) commented that these problems relate to the change efficacy of higher education, specifically highlighting IT readiness. Dhawan (2020) also acknowledged the problems within educational settings. However, in contrast, he indicated that online learning could help students to reach their full potential by practising their use of technology. Zhao, Llorente and Gómez (2021) have stated that proficient digital usage could

help students maintain their academic performance. Therefore, the results clearly illuminate the importance of digital competency during the pandemic.

Self-assessment of digital competency

All the interview participants described themselves as being digitally competent, although most said this with an unsure tone. Students tend to be confident when talking about their overall competency, whereas when they discuss specific aspects of digital competency, they might show less confidence (Martin, Stamper & Flowers, 2020).

As the definition of digital competency includes the criterion of holding a positive attitude towards digital development (Janssen et al., 2013), the responses by Participants A and E could not necessarily be classified as reflecting adequate digital competency since they revealed a 'muddle-along' mentality. However, some other responses revealed forward-looking attitudes.

The questionnaire which involved the six sub-disciplines of digital competency adapted from Covello and Lei (2010) asked the participants to conduct a self-assessment. Semantic differential-based scales were adopted to show the students' perceived level of digital competency (1 = extremely incompetent; 2 = somewhat incompetent; 3 = neither competent nor incompetent; 4 = somewhat competent; 5 = extremely competent).

Information Literacy

The statistics showed that the students felt confident with information literacy ($M = 3.6$, $SD = 1.05$), and 50% of the respondents chose "somewhat competent" to describe their competency (see Figure 6).

Figure 6

Histogram illustrating the frequency distribution of Information Literacy score
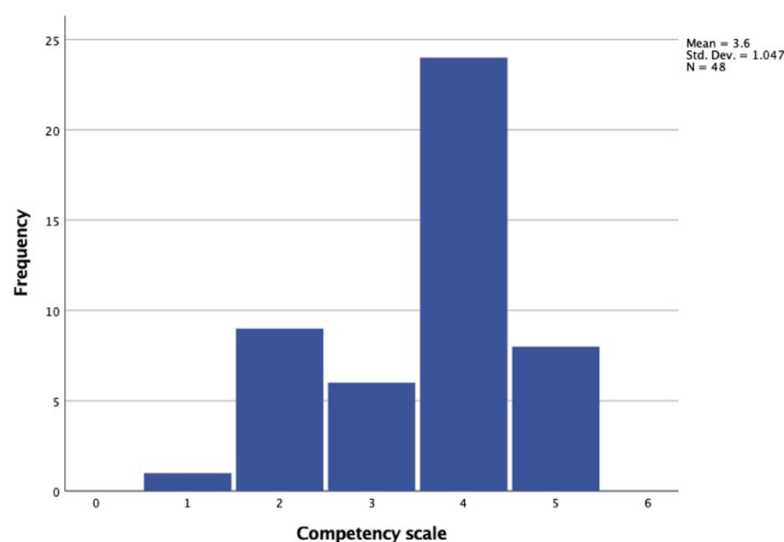
The interview responses elaborated the reasons for the students' confidence in information literacy. For instance, some mentioned that they had previously accumulated adequate

experience in terms of locating and analysing information. Therefore, the pandemic had not had a great effect. The participants' responses accorded with Bawden (2001), who has described information literacy as a transformation from traditional libraries to greater use of digital resources. However, information literacy should be more than what the participants perceived; it also includes generating innovative content from the information collected (Katz, 2005). The potential reasons for the wide range of the responses could be that some students hold a more comprehensive characterisation of information literacy.

Computer Literacy

Students' self-assessment in computer literacy demonstrated the highest mean score among all the scales (*M* = 3.81, *SD* = 0.84). No students selected "extremely incompetent" for this sub-discipline, and 58% of the students considered themselves "somewhat competent" (see Figure 7).

Figure 7

Histogram illustrating the frequency distribution of Computer Literacy score
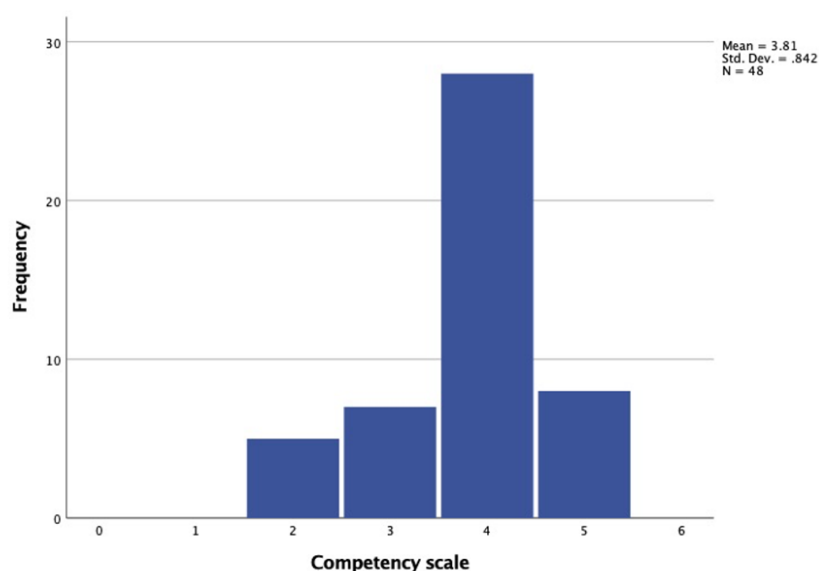
Responses from the interviews underpinned the students' confidence in their computer literacy. All the participants reported that they have adequate skills to use digital devices and software, which satisfied the criteria that Martin and Grudziecki (2006) suggested for being competent in computer literacy. However, some students raised the issue that certain software is particularly essential for their programme content or career, and that they often feel a lack of mastery when they first encounter such new software.

Lameras and Moumoutzis (2021) have contended that being ICT proficient is necessary in the 21st-century as careers are more demanding than ever before. Nevertheless, Medeiros, Ramalho and Falcão (2018) have indicated that students may need more instructions from their teachers to develop their programming skills, and it is normal for beginners to find ICT challenging.

Media Literacy

Students also displayed high confidence in media literacy (*M* = 3.5, *SD* = 1.07); 60% of respondents selected either "somewhat competent" or "extremely competent" for this sub-discipline (see Figure 8).

Figure 8

Histogram illustrating the frequency distribution of Media Literacy score
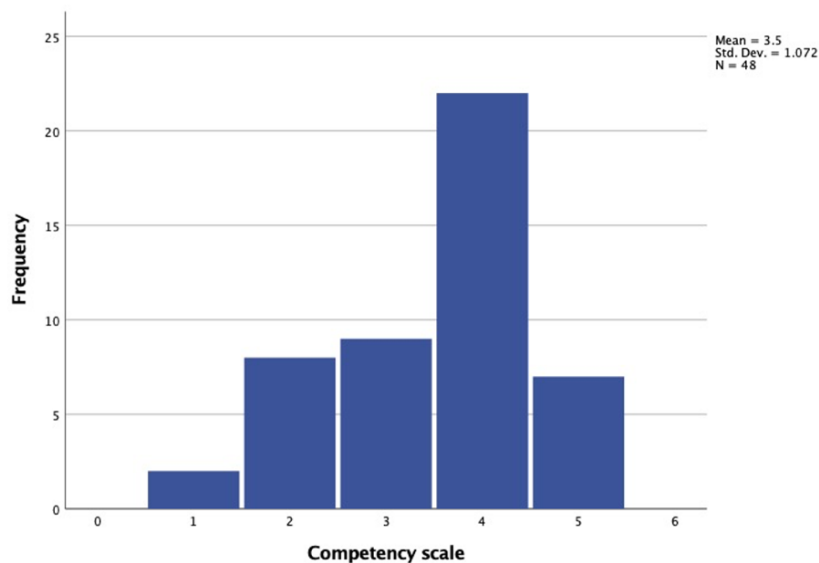
Media literacy was mainly discussed in terms of two aspects in the interviews, namely creativity and criticality, which Buckingham (2003) stated are the core competencies of media usage. Jenkins et al. (2006) presented an informal learning culture called 'affinity spaces', which enable people to engage and participate more actively in the learning process. They stated that such practices can consolidate the knowledge obtained from textbooks. Hence, remaining creative and motivated potentially enhances academic attainment. Furthermore, they also suggested that the massive amount of false information in the digital environment requires individuals to stay alert and critical when identifying and evaluating information. Participant A provided her own experience of her media competency:

Communication Literacy

The data surprisingly showed the lowest mean score in communication literacy (*M* = 3.46, *SD* = 1.20). Although 21% of the students chose "extremely competent", which was the largest score among the six, 25% of the students selected "neither competent nor incompetent", which was also the largest (see Figure 9).

Figure 9

Histogram illustrating the frequency distribution of Communication Literacy score
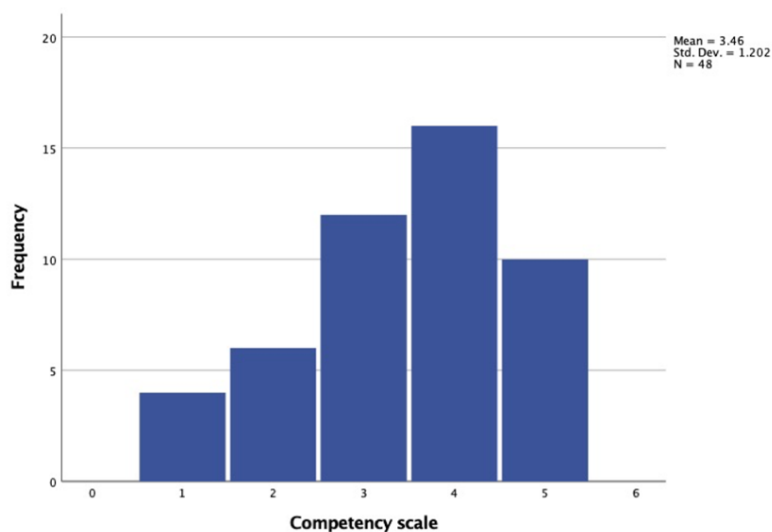
The widespread response range could be attributed to the ambiguity of how to define interaction during the pandemic. Vuorikari et al. (2016) have suggested that partaking in communities is vital for communication literacy. However, some of the students reported that they felt they did not belong or were even alienated from the community during the pandemic.

Nevertheless, some of the students reported they have seized the chance to develop their communication skills, which verified Dhawan's (2020) description of the pandemic as an opportunity to enhance students' competencies.

Visual Literacy

The statistics illustrate that the students also felt confident in visual literacy ($M = 3.52$, $SD = 0.95$), and only 2% of the students chose "extremely incompetent" (see Figure 10).

Figure 10

Histogram illustrating the frequency distribution of Visual Literacy score
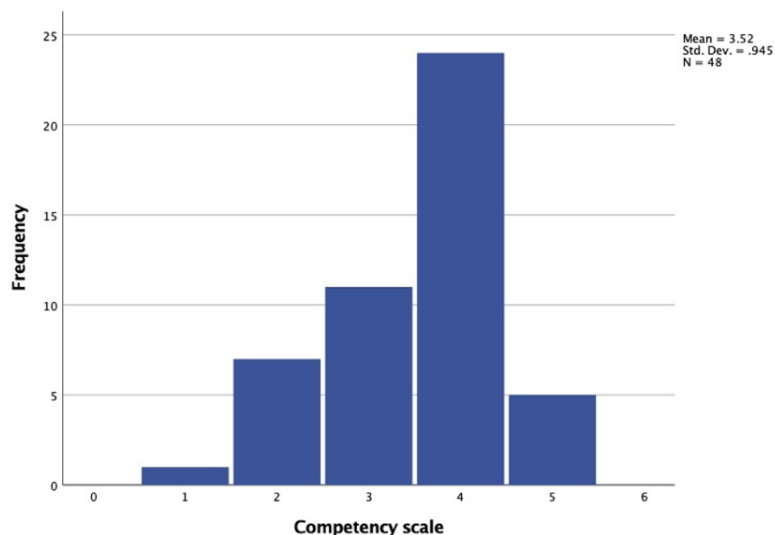
Although some literature has emphasised that visual literacy plays a vital role in individual digital competency (Hattwig et al., 2013; Laksana, 2021), the interview participants tended not to mention visual literacy. The underlying reason might be that visual cues are commonly uncovered in daily life, and the students therefore regarded them as instinctive reactions to interpret the visual messages.

Technology Literacy

The students' self-assessment scores exhibited high confidence in technology literacy ($M = 3.52$, $SD = 1.09$). Although this had the same mean score as visual literacy, the result was more widespread, indicating that the students tended to be unsure about their perception of technology literacy (see Figure 11).

Figure 11

Histogram illustrating the frequency distribution of Technology Literacy score
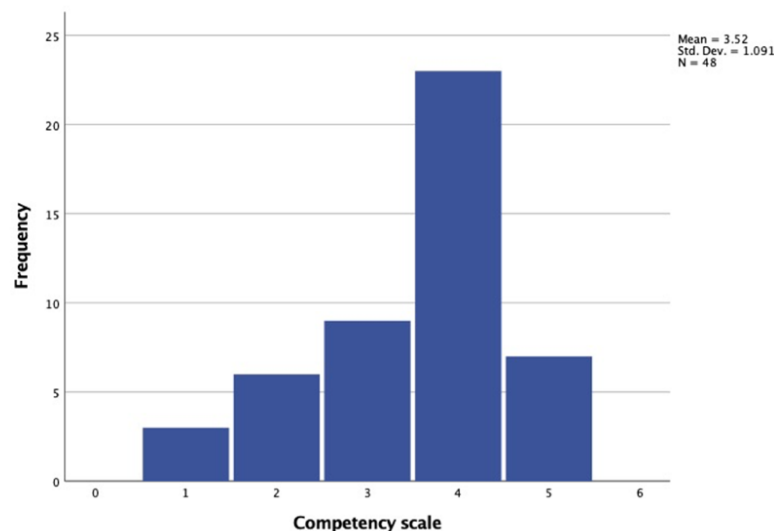
Interview responses were also polarised. Some participants said they have sufficient strategies for using digital devices effectively. However, some other participants reported that they lack relevant skills and need to improve in this area.

Tang et al. (2021) have identified the significance of motivation in online education, as motivation influences students' attitudes and determination in their learning process. Meanwhile, both the positive feedback from the participants who enjoy technology literacy and the desire of those who currently lack the necessary techniques to improve their skills support Davies's (2011) arguments that technology literacy benefits individual performance.

Overall Competency

The overall competency score for each participant was calculated by averaging their six scores from across the sub-disciplines ($M = 3.57$, $SD = 0.82$). Generally speaking, the results showed that the students perceived their digital education as somewhere between "neither competent nor incompetent" and "somewhat competent" (see Figure 12), indicating their digital preparedness for the pandemic to some extent.

The qualitative results were also aligned with the quantitative results, as all the interview participants claimed that they were digitally prepared for the pandemic, as digital skills are transferrable skills which allowed them to be adaptable to different situations (Turnbull, Chugh & Luck, 2021). Although some challenges have emerged, since the consequences of the pandemic have been exceptional, Dhawan (2020) asserted that online education could be a "panacea" for the pandemic. The e-learning process has allowed higher education institutions to contemplate their educational paradigms and for students to reconsider their learning patterns (Dhawan, 2020).

Figure 12

Histogram with average normal distribution of the overall competency
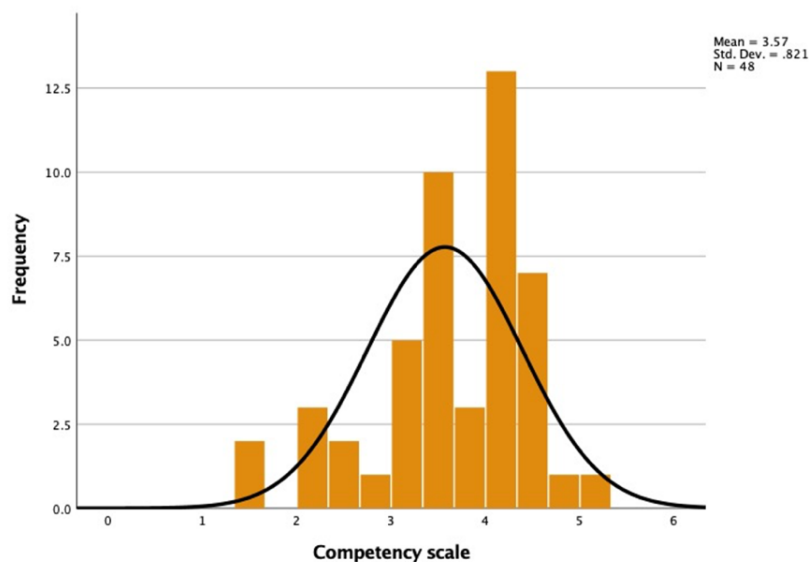
Perspectives on digital education

Tang (2021) has indicated the significance of digital education and support during the pandemic. Additionally, Buckingham (2003) has shown that digital competency can be formed via a series of pedagogical actions. Therefore, I conducted three between-subjects ANOVAs to identify any potential relationships between the students' experiences and intentions in digital education and their overall competency. I compared the students' overall competency to the responses to the three questions shown in Figures 13, 14, and 15. No significant differences were found in the level of formal digital education received ($F = 1.25$, $p = 0.296$), the level of further digital education and support during the pandemic ($F < 1$), or the level of intention to receive more digital education ($F = 1.62$, $p = 0.210$).

Figure 13

Bar chart comparing overall competency score divided by the level of formal digital education received
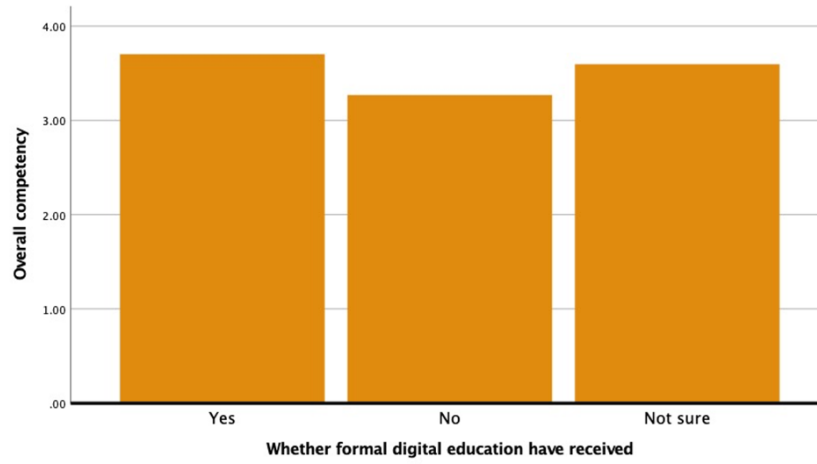
Figure 14

Bar chart comparing overall competency score divided by the level of further digital education received during the pandemic
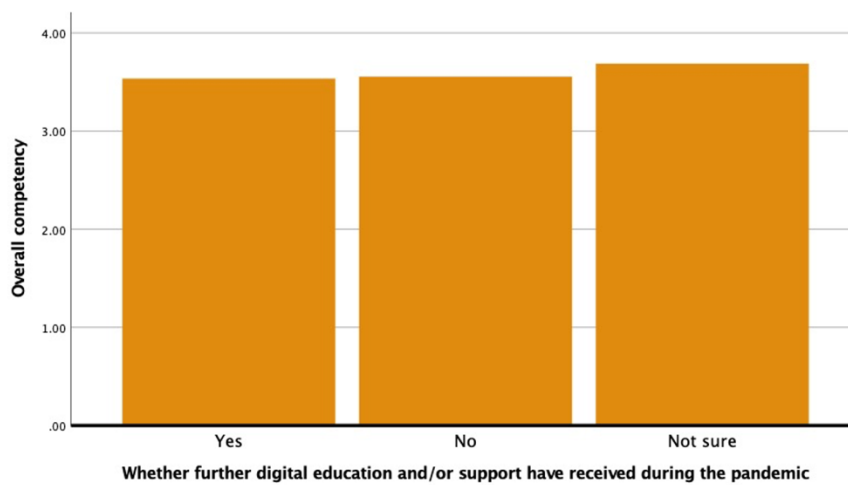
Figure 15

Bar chart comparing overall competency score divided by the level of intention to receive

more digital education
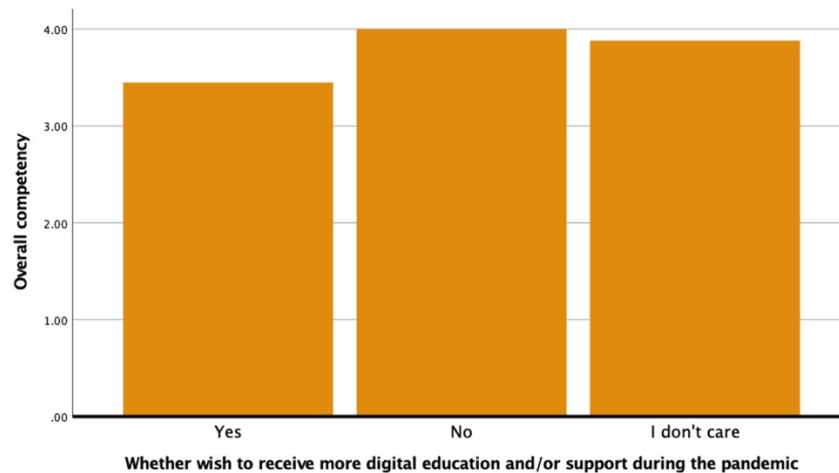
One possible explanation could be uncertainty concerning the definition of digital education since most scholars regard the term to have the same meaning as online education (Edwards, 2015; Kyaw et al., 2019; Lee et al., 2011). The results show that 15% of students selected "not sure" for the question about whether they had received digital education. Another explanation was revealed by the interview responses. When the participants were asked how they developed their digital competency, the most common answer was self-learning or that their competency had developed naturally.

These statements verify the view that Generation Z are "digital natives" (Tejedor et al., 2020). For instance, Kirschner and De Bruyckere (2017) have implied that the younger generation has grown up with sophisticated digital environments and are therefore more digitally savvy than their predecessors. Nevertheless, Shatto and Erwin (2016) have claimed that the so-called digital natives might lack the critical thinking skills necessary to validate the information they obtain, suggesting the significance of digital education.

Some participants also claimed that educational settings assist in developing digital competency, and most of the participants stated that it is crucial to include digital education in the formal curriculum. Buckingham (2003) stated that digital education equips learners with critical attitudes towards online information, which means that digital education should serve as an effective tool to mitigate the potential pitfalls faced by Generation Z. Moreover, Xiao (2019) has claimed the overall tendency of digitisation will continue to accelerate, so higher education should be at the forefront of incorporating digital education into educational plans to enable innovation and talent cultivation in the 21st century.

Conclusion

In conclusion, this research has shed light on the significance of digital competency and the imperative of digital education, both during the pandemic and in the post-pandemic era by reviewing students' perceptions regarding both aspects. Due to online education, digital competency has become a vital component of individual competency. Thus, this study

conducted mixed-methods research to investigate students' perspectives and experiences. As a preliminary study, it contributes to the digital competency framework adopted by higher education for revising and adding certain new criteria that have emerged during the pandemic. The study's results highlight the deficiency in digital infrastructure. Institutions should address this by providing students certain essential tools (Rafiq et al., 2021). The most debatable sub-disciplines were communication and technology literacies, which should raise awareness of their adaption in the context of the COVID-19 pandemic. Additionally, this study also suggested the significance and necessity of critical thinking skills in digital environments.

However, despite the value of the study's findings, some limitations must be acknowledged. For instance, the number of participants was lower than expected, while the scale of the research was overly broad as it did not specify a target group. Control of the scale of the study and the other variables would have increased the generalisability of the research.

Future research could adopt this self-assessment instrument to measure students' perceptions of their digital competency. Future validation studies of the assessment grid would also be valuable to confirm its reliability, and to compare and contrast it with other previously developed self-assessment grids. Additionally, future studies could target a specific demographic group or educational setting to control the variables in different pedagogical contexts (Xiao, 2019).

Acknowledgement

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Distinguished Female Kanshi Poets Princess Uchiko and HaraSaihin
— Paternal Influence and Artistic Freedom

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Abstract

Chinese poetry in Japan prospered in the Heian and Edo periods. This paper points out the common characteristics of the two most outstanding female Chinese poets of these periods and elucidates why they are regarded as leading female Chinese poets of their times. Princess Uchiko was the daughter of Emperor Saga (786-842) and was assigned to serve in the Kamo Shrine from the age of four.[1] However, Emperor Saga recognized the talent of Princess Uchiko and told her to "Devote yourself to study."[2] She participated in her father's poetry meetings from an early age and is regarded as the most outstanding female Chinese poet of the Heian period. Hara Saihin (1798-1859) was the daughter of a Confucian scholar and, as her two brothers were sickly, her father wanted Saihin to succeed him. He gave her a farewell poem with the words "You may not return to your hometown without making a name for yourself."[3] She worked hard to fulfill her father's wishes and became an acclaimed female Chinese poet of the Edo period. Why did these two women sacrifice their own lives to fulfill their father's wishes and live lonely lives, and yet both were famous Chinese poets in their lifetimes? It was because their fathers, both outstanding poets, loved poetry and saw poetic talent in their daughters, and thus devoted themselves passionately to their education. Furthermore, in the context of the times, their father's orders were absolute, and they had no choice but to obey them.

Keywords: Female Kanshi Poets, Princess Uchiko, Hara Saihin, Heian, Edo periods

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Introduction

Japanese envoys to China during the Asuka 飛鳥 period (710-794) brought back a vast amount of Chinese poetry and writing from China. And Japan, which had no written language, copied Chinese characters, learned Chinese classics, and mastered Chinese writing.[1]

In the Heian period (794-1185), Kukai 空海, who had studied in China, became close to Emperor Saga, who was influenced by Kukai's knowledge and the vast amount of books he brought back from China.[2] Saga created an unprecedented boom in Chinese poetry and literature and published the first three imperial anthologies of Chinese poetry, which were continued by the next emperor. This was the beginning of the rise of Chinese poetry in Japan.

The second Chinese poetry boom was in the Edo period (1603-1867), triggered by the opening of the port of Nagasaki, which brought an influx of Chinese books and many opportunities to meet Chinese people.[3]

This paper focuses on the female Chinese poets born during these two periods and discusses how they grew up to become outstanding Chinese poets who left their mark on their times. The poems reveal that the special relationship they had with their fathers made their lives difficult and lonely, but also show that what supported them in their difficult and lonely lives was the responsibility that their fathers handed them. In their poems, we see their daily efforts to fulfill their father's wishes and their honest feelings behind the scenes.

In an age when it was impossible for a daughter to disobey a father's wishes or commands, the poems of these two female Chinese poets, who accepted their father's wishes and devoted their lives to that purpose, reveal the inner lives of these women.

About Princess Uchiko

Princess Uchiko was born in 807 as the eighth daughter of Emperor Saga (r. 809-823). He ordered her to serve in the Kamo Shrine from the age of four. Uchiko lived there for 21 years.

In the early Heian period of Emperor Saga's reign, Japanese envoys visited Tang-era China and Korea (Baekji/Bokkai 渤海,), making Chinese literature indispensable.

Emperor Saga's era is known for its Chinese-style poetry celebrations and a boom in Chinese poetry within the court. Saga was taught Chinese poetry by bureaucrats and monks who had studied in China as envoys to the Tang Dynasty, as well as by naturalized Chinese poets from the Baekje Kingdom. Chinese poetry was required for diplomatic missions, which explains why the Japanese verse of this period was Chinese poetry rather than Japanese waka poetry.

It should be noted here that many women participated in Emperor Saga's court Chinese poetry circle. Their poems can be found in "Bunka Shureishu 文華秀麗集"[4] and "Keikoku Shu 経国集," two of the three so-called imperial anthologies published during the reigns of Emperors Saga and Junna 淳和 (786-840). Many of these women were court ladies in the

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[1] Noriyuki Kojima. *Jodai Nihon Bungaku to Chugoku Bungaku Jyo*. 81-90.
[2] Yoichi Honma, ed., *Nihon Kanshi Kodaihen*. 255.
[3] Kikue Kotani (2017). 37-53
[4] Noriyuki Kojima. ed., *Kaifuso, Bunkasyureisyu, Honchomonzui. (Nihonkotenbungakutaikei 69)*. 237-238.

service of Emperor Saga. The record of women learning difficult Chinese poetry suggests that education was similar for men and women in the Heian period.

Among the women who were members of the court Chinese poetry circle, one whose works have survived prominently is Princess Uchiko of the Imperial Household. Eight of her poems are included in "Keikoku-shu," the third imperial anthology of Chinese poetry. However, since only six of the twenty volumes of the " Keikoku-shu" have survived, it is possible that many more of her works were included. In addition, there is one poem in "Zatugen Howa 雑言奉和"[5] and one poem in "Koden 麑伝"[6], so the total number of works that can be seen today is ten.

Poems by Princess Uchiko

It is not known at what age Uchiko began composing poems, but it is known that at the age of seven, she served her father, Emperor Saga, on his excursions, as is shown in King Nakao's poem in the "Bunka Shurei-shu". Although no works of hers remain from this period, her first poem was written when she was around 14 years old. This poem is included in the "Zatsugen howa," a collection of poems composed by five persons, including Princess Uchiko. Her poem is in response to a poem by Emperor Saga about the falling cherry blossoms along the Yodogawa River. The fact that Princess Uchiko was able to compose such a complex poem at the age of only 14 shows her extraordinary talent.

<div align="center">

雑言奉和　聖制江上落花詩[7]

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本自空伝武陵渓
地体幽深来者迷
今見河陽一県花
花落紛紛接烟霞
孤嶼芳菲薄晩暉
夾岸飄飆後前飛
歴覧江村花猶故
経過民舎人復稀
対落花
落花猶未歇
桃花李花一段発
儵忽帯風左右渡
須臾攀折日将暮
歴乱香吹雪太目
湖裏彩浪無数起
看落花
落花作雪満空裡
空裡飛散投江水
可憐漁翁花中廻
可憐水鳥蘆裡哀

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[5] Yoichi Honma, ed., Nihon Kanshi Kodaihen. 72-77.

[6] Chikara Wakabayashi. *Uchiko naisinno no kanshi*. 90-92.

[7] Kyoko Tokoro. *Literary Works of Princess Uchiko and Her Career*. 179.

唯有釣船鏡中度
還疑査客與天来

It is interesting to note that the poem begins with an allusion to Tao Yuan-ming's "Tao-Hua-yuan-ji 桃花源記" and links the flowers blooming along the banks of the Yodo 淀 River to the scenery of the Peach Blossom Landscape.

Emperor Saga ruled during the Tang dynasty just after its Golden Tang (Sheng Tang 盛唐) era of Chinese poetry, which strongly influenced literature through the ages in China. In the Tang dynasty, poems were commonly composed at court banquets at the emperor's request, in the favored elegant and gorgeous Shangguan Style 上官体. Court ladies participated in poetry composition on an equal footing with men. Imperial consort Shangguan Wan'er 上官婉兒, granddaughter of the court poet Shangguan Yi 上官儀 (creator of the Shangguan Style), was the most prolific of these court ladies. She served Empress Wu-Zetian 則天武后, Emperor Gaozong 高宗, and Emperor Zhongzong 中宗, and became highly regarded within the court poetry circles. She had scholars compose poems at court poetry banquets, judged the poems, and sometimes even composed poems in place of those of Emperor Zhongzong, the empress, and the dukes. The fact that it was a woman who was given leadership of the court poetry circles under the rule of Zhongzong, who prioritized literature in his political system, may be due in part to her illustrious ancestry, but it also reflects the Tang dynasty's relatively unprejudiced attitude toward women.[8]

During the reign of Emperor Saga, in turn, court poetry circles flourished. Many members were court ladies composing poetry for the imperial court. Their works are included in the three major imperial anthologies, which was not the case during the reign of other emperors.

We can notice here that the court poetry circles of Emperor Saga's early Heian period and those of the court poetry circles of the Tang dynasty in China during the reign of Zhongzong have much in common. It is not clear whether Emperor Saga learned about the court poetry circles of Zhongzong's reign through literature or directly from envoys to Tang China, but he likely referred to them for his own court poetry circles. The flourishing period of Chinese poetry early in Japan's Heian period (794-1185) came to an end after the death of Emperor Saga.

Poems of Uchiko's inner voice

Most of the existing poems by Princess Uchiko are dedicated to her father, Emperor Saga, but there are a few poems that express her personal feelings. These poems offer a glimpse into the honest feelings of the princess, who lived a solitary life as a bachelor and a priestess throughout her life.

This poem is in response to Emperor Saga's poem titled Jyoya 除夜 (New Year's Eve). It was probably composed on the night of New Year's Eve poetry reading held at the emperor's residence.

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[8] Mutumi Yokota. *Todai Josei shijin kenkyu josetu.* 15-40.

奉和除夜[9]　『経国集』巻第 13 (Keikoku-shu, Vol. 13)

幽人無事任時運
不覚蹉跎歳月除
暁燭半残星色尽
寒花独笑雪光餘
陽林煙暖鳥声出
陰潤水消泉響虚
故匣春衣終夜試
朝来可見柳條初

I have been living quietly, letting time and fortune take their course, not noticing the passing of the years. The lights still remain, but the starlight has faded. The plum blossoms in the garden are smiling in the cold, and the light from the snow still lingers. The haze of smoke in the sunny forest is warm and birdsong can be heard. The ice in the dark valley has melted, but the sound of the waterfall is only faint. I take out my New Year's outfit, tucked away in an old box, and try it on for the night. In the morning I will see the willow branches sprouting.

The poet may have been invited by Emperor Saga to attend a poetry party on New Year's Eve, but she probably returned to her residence in the Sai-in that night to celebrate the New Year in secret. We can recall the image of Princess Uchiko trying on her New Year's dress, which had been stowed away, all night long. We can feel the loneliness of the young Princess, who had already been replaced at court and would not be invited to the New Year's celebrations.

七言賦　新年雪裡梅花一首[10]　(On New Year's day, composing a poem of Snow-covered Plum Blossoms　『経国集』巻第 11 (Keikoku-shu, Vol. 11)

春光初動寒猶緊
一株梅花雪裡開
想像宮中嬋娟処
暗知貴鳥稍相催

Spring light has moved for the first time, but the cold is still severe. As I look at a single plum blossom opening in the snow, I imagine the court ladies in all their splendor. And I secretly think that a bush warbler will soon herald the coming of spring.

This poem is said to have been composed in the 3rd or 4th year of Tencho 天長 (824-834) during the reign of Emperor Junna 淳和, a younger brother of Emperor Saga. At court, Uchiko's half-sister, Princess Shosi (正子) became empress. Princess Uchiko was around 20 years old and welcomed the New Year in a secluded Kamo Shrine. This poem gives us a glimpse into the mind of the young Princess Uchiko, who imagines that her father's younger brother has become the emperor and that the New Year is being celebrated in splendor at the palace.

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[9] Chikara Wakabayashi. *Uchiko naisinno no kanshi.* 96-97.
[10] Ibid., 100-101.

Life of Hara Saihin

Hara Saihin was born in 1798, as the daughter of Hara Kosho, a Confucian scholar in the Akizuki domain of Kyushu. Like her elder and younger brothers, she grew up with a Confucian education. During the Edo period, women's education was limited, and marriage was considered a top priority, but what is characteristic of the Edo period is that the father's ideas influenced his daughter's education. Like some other daughters of Confucian scholars, Kamei Shokin 亀井少琴 was also influenced by her Confucian father's ideas, and like other daughters of Confucian scholars, Saihin was forced to learn Chinese studies, poetry, calligraphy, and painting, the three most important subjects considered to be cultivated by women in China. The Akizuki clan in Kyushu was close to Nagasaki and had access to Chinese culture at an early stage. Also, the brothers were sickly. Instead, Saihin was assigned to assist her father at the school as his assistant. The brothers eventually died of illness, and the father, recognizing the talent of Saihin, raised his daughter as his successor. Finally, he sent her to Edo, where he hoped she would make a career as a poet. However, Hara's idea was opposed by his friend Kamei Shoyo 亀井昭陽 and other Confucian scholars, who argued that a daughter is happiest when she is married and that it would be unwise to send her on a journey to Edo alone. Nevertheless, Kosho sent her off to Edo, and in his farewell poem, he wrote, "You may not return to your hometown without making a name for yourself." This verse would define the rest of her life. As her father expected, she lived in Edo for 20 years and worked hard as a Chinese poet, her fame spreading to many parts of the country.

As a young girl, she dreamed of marriage and was even engaged. Her ideal couple was Ekiken Kaibara 貝原益軒, a Confucian scholar from the Kuroda Clan in Kyushu. Since childhood, Saihin had admired Kaibara's wife who assisted her husband in his work. Saihin wished to follow this ideal example of a wife,[11] but her engagement was called off when her father lost his job due to changing ideologies of the clan. This changed the fortune of the Hara family and the destiny of Saihin. Although this was a great tragedy for the Hara family, it gives us the privilege of meeting a rare female Chinese poet, Hara Saihin, and appreciating her legacy of Chinese poetry.

Poems by Hara Saihin

Hara Saihin's surviving poems number more than 700, and although she probably wrote many more during her 62-year life, many of her poems must have been scattered as she traveled and lived in different places throughout her life.[12] Even so, there are still precious collections of her poems left at her parents' house, including poems from her childhood and a travel diary that she kept in her later years. From these poems, I would like to introduce some that give a glimpse of the conflict between her father's wishes and her own true feelings, and some poems that show her ideal life.

In the Edo period, being a Chinese poet was originally a male occupation. In addition, she was the only woman who taught poetry and Chinese studies in various places to earn a living while traveling. It must not have been easy for her to continue traveling under these circumstances. In one of her poems, she even expresses some weakness.

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[11] Kikue Kotani (2017). 605-608.

[12] Ibid., 23.

We can read from her works the honest feelings of a woman who lived in opposition to the times.

留別佐野贅山[13] (Farewell poem to Sano Zeizan)
(excerpt)

三春涙不乾
除服未多日
再遊遺言順
人道非土怨
人情険山川
我志已如石
寧顧行路難
斯意須緘口
得失任他観

The three months of spring never thirsted for tears. It is only a few days since the end of the mourning period, and yet I must once again embark on a journey to follow my father's last will and testament. People say that the hardships of living in another country and the human condition are more difficult than mountains and rivers, but my will is already as firm as a stone, so why should I worry about the severity of the journey? But let me keep my mouth shut for the time being about that determination and leave success and failure to the judgment of others.

Once, on her way to Edo at the urging of her father, Saihin stayed in Kyoto. However, due to her father's illness, she returned to her hometown. Her father later died, and the piece of paper he had sent to her, "You may not return to your hometown without making a name for yourself" became his last will and testament. Therefore, Saihin left for Edo again. The poem above is one she sent to a friend at that time. It describes how she had no time to grieve over her father's death, but instead made a firm resolution to follow her father's last will and testament, as you find in this phrase "My ambition is like a stone."

新年書懐[14] (New Year's Memories)

撞破楼鐘百八声
還郷夢断已天明
清晨照影憐多病
白髪形愁生数茎
詩興久因医薬癈
帰心空逐夕陽傾
十年孤客遺言在
豈敢無名入故城

By the time the one hundred and eight bells had finished tolling and the dream of returning home had been severed, dawn had already begun to break. On a clear and sunny morning, I

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[13] Kikue Kotani. *Yoka tobu* 楊花飛ぶ. 94-95.
[14] Ibid., 194-196.

look in the mirror and take pity on my sickly body. A few gray hairs are intermingled, reflecting my sadness. My desire to write poetry has also been diminished by the medication. The desire to return to my hometown grows as I follow the setting sun. I have been traveling alone for ten years because of my father's will. How can I return home without success?

This poem expresses her thoughts on the New Year while suffering from beriberi, having lived in Edo for ten years fulfilling her father's last will and testament. Her longing for her hometown is also growing stronger. She is feeling a sense of urgency and pressure to gain fame, even though it is hard enough for a single woman to make a living as a Chinese poet. However, as the New Year approaches, she renews her commitment to her father's will and expresses her desire to do her best.

謝化蝶道人 (Thanks for Kacho Dojin)

脚底無繩安有家
思人須読是南華
他生願作双飛蝶
遊戲莊周園裏花

There is no rope at my feet, where will be my home to return to? The book we should read when we think of others is "Zhuangzi".[15] If I were born again, I would like to be a pair of butterflies. I wish I could play with Zhuang Zhou in the flower garden.

This poem was written early in her life in Edo when she fell in love with a married man and sent this poem to him. She expresses her gratitude for the "Zhuangzi" that she borrowed from him. She also expresses her wish that if she were reborn, she would like to be a "double-flying butterfly" with Zhuangzi, playing with flowers in the flower garden. Although she has remained celibate to fulfill her father's wishes, she has always had the desire to love and marry if possible.

松隠翁に次韻す (Responding to Old Master Shoin)
(excerpt)

任重三千道杳然
人言遠覓伯鸞賢
月中折桂知何日
自笑無階欲上天

The responsibility is heavy, and the road is far. People say that I must be looking for a wise husband like 伯鸞 (luan)[16] in former times. When will I succeed? But she scoffs at herself for hoping to ascend to heaven when there is no stairway.

This poem was written when she visited her father's friend Shoin Marukawa 丸川松隠 on her way to Edo while traveling to visit her father's friends and acquaintances. Shoin admonished Saihin for allowing a woman to continue traveling alone and suggested that she get married

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[15] *The Book of Zhuang Zhou (莊子).*

[16] Character of Liang Hong in the Later Han Dynasty.

and join a family. To this, Saihin replied that it was fine to have at least one such woman, but not two.

> 扁舟從此去[17]
> 千里向天涯
> 墨和双行涙
> 親緘寄阿誰

The little boat leaves here and heads for a faraway land. Two tears fall and mix with the black ink, and with all my heart, I close the seal and wonder to whom I am going to give it.

This poem expresses the sadness of parting with someone she met in Shimonoseki 下関 on her way to Edo (present-day Tokyo). She writes the letter in tears, but the text conveys the mind of a 30-year-old woman wondering whether she should really give the letter to him.

> 三千屈指豫期程[18]
>
> 幾歳琴書尋舊盟
> 数脚胡牀移水面
> 一樽村酒有風情
> 絳河星少懸明月
> 傑嶂秋高佳夕晴
> 看取此行吾有誓
> 無名豈敢入山城

I have counted my fingers many times and set a schedule for this trip. Over the years I plan to visit old friends with my Koto 琴 and calligraphy. How elegant it would be to move a few chairs to the water and share a barrel of sake. The Milky Way is starless, and the moon is clear. The high peaks have a hint of autumn in the air, and the evening view is wonderful. Please understand that I have made a commitment to you on this trip. I will not return to my hometown until I succeed.

This poem was composed on her way to Edo, after visiting her brothers and disciples, and on her parting. To ease the pain of leaving her hometown and siblings and heading to Edo alone, she seems to be reminding herself of the purpose of her journey by reaffirming her father's last words in her heart.

> 安政戊午春王正月元旦次韻澤村詩盟[19]   (New Year's Day in the 4th year of
>   Ansei, responding to Sawamura Shimei)
>
> 両度春風両処年
> 迎新送旧各陶然
> 単身不結鴛鴦夢
> 淡淡生涯地上仙

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[17] Kikue Kotani. (2018). 108-109.
[18] Ibid., 101-103.
[19] Ibid., 293-294.

A year of experiencing two spring winds and staying in two places. Sending the old and welcoming the new year, everyone is pleasantly drunk and enraptured. I have never married, and I have lived a modest life like an earthly hermit.

Saihin spent New Year's Day in the 4th year of Ansei (1857) at the home of a traveling friend. Here, too, she expresses her thoughts on the New Year, speaking matter-of-factly about her own circumstances at the age of 61, having never married.

The poem below was discovered among the belongings of the deceased after her death. Still traveling at the age of 62 she decided to go back to Edo to fulfill her long-cherished wish to publish a collection of her father's poems. Her friends, concerned about her age, objected to her decision, but she was determined to fulfill her duty, and her poems are imbued with a tragic determination to do so.

孤負[20] (Disobeyal)

孤負恩師與父兄
雲栖水宿不留行
但吾縱作山阿骨
不許無名入故城

Still not fulfilling the wishes of my mentor and parents. I continue my journey without staying in one place, leaving the world behind me. Even though I may have to bury my bones in the mountains and rivers, I have never forgotten the words of my father's will: "You may not return to your hometown without making a name for yourself."

Similarities

As we have seen above, there are some similarities between the lives of Princess Uchiko, and Hara Saihin.

1. Born with a wealth of talent.
2. Father recognizes their talent.
3. Entrusted with father's hopes.
4. Could not disobey father's wishes even if they wished to do so.
5. Could not marry and lived a solitary life.
6. As a result, the poems of these women are littered with sadness and loneliness.
7. This emotional content, however, brought them acclaim in their respective eras.

Conclusion

The lives of these two female Chinese poets reflect an arrangement between father and daughter that we cannot imagine today. However, this may have been taken very much as a matter of course by the women of the time. According to Confucianism, the father's orders were absolute. Both Uchiko and Saihin had no choice but to keep their desires to themselves and choose the life their father wanted for them. For women of their age, these circumstances were severe. The two women wrote poems about their endurance in the face of adversity.

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[20] Ibid., 317-318.

In the Heian period (794-1185), Sinitic poetry gradually lost popularity with the death of Emperor Saga. It was replaced by the rise of kana (Japanese syllabary) literature, so the activities of female Chinese poets are not often mentioned in literary history.

In the Edo period (1603-1868), the opening of the port of Nagasaki triggered an unprecedented boom in Chinese poetry and there were quite a few female Chinese poets and their works. It is often thought that female Chinese poets became known only in the Edo period. But this overlooks the period of Emperor Saga in the early Heian period which established Chinese poetry and literature in Japan.

Based on the philosophy that literature was indispensable for the management of the nation, Emperor Saga ordered the compilation of three imperial anthologies, which led to the rise of literary culture. The literary world was formed around the emperor, and court women participated in it, leading to the birth of Japan's first known female Chinese poets, such as Princess Uchiko. Thereafter, women specialized in kana verse, and Chinese poetry did not provide opportunities for women again until the Edo period.

Acknowledgments

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[1] Oosone Shosuke. *Heiansyoki no Joryu kansijin Nihon Joryu Bungakushi*, 118.

[2] Chikara Wakabayashi. *Uchiko naisinno no kanshi*. Tokyo Seitoku Kokubun, 26, 91.

[3] Kikue Kotani.(2017). *Hara Sahin Shi to Shogai*,178.

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The Medium-Term Effects of the Collective Reflexive Coaching Device Catching Your Breath on ECEC Managers Well-Being During COVID-19 Pandemic

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Abstract

The COVID-19 pandemic has increased the workload of the early childhood education and care (ECEC) managers and decreased their well-being at work (Bigras et al., 2021). Quebec's ECEC managers expressed a need for support in dealing with the challenges encountered during the pandemic (Bigras et al., 2021). A collective reflexive coaching device, called *Catching Your Breath*, was then developed, implemented, and evaluated (Bigras et al., 2021; Fortin et al., 2022). The present study evaluates its effects, a year later, on work well-being (self-compassion, work-related stress, burnout, depressive symptoms, work engagement) using a quasi-experimental design (pre-post) including a control group (n = 25). The experimental group (n = 22) met monthly (3h) between February and June 2021. Quantitative data were collected from an online questionnaire completed in February 2021, June 2021, and March 2022. ANOVAs repeated measure indicated that almost of control group scores worsened after one year, while the experimental group scores improved. An interaction between the time and the group is significant for the variables well-being at work $(F(2,44)=9.465, p <0.001)$, and three subscales, self-compassion $(F[2, 44] = 3.331, p<0.05)$, and two subscales, dedication from work engagement scale, emotional exhaustion burn out scale, work-stress related $(F[2, 44] = 6.117, p<0.01)$, and depressive symptoms $(F[2, 44] = 3.822, p<0.05)$. These results suggest that this device has positive effects that were maintained a year later. It seems that supporting ECEC managers, with a device like *Catching Your Breath*, can mitigate the negative influences of the pandemic on their well-being.

Keywords: ECEC Managers, Longitudinal Study, Pandemic, Well-Being at Work, Collective Reflexive Coaching Device

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Introduction

The COVID-19 pandemic increased the workload charge of Early Childhood Education and Care (ECEC) managers (Bigras et al., 2021). The managers had to continually adapt their services to respect the health measures required by public health in Quebec (Bassok et al., 2020; Bassok et al., 2021; Gouvernement du Québec, 2020). For example, they needed to transform their management regarding their establishment, equipment, team, and schedule. They needed to adapt the way children were welcomed in the centers while parents couldn't enter. Thus, disturbing the relations with the parents. Additionally, the cost of compliance to the imposed sanitary measures created a financial burden. This increased their level of stress and decreased their well-being at work (Bigras & Lemay, 2020; Crawford et al., 2021; Schué, 2020; Swigonski et al., 2021). They perceived that the Quebec government was offering low supports towards the management of this health crisis (Bigras et al., 2021). Quebec's ECEC managers expressed a need for support in dealing with the challenges encountered during the pandemic (Bigras et al., 2021).

To respond to this need, a collective reflexive coaching device, called *Catching Your Breath*, was developed, implemented, and evaluated in winter 2021 (Bigras & Fortin, 2021; Fortin et al., 2022). The collective reflexive coaching device had two components: collective coaching device, and the reflexive practice (Bigras & Fortin, 2021). The collective coaching device is a process that enables professional development through interactions between the person accompanying and the person being accompanied (Guay et al., 2016; Pirard & Barbier, 2012; Savoie-Zajc, 2010). This type of device allows a community of learners to analyze situations in group, like a professional co-development group (Bigras & Fortin, 2021; Payette & Champagne, 2010, cited par Massé et al., 2021). Effective coaching device involves reflective practice, important in complex problem solving, such as the challenges faced by managers during the pandemic (Bigras et al., 2021; Susman-Stillman et al., 2020). Following the group analysis of the situations, each member of the group engages in a structured reflection process (Caron, 2019, cited by Massé et al., 2021). The goal is to identify a situation, discuss about it and understand it with clinical and evidence-based knowledge (Caron, 2019, cited by Massé et al., 2021). Reflexive practice allows distance between the situation and people, to observe one's own professional practice from a critical point of view, to consider the consequences of behaviors, actions, and decisions, which can influence subsequent action planning steps (Gouin et al., 2021; Heffron & Murch, 2010).

The implementation of *Catching Your Breath* implicates five virtual meetings using ZOOM (one per month) with eight to ten managers (group of general managers and group of assistant managers; Bigras & Fortin, 2021). The meeting structure was as follows: (1) discussion around their personal objectives, (2) presentation of a theoretical capsule about a different theme each time, on which participants would reflect in subgroups, (3) they then shared their thoughts during a plenary period, (4) participants would then experiment a relaxation or meditation strategy, and (5) the participants evaluated the meeting by describing their emotions and cognitive reactions (Bigras & Fortin, 2021). The goal of this is to put in practice their learning and learn some of the tools that could be useful for them. The themes of the five meetings were (1) sharing of the needs and identify a personal SMART objective (Specific, Measurable, Achievable, Relevant, and Time-Bound; Gouvernement du Canada, 2021), (2) human stress theory (Lupien, 2020), (3) self-compassion (Neff, 2003a, b), (4) self-care and compassion fatigue (Brillon, 2020), and (5) relapse prevention strategies (Branch et al., 2010).

To support this study, the job-demands-resources model is used (Bakker & Demerouti, 2014; Dicke et al., 2017; Skaalvik & Skaalvik, 2018). This model indicates that job demands are explained by the effort and the physical and psychological cost (Bakker & Demerouti, 2014; Dicke et al., 2017; Skaalvik & Skaalvik, 2018). When the job demands are too high, they are associated with a decreased of the health, burn out and negative affects. For the ECEC managers, the job demands are explained by the work overload with the health measures, the frequents changes and adaptation in the establishment, and the perception of poor support from the government (Bigras et al., 2022). On the other hand, resources are important to reach professional objectives, promoting growth and learning (Bakker & Demerouti, 2014; Dicke et al., 2017; Skaalvik & Skaalvik, 2018). The resources are associated with an increase of work engagement and satisfaction at work. Available resources can mitigate the negative consequences of job demands on well-being and engagement at work. For the ECEC managers, the COVID-19 pandemic decreased the resources to reach their professional objectives related to their function, a lack of staff, dealing with an unbalanced budget, a quality of services affected, and unsatisfied parents. All that contributed to the decrease of ECEC managers' well-being (Bigras et al., 2022).

Objectives

The aim of this study is to evaluate the effect of *Catching Your Breath* device, one year later in March 2022, on work well-being, and particularly on self-compassion, work-related stress, burnout, depressive symptoms, and work engagement.

Method

This study is a descriptive, longitudinal, and quasi-experimental with an experimental group and a control group. The experimental group was recruited within the *Regroupement des CPE de la Montérégie*, where 22 assistant directors or general managers responded at all three times of data collection. Initially, 39 participants responded at the first two times of data collection. So, there was an attrition of 17 participants for the third data collection. All managers in the experimental group participated to the *Catching Your Breath* device once a month during five months between February and June 2021. The control group was recruited by email from the ECEC list available on the Family Ministry website. They were paired with the experimental group according to the type of management and the administrative region to which it belongs. So, 25 assistant directors or general managers responded at all three times of data collection. Initially, 43 participants answered at the first two times of data collection. So, there was an attrition of 18 participants for the third date collection. The quantitative data was collected with one hundred forty-three questions in (1) February, (2) June 2021 and (3) March 2022. All participants were informed about the project, the ethical considerations and signed a consent form via the online questionnaire.

Table 1 shows participants characteristics within each group. In both groups, participants were all women. About half of the participant of both groups were general managers and the other half were assistant directors. Half of the experimental group and 20% of the control group had between 11 and 20 years of experience. About half of the experimental group and 60% of the control group were aged between 50 and 59 years old. The majority in both groups had a university degree. On average, four persons were part of their management team for the experimental group, and three for the control group. About 41% of the experimental group had an ECEC that also included the family childcare coordinating office, and 36% for the control group. Most of the participants were manager of three or more installations in the

experimental group, and about two thirds of the control group participants. In the experimental group 45.5% receives a disadvantaged client grant and 40% for the control group. Regarding chronic health problems, they were present in 41% of the participants in the experimental group, whereas in 16% of the participants in the control group. Also, 22.7% of managers in the experimental group were living with a family member who has chronic health problems or being older than 70 years old, while 20% of managers in the control group. Finally, 59.1% for the experimental group, and 40% for the control group had dependent children at home. Most of the participants works in the administrative region of Monteregie in Quebec.

Table 1: *Participant's characteristics.*

	Experimental group			**Control group**		
	M(SD)	*Categorical variables (%)*	*Range*	*M(SD)*	*Categorical variables (%)*	*Range*
Sex	-	-	1-2	-	-	1-2
Women	-	100	-	-	100	-
Men	-	0	-	-	0	-
Type of manager	-	-	1-2	-	-	1-2
General	-	50	-	-	56	-
Assistant	-	50	-	-	44	-
Years of experience	-	-	1-5	-	-	1-5
Less than 1 year to 3 years	-	18.2	-	-	24	-
4 to 10 years	-	4.5	-	-	12	-
11 to 20 years	-	50	-	-	32	-
21 to 30 years	-	18.2	-	-	20	-
31 years and over	-	9.1	-	-	12	-
Age	-	-	1-5	-	-	1-5
20 at 29 years old	-	0	-	-	4	-
30 at 39 years old	-	18.2	-	-	4	-
40 at 49 years old	-	13.6	-	-	20	-
50 at 59 years old	-	54.5	-	-	60	-
60 and more years old	-	13.6	-	-	12	-
University degree	-	-	1-2	-	-	1-2
University degree	-	100	-	-	84	-
No university degree	-	0	-	-	0	-
Members of the management team	4(1)	-	-	-	3(2)	-
Organization type	-	-	1-2	-	-	1-2
ECEC and family child care coordinating office	-	40.9	-	-	36	-
ECEC only	-	59.1	-	-	64	-
Facility size	-	-	1-3	-	-	1-3
1 installation	-	9.1	-	-	32	-
2 installations	-	40.9	-	-	32	-
3 installations and more	-	50	-	-	36	-
Disadvantaged client grant	-	-	1-2	-	-	1-2
Yes	-	45.5	-	-	40	-
No	-	54.5	-	-	60	-
Chronic health problem	-	-	1-2	-	-	1-2
Yes	-	40.9	-	-	16	-
No	-	59.1	-	-	84	-
Family member with chronic health problems/over 70	-	-	1-2	-	-	1-2
Yes	-	22.7	-	-	20	-
No	-	77.3	-	-	80	-
Dependent children at home	-	-	1-2	-	-	1-2
Yes	-	59.1	-	-	40	-
No	-	40.9	-	-	60	-

Administrative regions	-	-	1-3	-	-	1-3
Capitale-Nationale	-	4.5	-	-	8	-
Montreal	-	13.6	-	-	12	-
Monteregie	-	81.8	-	-	80	-

Note. M = mean; SD = standard deviation.

Well-being at work was measured by the 25 items of Dagenais-Desmarais & Savoie's (2012) Workplace Well-being index with a 6-point Likert scale (0 = disagree to 5 = strongly agree). The five dimensions of this scale are (1) interpersonal fit at work, (2) thriving at work, (3) feeling of competence at work, (4) perceived recognition at work, and (5) desire for involvement at work.

Self-compassion was measured by the 26 items of the scale created by Neff (2003a) with a 5-point Likert scale (1 = almost never to 5= almost always). It includes six dimensions which are (1) self-kindness, (2) self-judgment, (3) common humanity, (4) isolation, (5) mindfulness, and (6) over-identification. 13 items of this scale (items from subdimensions of self-judgment, isolation, and over-identification) were recoded in reverse.

Work engagement was measured by the 9 items of the *Utrech Work Engagement Scale* (UWES) by Schaufeli & Bakker (2003) with a 7-point Likert scale (0 = never to 6 = always/every day). There are three dimensions called vigor, dedication, and absorption.

Burnout was measured by the 22 items of the Burnout Inventory of Maslach and colleagues (1996) with a 4-point Likert scale (1 = strongly agree to 4 = strongly disagree). There are three dimensions which are emotional exhaustion, depersonalization, and personal accomplishment.

Perceived stress was measured by the 14 items of the scale of Cohen and colleagues (1983) with a 5-points Likert scale (0 = never to 4 = very often). Seven items of this scale were recoded in reverse.

Depressive symptoms were measured by the 10 items of the Center for epidemiologic studies-depression scale (CESD) of Radloff (1977) with a 4-point Likert scale (0 = never to 3 = frequently). Two items of this scale were recoded in reverse.

Results

Table 2 shows ANOVAs repeated measure indicated that the main effect for the time is significant for the score of thriving at work $F_{(2,44)}=3.720$, $p =0.028$, feeling of competency at work $F_{(2,44)}=4.504$, $p =0.014$, and desire for involvement at work in well-being at work $F_{(2,44)}=5.571$, $p =0.005$. These results explain different scores significant through the time without concern for the group they belong to.

An interaction between the time and the group for well-being at work $F_{(2,44)}=9.465$, $p <0.001$, interpersonal fit at work $F_{(2,44)}=10.948$, $p <0.001$, thriving at work $F_{(2,44)}=9.796$, $p <0.001$, and perceived recognition at work in well-being at work scale $F_{(2,44)}=6.4$, $p =0.003$ was observed. These results are explained by the fact that the control group scores worsened after one year, while the experimental group scores improved.

Table 2: *Repeated measures ANOVAs of well-being at work scale and subscales.*

	Experimental group		Control group		Main effect		Interaction Time* Group
					Time	Group	
	M	*ES*	*M*	*ES*	*F*	*F*	*F*
Well-being at work - Global Score							
February 2021- Pre-test	4.14	0.44	4.4	0.44	2.392	0.014	9.465***
June 2021- Post-test	4.26	0.40	4.36	0.45			
March 2022 – Post-test	4.32	0.49	4.01	0.77			
Interpersonal fit at work							
February 2021- Pre-test	4.34	0.48	4.63	0.44	1.058	0.00	10.948***
June 2021- Post-test	4.4	0.56	4.54	0.5			
March 2022 – Post-test	4.59	0.58	4.16	0.82			
Thriving at work							
February 2021- Pre-test	4.08	0.64	4.3	0.64	3.720*	0.245	9.796***
June 2021- Post-test	4.24	0.58	4.3	0.55			
March 2022 – Post-test	4.3	0.58	3.76	0.58			
Feeling of competency at work							
February 2021- Pre-test	4.06	0.51	4.36	0.53	4.504*	1.705	2.704
June 2021- Post-test	4.28	0.52	4.51	0.40			
March 2022 – Post-test	4.26	0.53	4.28	0.68			
Perceived recognition at work							
February 2021- Pre-test	3.74	0.65	4.04	0.54	1.428	0.014	6.4*
June 2021- Post-test	3.99	0.72	4.05	0.6			
March 2022 – Post-test	4.07	0.69	3.64	1.09			
Desire for involvement at work							
February 2021- Pre-test	4.48	0.43	4.66	0.36	5.571**	0.058	2.314
June 2021- Post-test	4.36	0.61	4.44	0.46			
March 2022 – Post-test	4.38	0.61	4.22	0.73			

Note. M = mean; ES = standard error.
*** p = 0.0001, ** p>0.01, * p>0.05.

Table 3 presents ANOVAs repeated measure indicated that the main effect for the group is significant for self-compassion $F_{(2,44)}=7.450$, *p* $=0.009$, self-judgment $F_{(2,44)}=8.920$, *p* $=0.005$, isolation $F_{(2,44)}=5.542$, *p* $=0.023$, mindfulness $F_{(2,44)}=5.067$, *p* $=0.029$, and overidentification in self-compassion scale $F_{(2,44)}=6.865$, *p* $=0.012$. These results are explained by the sum of the fluctuations in each group regardless of the data collection period.

An interaction between the time and the group for self-compassion $F_{(2,44)}=3.331$, *p* $=0.04$, self-kindness $F_{(2,44)}=4.377$, *p* $=0.015$, and mindfulness in self-compassion scale $F_{(2,44)}=5.512$, *p* $=0.006$ was observed. These results are explained by the fact that the control group scores worsened after one year, while the experimental group scores improved.

Table 3: *Repeated measures ANOVAs of self-compassion scale and subscales.*

	Experimental group		Control group		Main effect		Interaction Time*Group
					Time	Group	
	M	ES	M	ES	F	F	F
Self-compassion – Global Score							
February 2021- Pre-test	3.12	0.43	3.72	0.58	0.282	7.450**	3.331*
June 2021- Post-test	3.28	0.58	3.63	0.61			
March 2022 – Post-test	3.28	0.43	3.55	0.72			
Self-kindness							
February 2021- Pre-test	3.06	0.65	3.73	0.84	0.290	2.826	4.377*
June 2021- Post-test	3.32	0.8	3.52	0.8			
March 2022 – Post-test	3.38	0.8	3.55	0.85			
Self-judgment							
February 2021- Pre-test	2.99	0.55	3.55	0.63	1.079	8.920**	0.259
June 2021- Post-test	3.15	0.69	3.59	0.64			
March 2022 – Post-test	3.02	0.63	3.46	0.81			
Common humanity							
February 2021- Pre-test	2.98	0.63	3.31	0.64	1.763	1.241	2.222
June 2021- Post-test	3.26	0.61	3.21	0.68			
March 2022 – Post-test	3.19	0.69	3.46	0.80			
Isolation							
February 2021- Pre-test	3.45	0.82	4.05	0.63	0.067	5.542*	1.618
June 2021- Post-test	3.53	0.82	3.99	0.68			
March 2022 – Post-test	3.62	0.66	3.83	0.84			
Mindfulness							
February 2021- Pre-test	3.27	0.65	3.98	0.71	0.457	5.067*	5.512**
June 2021- Post-test	3.44	0.59	3.78	0.72			
March 2022 – Post-test	3.48	0.63	3.62	0.81			
Overidentification							
February 2021- Pre-test	3.03	0.8	3.69	0.71	1.315	6.865**	0.855
June 2021- Post-test	3.11	0.82	3.65	0.8			
March 2022 – Post-test	3.03	0.81	3.41	0.88			

Note. M = mean; ES = standard error.
*** p = 0.0001, ** p>0.01, * p>0.05.

Table 4 reveals ANOVAs repeated measure indicated that the main effect for the time is significant for the score of work engagement $F(2,44)=6.114$, *p* =0.003, vigor $F(2,44)=7.455$, *p* =0.001, and absorption from work engagement scale $F(2,44)=3.581$, *p* =0.032. These results explain different scores significant through the time without concern for the group they belong to.

An interaction between the time and the group for dedication from work engagement scale $F(2,44)=5.125$, *p* =0.008 was observed. These results are explained by the fact that the control group scores worsened after one year, while the experimental group scores improved.

Table 4: *Repeated measures ANOVAs of work engagement scale and subscales.*

	Experimental group		Control group		Main effect Time	Group	Interaction Time* Group
	M	ES	M	ES	F	F	F
Work engagement – Global score							
February 2021- Pre-test	4.83	0.53	5.08	0.7	6.114**	0.074	2.584
June 2021- Post-test	4.81	0.52	4.87	0.61			
March 2022 – Post-test	4.73	0.73	4.57	0.93			
Vigor							
February 2021- Pre-test	4.85	0.58	5.01	0.72	7.455**	0.003	2.276
June 2021- Post-test	4.77	0.60	4.76	0.72			
March 2022 – Post-test	4.67	0.87	4.47	1.01			
Dedication							
February 2021- Pre-test	4.79	0.67	5.16	0.78	2.636	0.032	5.125**
June 2021- Post-test	4.91	0.6	4.99	0.78			
March 2022 – Post-test	4.91	0.8	4.57	1.27			
Absorption							
February 2021- Pre-test	4.88	0.66	4.99	0.75	3.581*	0.260	0.038
June 2021- Post-test	4.74	0.73	4.85	0.70			
March 2022 – Post-test	4.62	0.81	4.68	0.81			

Note. M = mean; ES = standard error.
*** p = 0.0001, ** p>0.01, * p>0.05.

Table 5 exposes ANOVAs repeated measure indicated that the main effect for the time is significant for the score of emotional exhaustion in burnout scale $F_{(2,44)}=3.260$, $p =0.043$. These results explain different scores significant through the time without concern for the group they belong to.

An interaction between the time and the group for emotional exhaustion from burn out scale $F_{(2,44)}=3.995$, $p =0.022$ was observed. These results are explained by the fact that the control group scores worsened after one year, while the experimental group scores improved.

Table 5: *Repeated measures ANOVAs of burnout subscales.*

	Experimental group		Control group		Main effect Time	Group	Interaction Time* Group
	M	ES	M	ES	F	F	F
Emotional exhaustion							
February 2021- Pre-test	2.08	1.07	1.75	1.02	3.260*	0.096	3.995*
June 2021- Post-test	1.95	0.95	1.97	1.2			
March 2022 – Post-test	2.01	1.27	2.6	1.58			
Depersonalization							
February 2021- Pre-test	1.15	0.70	0.89	0.77	1.839	0.012	2.126
June 2021- Post-test	1.08	0.75	1.00	0.88			
March 2022 – Post-test	1.11	0.93	1.38	1.08			
Accomplishment at work							
February 2021- Pre-test	1.34	0.63	1.1	0.9	0.362	0.618	1.046
June 2021- Post-test	1.23	0.55	1.26	0.71			
March 2022 – Post-test	1.41	0.991	1.2	0.77			

Note. M = mean; ES = standard error.
*** p = 0.0001, ** p>0.01, * p>0.05.

Table 6 shows ANOVAs repeated measure indicated that an interaction between the time and the group for work stress related $F_{(2,44)}=6.117$, $p =0.003$, and depressive symptoms

F(2,44)=3.822, *p* =0.026 was observed. These results are explained by the fact that the control group scores worsened after one year, while the experimental group scores improved.

Table 6: *Repeated measures ANOVAs of work-stress related scale and depressive symptoms scale.*

	Experimental group		Control group		Main effect		Interaction Time* Group
					Time	Group	
	M	ES	M	ES	F	F	F
Work-stress related							
February 2021- Pre-test	1.8	0.51	1.43	0.53	0.565	0.615	6.117 **
June 2021- Post-test	1.64	0.49	1.52	0.55			
March 2022 – Post-test	1.57	0.57	1.75	0.64			
Depressive symptoms							
February 2021- Pre-test	0.75	0.4	0.6	0.4	0.508	0.278	3.822*
June 2021- Post-test	0.61	0.33	0.68	0.55			
March 2022 – Post-test	0.59	0.38	0.85	0.65			

Note. M = mean; ES = standard error.
*** p = 0.0001, ** p>0.01, * p>0.05.

Conclusions

Using the theoretical model of job demands and resources (Bakker & Demerouti, 2014; Dicke et al., 2017; Skaalvik & Skaalvik, 2018) to interpret those results, it is possible that the pandemic-related work overload has affected all components of managers' tasks. In fact, there has been a cumulative effect on manager's tasks with managing public health imposed sanitary measures, pandemic fatigue and the effects of the 5th wave building up, increasing staffing shortages, unbalanced budget and quality of services being affected, including instability and groups closing due to COVID cases (Bigras et al., 2022). Although there are many resources available for managers to achieve their personal goals, such as positive relationships at work, quality relationships with colleagues, and positive climate (Bigras et al., 2022). These could be affected by pandemic fatigue and the cumulative effect of the imposed sanitary measures, for the managers of the control group who did not receive the support offered by *Catching Your Breath* device. This would explain the results, where the control group had worsening scores compared to the experimental group, who had access to more support with the collective reflexive coaching device to develop the tools to increase the resources to achieve their goal. These results suggest that this device had positive effects that were maintained a year later. Furthermore, participants in the control group continued to experience a decreased in their well-being. It seems that supporting ECEC managers, with a device like *Catching Your Breath*, can mitigate the negative influences of the pandemic on their well-being. This could help to rebalance the job demands with the resources.

There are some limitations in this study. It is possible that only participants for whom the device worked well answered the third measures. It is also possible that participants from the control group were the one who needed the most support that answered the call for participants. Finally, the themes addressed in the device, such as well-being at work and self-compassion, could also explain why these variables and subscales increased over time for the experimental group.

In conclusion, the pandemic influenced ECEC manager's workload (Bigras et al., 2021). There is a crying need to offer them support to overcome this crisis resulting from COVID-19

pandemic (Bigras et al., 2021), with an additional lack of staff. A device like *Catching Your Breath* could be a great way to support the well-being at work of all ECEC managers.

Acknowledgements

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Landscape Paintings Influenced by the Climate of Noto Peninsula in Japan

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Abstract

Pine Trees screen by Hasegawa Tohaku (1539–1610) is considered as the one of the most famous landscape ink (wash) paintings in Japan, and also known as the first original ink paintings ever made in Japan. Ink painting was introduced in the 14th century in Japan, and traditionally many of Japanese painters are influenced by Chinese ink painting style. One of the reasons that Pine Trees by Tohaku considered as the only original is the representation of the actual Japanese climatic landscape. Typically landscape ink paintings are depicted imaginary scenes, and rarely adapt the actual views in his time. Especially the mountain landscapes are the one of the most common themes for ink paintings, however depicted mountains are highly deformed the actual mountain or represented the ideal shape. On the other hand, Pine Trees screen by Tohaku gives us the impression of naturalistic landscape which no other painters could not succeed in his life time. Many scholars are questioning that where the depicted place could be, if the painting represents the actual landscape somewhere in Japan. Some researchers say that the painting represents his hometown landscape. Unfortunately, there is not enough personal records of him exist, and the painting itself is poorly documented, leaving the results unclear. Therefore, the purpose of this study is to explore how he insisted the tradition of ink painting and the possibility of landscape he might have seen and painted based on geographical and climatic features of his hometown.

Keywords: Hasegawa Tohaku, Pine Trees Screen, Noto Peninsula

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1. Introduction

Pine Trees screen by Hasegawa Tohaku (1539–1610) is considered as the one of the most famous landscape ink (wash) paintings in Japan, and also known as the first original ink paintings ever made in Japan. However, unfortunately, there is not enough personal records of him exist, and the painting itself is poorly documented, as a result, details remain unknown such as how the painting was drawn or where it was drawn. In this research paper in chapter two, the brief history of Ink wash painting flourished from China and Japan is overviewed to understand the general historical background, and in chapter three, brief career of Hasegawa Tohaku as a painter, is introduced mainly divided into two periods, which are his hometown as the Noto period and his later work city as the Kyoto period. In chapter four, focused on the three main subject matters of Pine Trees screen to explore how he insisted the tradition of ink painting and the possibility of landscape he might have seen and painted based on geographical and climatic features of his hometown.

2. Over view of ink wash paintings

Pine Trees screen by Tohaku Hasegawa (1539-1610) is the one of the most famous landscape ink wash paintings (known as *Suiboku-ga*) in Japan (Figure 1). This Painting (Hasegawa, 1539–1610) is known as the first original ink painting ever made in Japan because the painting represents the Japanese landscape.

Figure 1: Tohaku Hasegawa. (16 Century). *Pine Trees screen*. [A pair of six-fold screens, Ink on paper]. Tokyo National Museum, Tokyo, Japan

In China, landscape painting, called *Shanshui hua* (mountain-water paintings) became popular during the Tang dynasty (618-907) and ink wash painting was established as a technique of landscape painting in the late Tang dynasty. Continuously, ink wash painting flourished during the Song dynasty in China (960-1279). In Japan, landscape painting was introduced by Zen Buddhist monks in the 14th century. After that many Japanese painters learned the Chinese technique and the related philosophy from Chinese Buddhist monk painter with imported Chinese landscape paintings.

The most popular subject matter of ink wash paintings is representing landscape, but in landscape ink wash painting the depicted scenes are typically imaginary or idealization of actual views. Typically, Chinese painters preferred to depict the idealized landscape because they are more interested in conveying emotion or atmosphere. This trend can be seen especially in the *Shanshui hua* style of mountain landscapes are one of the most common. For example, "Eight views of the Xiao and Xiang Rivers" are most commonly depicted both in China and Japan. However, the scenery is from a perspective above or very distant and it usually from a considerable distance, called Bird's-eye view.

In the beginning, Japanese painters learned the Chinese style and imitated the imported Chinese ink was paintings, therefore Japanese painters did not tend to have their originality. Even the depicted scenes were originated from China, such as "Eight views of the Xiao and Xiang Rivers", and this movement remained strongly to the Tohaku's life period. Therefore, Pine trees by Tohaku Hasegawa was unprecedented in Japanese art history.

3. About Tohaku Hasegawa

Hasegawa Tohaku was born in 1539 in Nanao, a town in Noto province, and spent his early years in Noto province. Then he moved to Kyoto in 1571 and spent an important formative period. He spent his final years in Edo (Tokyo), but less than a year he passed away since he left Kyoto. So, his career is mainly divided between Noto and Kyoto. In this paper we call his early career, Noto period and his later career, Kyoto period (Figure 2). In this chapter, his brief historical career and influenced people are introduced to discuss how he established his painting style in the following chapter.
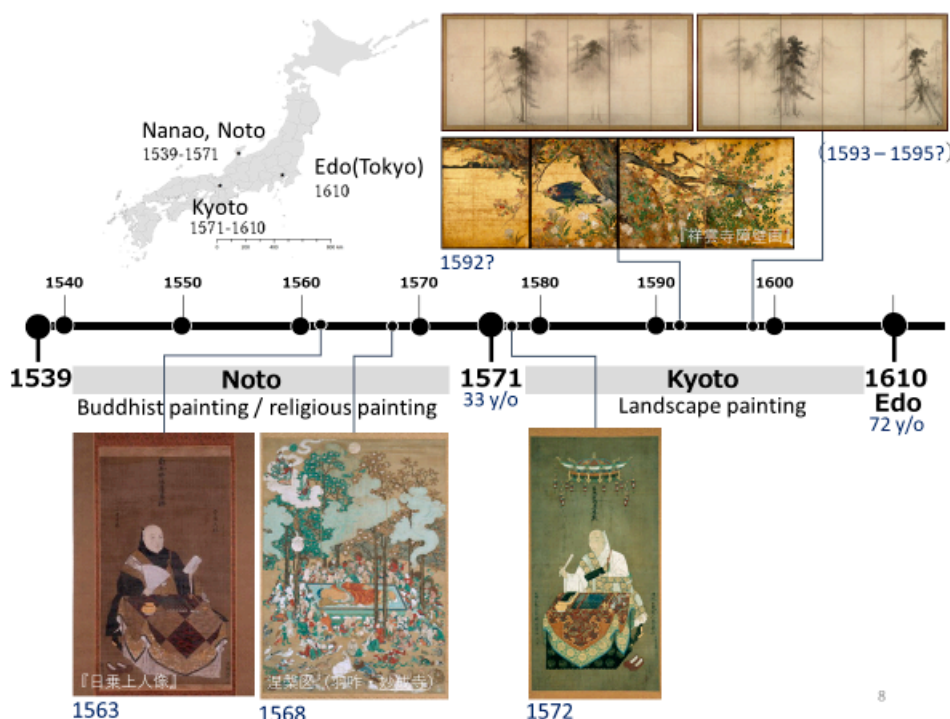
Figure 2: Timeline of Hasegawa Tohaku

3.1 Tohaku's career in Noto Period from 1539-1571

He started his career as a Buddhist painter and most of his work is religious, but also painted portraits when he lived in Noto province since. After moving to Kyoto in 1571, he developed his career and gradually became famous and the most of his representational works were created in the Kyoto period. So little is known of his early life in Noto and less documented. However, there are some his Buddhist paintings can be found in temple in the former Noto province. According to (Nanao Art Foundation, 2016) 14 paintings are found around the Noto province(Table 1). Figure 2 shows that the distribution of his works in Noto province. His works are found in the limited area in the Noto province, however, this suggests that he may have a chance to visit the indicated temples or travel around the places.

3.2 Tohaku's career in Kyoto period from 1571-1610

As previously mentioned, He moved to Kyoto in 1571 and stayed until in 1610. Then he moved to Edo (Tokyo) in 1610, but less than a year after he left Kyoto, he passed away in 1610. He spent almost his later career in Kyoto and he became one of the most famous painters in Kyoto. When he moved to Kyoto, he was enormously influenced by two painters, one is Chinese Zen priest painter, Muqi (Mu Xi), and another painter is Japanese Zen priest painter, Sesshu Toyo.

Table 1: Hasegawa Tohaku's work in the Noto period

ID	Year	City	Name of Temple	Title
1	1554	Wajima	Seiryuji Temple	Nichirenshōninzō (Saint Nichiren)
2	1563	Hakui	Myojoji Temple	Nichijōshōnin-zō (Saint Nichijo)
3	1564	Hakui	Shokaku-in Temple	Jūniten-zu (Twelve Heavenly Maps)
4	1564	Takaoka	Daihoji Temple	Nichirenshōninzō (Saint Nichiren) Kishibojin Jyurasetsu nyozo Shaka Taho butu-zu (Buddha)
5	1564	Nanao	Honenji Temple	Nichirenshōninzō (Saint Nichiren)
6	1565	Nanao	Jisso-ji Temple	Nichirenshōninzō (Saint Nichiren)
7	1566	Takaoka	Daihoji Temple	Sanjyubanjin-zu (Thirty gods)
8	1568	Hakui	Myojoji Temple	Nehan-zu (Figure of nirvana)
9	1568	Takaoka	Myodenji Temple	Nichirenshōnin gazō (Saint Nichiren)
10	1571	Takaoka	Myodenji Temple	Kishimojin jūrasetsunyozō
11	?	Nanao	Chojuji Temple	Nehan-zu (Figure of nirvana)
12	?	Himi	Renjoji Temple	Kishimojin jūrasetsunyozō
13	?	Nanao	Ryumonji Temple	Daruma-zu (Bodhidharma)
14	?	Nanao	Reisenji Temple	Jūrokurakanzu (Sixteen Arhats)
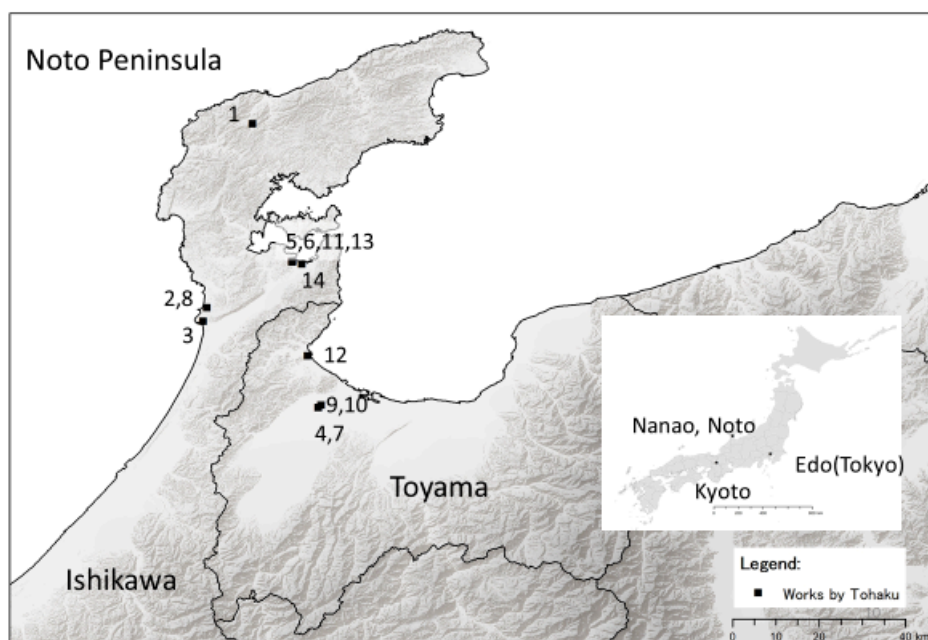
Figure 3: Tohaku Hasegawa's artworks of in Noto (1539-1571)

3.2.1 Influenced Chinese painter, Muqi

Muqi was one of the most celebrated Chinese painters during the beginning of 14th century in Japan. His activity period is considered during the Southern Song Dynasty in the 14th century, but little is known of his lives, because his reputation later declined and he was virtually almost forgotten in China. According to Kundaikan sō chōki[1] (Hayashiya, 2016) and Tohaku-gasetsu[2] (Hayashiya, 2016) and his paintings are highly valued in Japan and most of his works are well preserved in Japan. The reason that his paintings are valued is he has outstanding technique of atmospheric perspective. Particularly, his technique of atmosphere of dampness and deep mist and fogs is admired by many Japanese painters. Figure 4 shows his original painting, called "Returning Sails off Distant Shore" of Eight views of the Xiao and Xiang Rivers(Muqi, Southern Song Dynasty). This unique technique gives viewer a sense of the moist air, and a sense of the depth of space.

And also, monkeys are extremely popular motif of Muqi's paintings (Muqi, Yuan period/14th century)(Figure 5), so many Japanese painters made a copy of his monkey drawings. Tohaku was one of the painters who studied him most enthusiastically. Figure 6 is the copy of Muqi's Monkey drawing which Tohaku painted (Hasegawa, Azuchi Momoyama period). This has been discovered in recent years in the private collection in the Kyoto city[3] and revealed to the public.

Figure 4: Muqi. (Southern Song Dynasty). *Returning Sails off a Distant Shore (from Eight Views of the Xiao and Xiang Rivers)*. [Hanging scroll, ink on paper]. Kyoto National Museum, Kyoto, Japan

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[1] A secret book on the appreciation and appreciation of Chinese art that was completed in the Muromachi period.
[2] Nittsu Shonin (1551-1608), the 10th head of the Kyoto Honpo-ji Temple, wrote down what Hasegawa Tohaku, a painter of the Momoyama period, talked about the painters of the previous generation, his paintings, and the methods of appreciation.
[3] 長谷川等伯作とみられる水墨画発見: 日本経済新聞 (nikkei.com) 長谷川等伯作とみられる水墨画発見: 日本経済新聞 (nikkei.com)

Figure 5: Muqi. (Yuan period/14th century). *Monkeys on rocks (*Hikkō-en Attributed to Muqi). [Ink on silk]. Tokyo National Museum, Tokyo, Japan.
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3.2.2 Influenced Japanese painter, Sesshu Toyo (1420-1506)

The secondly influenced painter is *Sesshu Toyo* (1420-1506?), who was the most prominent painters as known as Japanese master of ink painting and became one of the most important artists of his time. He was versatile and prolific, although he was a Rinzai Zen Buddhist priest. He voyaged to Ming China between 1468 to1469, and was influenced by Chinese Song dynasty landscape painting. After he came back to Japan, he produced a large number and variety of ink paintings. Among those paintings, one distinctive and unique painting is remained, called "*View of Amanohashidate*" (Toyo, 1420-1506?). This ink painting is depicted the actual landscape in northern part of Kyoto province (Figure 7) in his later years.

Figure 6: Tohaku Hasegawa. (1539-1610). *Enkozu byobu.* [ink on paper].
Ishikawa Nanao Art Museum, Nanao, Japan

Figure 7: Sesshu Toyo. (1420-1506?). *View of Amanohashidate*. [Ink and light colors on paper]. Kyoto National Museum, Kyoto, Japan

Subjects of "*View of Amanohashidate*"

Amanohashidate is a name of place in the norther part of Kyoto province and "*View of Amanohashidate*" has been famous as one of the three most scenic spots in Japan since 8th century. According to an excerpt from "*Tango no kuni Fudoki*"(Uegaki, 1997), it appears to be a place of heaven, and in the middle of the Heian period (794-1185) it was known as a place of scenic beauty.

In the foreground, the uniquely formed shoreline and a sandbar are depicted. On the sandbar, white sands and pine trees are depicted. In the background, the mountains shrouded in a layered fog behind many temples are depicted with his extreme skillful brushwork. Sesshu carefully juxtaposed the unique landform and existing temple buildings with surrounding nature. People can easily recognize the depicted place and may believe that almost the same scenery can be seen now in the past.

Composition of "*View of Amanohashidate*"

On the other hand, this painting is the reflection of the actual Japanese landscape however the depicted scenery is composed by the bird's-eye view, which was influenced by Chinese depictions, which means that the painting is the representation of actual Japanese landscape, but the composition remains closer to the to the Chinese tradition.

4. Overview of "Pine trees screen"

"Pine trees screen" is known as the Hasegawa Tohaku's representative work and considered as the first Japanese landscape ink painting (Figure 1). It is generally considered to have been produced in Kyoto in his later years. However, little is known about the painting, and there is often dispute about the attribution of his work, and even some researchers questioned the painting is certainly by his hand because of unsigned. More over Some researchers concern that the painting is intended as a preparatory sketch rather than as a finished product.

In this chapter, focused on three main subject matters of Pine Trees Screen, which are pines, snow mountain, and fog are discussed based on the geological and climate facts.

4.1 Pines as a subject matter

A pine tree is one of the favorite painting subject matter in Japan, because the Japanese people believed that a pine tree is the symbol of gods, longevity, celebration, permanence, and immutability from the ancient time. As Figure 8 (Toyo, Muromachi period) shows, when pine trees are generally drawn together with plums and bamboo, or flowers and birds. Therefore, it can be said that it was very unusual for only pine to be drawn (Figure 1).

Figure 8: Sesshu Toyo. (Muromachi period). *Flowers and Birds of the Four Season*. [Pair of folding screens, coloring on silk]. Kyoto National Museum, Kyoto, Japan[4]. Copyright National Institutes for Cultural Heritage

Plant community of Pine

Plant community is A group of plants of the same or different species that grow close to each other and have a cohesive structure as a whole. Usually each community has a distinctive characteristic based on the environmental conditions such as temperature, moisture, light and shade, and soil, etc. In nature, generally a plant community consists of a multiple species in a particular habitat. However, a plant community rarely consists of a single species due to the sever environment. On the other words, growing trees without associated shrubs or herbs is rare in nature, but not impossible to find (Robinson & Wu, 2016).

Pine is approximately 90 species are distributed through the northern hemisphere and generally pines are considered more tolerant of adverse soil and climatic conditions (Dirr, 1998). In Japan, seven species of pine can be found in natural or semi-natural environment, which are (1) Japanese red pine (*Pinus densiflora*), (2) Black pine (*Pinus thunbergii*), (3) Goyo pine (*Pinus parviflora*), (4) Korean pine (*Pinus koraiensis*), (5) Hai pine, or Siberian dwarf pine (*Pinus pumila*), and (6) Ryukyu pine or Okinawa pine (*Pinus luchuensis*) (7), Amami pine (*Pinus amamiana*)[5].

Among them, Japanese red pine and black pine are dominant species and widely distributed in Japan(Tsujii, 2003), and both have characteristics not found in other species. One characteristic is that they can survive in areas directly exposed to sea breezes. First, both pine trees grow well in rocky or sandy wastelands where other trees cannot survive (Fukushima, 2017). So many pine tree groves which only consist of red pines and black pines can be seen in coastal area in Japan.

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[4] https://emuseum.nich.go.jp/detail?langId=ja&webView=&content_base_id=101001&content_part_id=001&content_pict_id=001&x=-178&y=-144&s=1
[5] "マツ", 日本大百科全書（ニッポニカ）, JapanKnowledge, https://japanknowledge-com.stri.toyo.ac.jp , (参照 2023-02-03)

The second characteristic is that pine tree forests have relatively little understory vegetation, because they tend to have a close canopy and pine needles that fall under the trees decompose very slowly. This thick layer of pine needles is another factor that reduces the understory vegetation. Therefore, a pine tree community often consists of solely in coastal area.

Thirdly, even in coastal areas, it is sometimes a priority species, and the beauty of the contrast between the white sand and the lush pine tree crown is called the white sand green pine. This is especially popular in Japan, where *Matsushima*, *Amanohashidate*, *Katsurahama*, and *Nijinomatsubara* are the most famous places for pines with white sand.

The figure 9 (Tosa, fl. 1390-1394) is the representation of typical Japanese coastal landscape with a pine tree grove in coastal area. Pine trees are depicted with the ocean. Similarly, when you look at the Pine Trees Screen by Tohaku, only pine trees are depicted and there is no other plant species and no understory vegetation. It is possible that this suggests that Tohaku painted pine grove in coastal areas.

Figure 9: Tosa Mitsushige. (fl. 1390-1394). *Pines on the Shore*. [Pair of six-panel folding screens, Color on paper]. Tokyo National Museum, Tokyo, Japan[6].

4.2 Mountain as a subject matter

Geological and climate fact about snow mountain

Painting mountain is also the most favorite subject matter of all kind of paintings in Japan because Japanese people believed that mountain as a sacred place and where gods live from the ancient time. On Pine Trees Screen, a mountain is depicted, and usually researchers believe that it is a snow mountain. Contradictorily, there is no snow in the painting except on the mountain. If Tohaku painted a winter landscape, then it should be possible to paint the ground covered with snow and the snow falling and piling up on the pine branches. In consequence, this indicates that the painting may not represent winter landscape.

In Japan, there are some perpetual snow mountains, which means permanent snow and ice can be seen throughout year. According to GSI (Geospatial Information Authority of Japan),[7] permanent snow refers to snow and ice masses that remain on high mountains all year round.

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[6] Attributed to Tosa Mitsushige Pair of six-panel folding screens
Color on paper Image: 160.4 cm x 355.4 cm each Muromachi period, 15th century Tokyo National Museum
https://emuseum.nich.go.jp/detail?langId=en&webView=&content_base_id=101385&content_part_id=001&content_pict_id=001&x=-195&y=-154&s=1
[7] https://www.gsi.go.jp/KIDS/map-sign-tizukigou-2022-mannenyuki.htm

I investigated that perpetual snow mountains. First, picked up 9 mountain and mountain range which are Taisetsuzan, Chokaisan, Gassan, Iide mountains, tanigawadake, Fujisan, Hidasanmyaku, Tateyama range, Ushirotateyama range, Hakusan, Oyama, which are generally famous for perpetual mountains in Japan, and the total 151 mountains are identified from those mountain range. After that each mountain was checked whether a perpetual snow symbol[8] is indicated on a GSI map or not. As a result, 38 perpetual snow mountains are found (Table). The perpetual snow mountains are plotted on the map. Figure 10 is the distribution of the perpetual snow mountain in Japan. The perpetual snow mountain can be seen only the northern part of Japan. This indicates that the mountains which Tohaku can views in his lifetime is only Tateyama mountain.

Table 2: Perpetual snow mountains in Japan.

ID	Name	Prefecture	ELEV.	Y	X	Mountain range
1	Daisetsuzan <Kuro dake>	Hokkaido	1984m	43.6975	142.920278	Ishikari mountains
2	Daisetsuzan <Hokuchin dake>	Hokkaido	2244m	43.692778	142.879722	Ishikari mountains
3	Daisetsuzan <Mt. Asahi dake>	Hokkaido	2291m	43.663611	142.854167	Ishikari mountains
4	Daisetsuzan <Mt. Aibetsu>	Hokkaido	2113m	43.707778	142.857222	Ishikari mountains
5	Daisetsuzan <Shiraun dake>	Hokkaido	2230m	43.661111	142.905833	Ishikari mountains
6	Mt. Chokai<Shinzan>	Yamagata	2236m	39.099167	140.048889	Ishikari mountains
7	Gassan	Yamagata	1984m	38.548889	140.026944	Ishikari mountains
8	Tanigawa dake <Mogura dake>	Gunma Niigata	1978m	36.849167	138.916667	Dewa mountains
9	Tanigawa dake <Ichinokura dake>	Gunma Niigata	1974m	36.847222	138.924444	Asahi Mountains
10	Mount Fuji <Kengamine>	Shizuoka	3776m	35.360833	138.7275	-
11	Norikura dake	Niigata Nagano	2469m	36.788611	137.799167	Iide mountains
12	Shirouma dake	Toyama Nagano	2932m	36.758611	137.758611	Iide mountains
13	Asahi dake	Toyama	2867m	36.757778	137.745833	Iide mountains
14	Shakushi dake	Toyama Nagano	2812m	36.740556	137.759167	Iide mountains
15	Yari gatake	Toyama Nagano	2903m	36.731389	137.755278	Iide mountains
16	Karamatsu dake	Toyama Nagano	2696m	36.687222	137.754722	Iide mountains
17	Goryu dake	Toyama	2814m	36.658333	137.752778	Iide mountains
18	Shima yari gatake	Toyama Nagano	2889m	36.624444	137.746944	Echigo Mountains
19	Subari dake	Toyama Nagano	2752m	36.544167	137.685	Echigo Mountains
20	Harinoki dake	Toyama Nagano	2821m	36.538056	137.684444	Echigo Mountains
21	Katsu yama	Toyama	2415m	36.701111	137.590833	North Hida mountains
22	Nekomata yama	Toyama	2378m	36.681111	137.590278	North Hida mountains
23	Ikenodaira yama	Toyama	2561m	36.641111	137.625833	North Hida mountains
24	Tsurugi dake	Toyama	2999m	36.623333	137.616944	North Hida mountains
25	Bessan	Toyama	2880m	36.5975	137.620278	North Hida mountains
26	Tsurugigozen	Toyama	2777m	36.6025	137.608889	North Hida mountains
27	Masago dake	Toyama	2861m	36.586667	137.62	North Hida mountains
28	Tate yama <Onanji yama >	Toyama	3015m	36.575833	137.619722	North Hida mountains
29	Yakushi dake	Toyama	2926m	36.468889	137.544722	North Hida mountains
30	Yari Gatake	Nagano	3180m	36.341944	137.6475	North Hida mountains
31	Obami dake	Nagano Gifu	3101m	36.335833	137.645833	North Hida mountains
32	Naka dake	Nagano Gifu	3084m	36.329722	137.646667	North Hida mountains
33	Minami dake	Nagano Gifu	3033m	36.318889	137.650833	North Hida mountains
34	Kita Hotaka dake	Nagano Gifu	3106m	36.3025	137.651944	North Hida mountains
35	Karasawa dake	Nagano Gifu	3110m	36.295833	137.646944	North Hida mountains
36	Oku Hotaka dake	Nagano Gifu	3190m	36.289167	137.648056	North Hida mountains
37	Mae Hotaka dake	Nagano	3090m	36.281944	137.660556	North Hida mountains
38	Norikura dake < Ken Ga Mine >	Gifu Nagano	3026m	36.106389	137.553611	North Hida mountains

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[8] The perpetual snow symbol indicates a snowfall of 50m x 50m or more when there is little snow around September.

Figure 10: Distribution of perpetual snow mountain in Japan

Tateyama mountain locates in the Toyama prefecture, which is adjacent to Ishikawa prefecture. Most of the Noto Peninsula belongs to Ishikawa Prefecture, but part of it belongs to Toyama prefecture. Tateyama mountains is known as one of the highest and snow mountains in Japan. In addition to the characteristics, Tateyama mountain has a quite unique landscape, which is both sea and mountains can be seen together. In Japan such scenery can be seen in only two places. One is the scenery from Noto peninsula to Tateyama mountain, and another is the scenery from Izu peninsula to Mt. Fuji. Viewing of over 3,000 meter high mountain and sea landscape together is quite rare in the world.
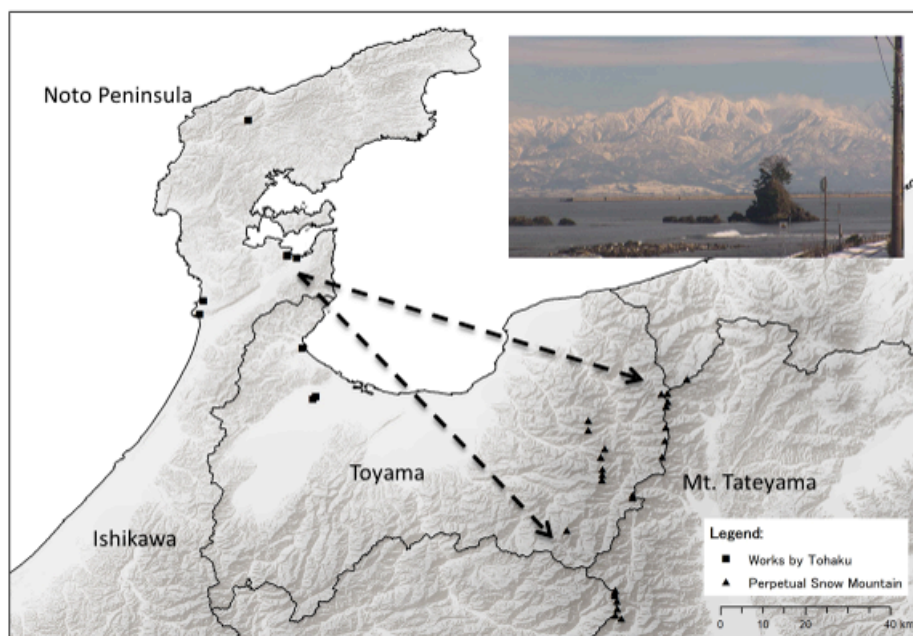
Figure 11: Landscape of Mt. Tateyama range from the Noto peninsula

Seeing Tateyama mountain from Noto peninsula is very important to know the weather for fishermen and sailors, and such custom became aesthetical scenery. For example, Kaneko

Kakuson (1759-1841), who is a Confucianism and painter in the late Edo period, wrote his travel diary called "Noto Yuki"(Kaneko & Tsurugi Town Museum, 1993) and sketched several landscapes of Tateyama mountain from Noto peninsula. Among all, Tateyama mountain and pine trees are depicted together in all of seven sketches. This indicates that he Noto peninsula has many places to see pine trees and mountain together, and also Tohaku had opportunities to see Tateyama mountain from the Noto peninsula in his life time.
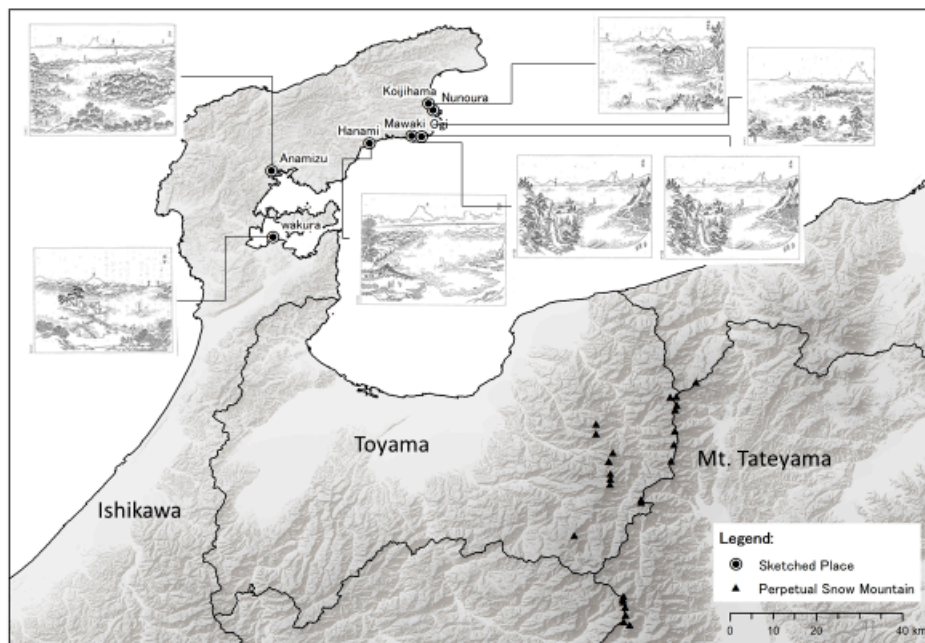
Figure 12: Sketched place by Kakuson Kaneko
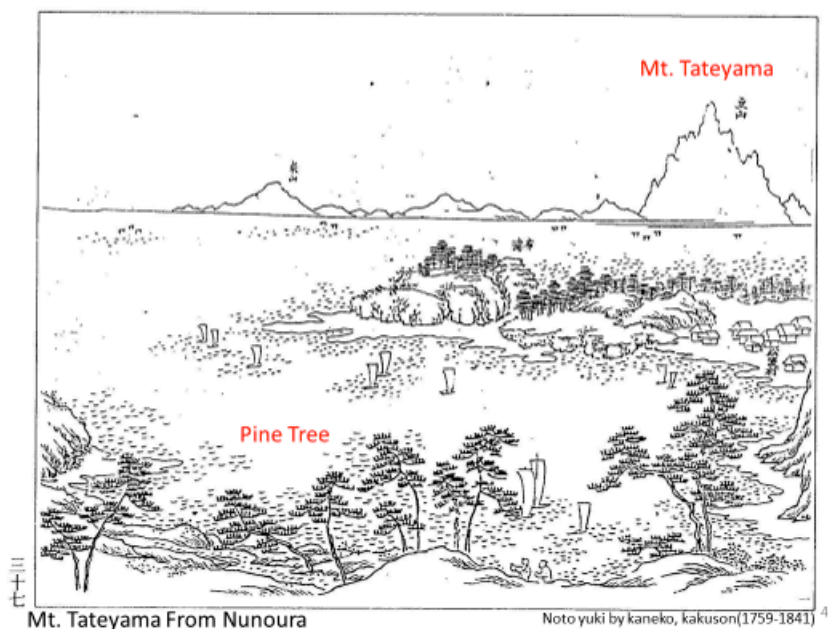
Figure 13: Mt. Tateyama from Nunoura From Noto Yuki (p. 37), by Kaneko Kakuson
(1759-1841), Copyright [1993] by Ishikawa Prefecture Library

4.3 Subject matter as fog

Fog and mist are very important factor to convey the humid climate, but also to arrange composition and to represent aerial (atmospheric) perspective. In China, the principle of three

distance perspectives are established by Guo Xi（ca.1020?-ca.1090?）. He is one of the most famous landscape painters of the Northern Song period and published essay on landscape painting, "*Linquan Gaozhi*" also called "Lofty Record of Forests and Streams". In this essay, Three distance perspectives are described Three basic compositional arrangement of mountains on landscape painting, as follows;

    (1) Height (Vertical distance)
    (2) Depth (Horizontal distance)
    (3) Distance of flatness (Level distance)

To look up Figure 14, Guo Xi's most famous masterpiece "Early Spring" (Guo, 1072), you can clearly understand how to express the depth of space with the mist. This composition is quite popular, and many of Japanese painter follows the technique and composition. Figure 15 is the landscape ink painting by Sesshu and almost the same composition can be observed(Touyou, 1495?)&(Touyou, Muromachi period).

In addition to the Three distances by Guo Xi, the new three distance are added by Han Cho active ca 1095-1125). Han Cho, who is a landscape painter in the late Northern Song dynasty, also proposed the three horizontal distances in terms of aerial perspective:

    (4) Broad distance: generally a wide stretch of water with a shore in the foreground and a spacious sweep to distant mountains;
    (5) Hidden distance: thick mists and fogs that interrupt streams and plains, and cause them to disappear; and
    (6) Obscure distance: scenery that becomes obliterated in vagueness and mistiness. Six types of distance in Chinese landscape painting

According to his three distance, the painting by Muqi (Muqi, Southern Song Dynasty) is clearly described (Figure 16). However, Tohaku's Pine tree screen is not represented such composition. just only deep mist. Which means, he did not follow the tradition, he may express just they are.
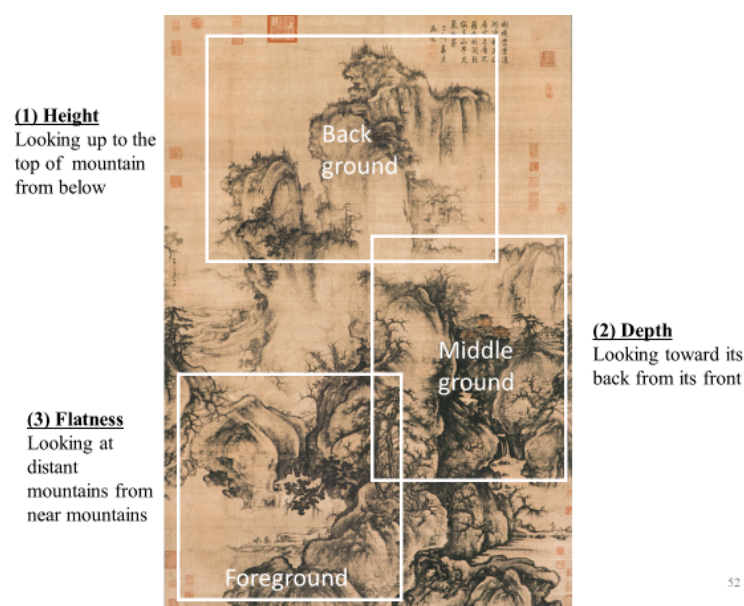
Figure 14：Guo Xi. (1072). *Early Spring*. National Palace Museum. Taipei, Taiwan.[9]
(Text and figure are added by author)

[9] https://www.comuseum.com/painting/masters/guo-xi/early-spring/
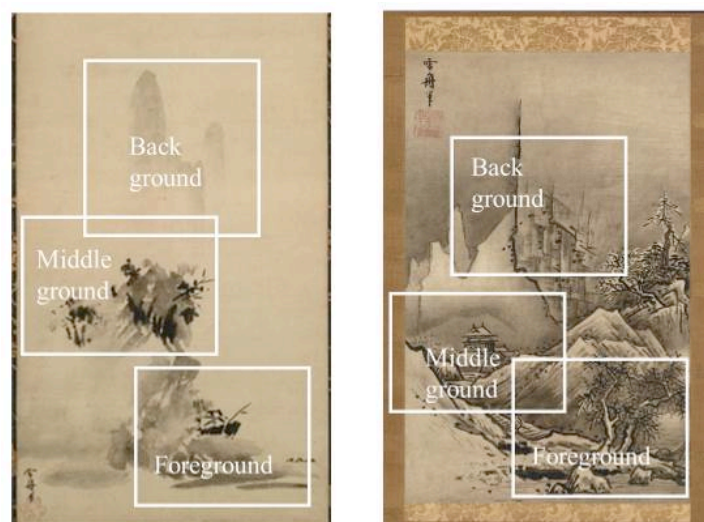
Figure 15: Typical Landscape ink painting composition by Sesshu
(Text and figure are added by author)[10]

(6) Obscure distance: scenery that becomes obliterated in vagueness and mistiness.

(5) Hidden distance: thick mists and fogs that interrupt streams and plains, and cause them to disappear; and
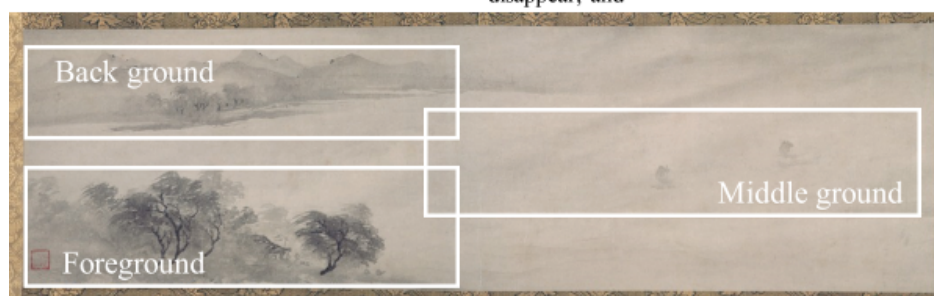
(4) Broad distance: generally a wide stretch of water with a shore in the foreground and a spacious sweep to distant mountains;

Figure 16: Typical Landscape composition of aerial perspective.
Text is added by author to Muqi. (ca. Southern Song Dynasty).
Returning Sails off a Distant Shore (from Eight Views of the Xiao and Xiang Rivers).
[Hanging scroll, ink on paper]. Kyoto National Museum, Kyoto, Japan
(Text and figure are added by author)

5. Conclusion

Pine Trees screen by Hasegawa Tohaku is the one of the most famous landscape ink wash paintings in Japan and considered as the only original is the representation of the actual Japanese landscape. However, Little research has been done due to lack of historical and personal document. Therefore, in this research some investigation has been don based on geographical and climatic approach. As a result, the following are identified;

– To explore the characteristics of the landscape of his homeland.
– To identify the uniqueness of the painting.

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[10] By Sesshū Touyou. Preface by Sesshū, praises by Gettou Shūkyou and other five monks 1 hanging scroll, Ink on paper 148.6x32.7 Muromachi period/Meiou 4(1495) Tokyo National Museum.
https://emuseum.nich.go.jp/detail?langId=en&webView=&content_base_id=101224&content_part_id=001&content_pict_id=001&x=-301&y=-90&s=1

Some specific pine tree species are generally grown in the coastal area in Japan, and under such condition, pine tree grove tend to consists of homogeneous community. This suggests that depicted pine trees are more likely to be in coastal area.

Secondly, since there is no snow other than mountains in the painting, it is more likely that the snowy mountains in the picture are perpetual snow mountains. According to the investigation of the distribution of perpetual snow in Japan, Tateyama mountain was the only possible mountain that Tohaku could see in his lifetime. In addition to the fact, Tateyama mountain is the only mountain which can be seen with sea or seashore in Japan. The unique landscape can be seen only on the Noto Peninsula and its surroundings.

Thirdly, depicting fog was essential to convince a sense of three-dimensional space from the Chinese principle of aerial-perspective, so the composition is typically stereotyped. However, There is no such stereotyped composition in Pine Trees screen by Hasegawa (Figure 1), and one gets the impression that the scenery was painted as it was.

All things considered on the above three subject matters, it is extremely likely that the Pine Trees screen was a view from his hometown of Noto Peninsula, and I could say that it was a work of art that was born because he was able to see such a landscape during his lifetime.

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An Exploration of Female Agency in an Awarded Thai Novel: The Blind Earthworm in the Labyrinth

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Abstract

The Blind Earthworm in the Labyrinth is Veeraporn Nitiprapha's debut novel, which won the SEA Write award in 2015. Set during the last quarter of the 20th Century in Thailand, *The Blind Earthworm in the Labyrinth* points out changes in cultural values and norms, especially those regarding the notion of romantic love and codes of sexual morality. Written as anti-realism and anti-romance, the writer uses a melodramatic plot to develop the latent meaning of a love triangle as social. This paper seeks to examine how the anti-romance genre is told and investigate the changes in interpersonal relationships with regards to gender relations, especially when compared to conventional romance and gender ideologies before the turn of the 21st Century. Particularly, it will analyse how the notions of romantic love and sexual morality are represented, and to what extent female characters are able to exercise agency and power in relation to social and cultural contexts. Specifically, the novel suggests that by becoming more individualistic and obsessive about their desires, characters are blinded, resulting in self-destruction and devastation in relationships. Essentially, sociocultural changes have great impacts on the characters' decisions and actions. The author's purpose in using anti-realism and anti-romance in *The Blind Earthworm in the Labyrinth* also intensifies the reader's engagement with the female characters, which is different from a traditional romance.

Keywords: Female Agency, Thai Novel, Anti-Romance

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Introduction

The Blind Earthworm in the Labyrinth was written by Veeraporn Nitiprapha who won the Southeast Asian Writers Award (S.E.A. Write Award) twice. Her first novel, *The Blind Earthworm in the Labyrinth*, was awarded in 2015 while *Memories of the Black Rose Cat*[1] won the S.E.A. Write Award in 2018. According to the committee of the SEA Write Award, *The Blind Earthworm in the Labyrinth* reflects the failure of life management in individualistic Thai culture and points out the effects of confrontation between the myth and ideal of family institutions; in addition, the committees states that the novel deserves the award for aesthetics in arts, nature, and language that have emotional effects on the readers ("SEA Write award goes to new novelist Veeraporn", 2015).

According to Veeraporn, *The Blind Earthworm in the Labyrinth* is a myth about love (Pongpipat, 2015). She uses the term "myth" in relation to Roland Barthes's notion of mythology that comments on insistence and repetition that become significant features or discourse, as in Foucault's term, of contemporary society. Seemingly, the book is about melodramatic love because her novel portrays a love triangle between two sisters and their childhood friend with a tragic ending, unlike romance that ends up with a happy ending. However, in her introduction to the book in Thai, Veeraporn reveals that she wrote the novel from her resentment against the unrest in Thailand in 2010, which caused death and wounds in the hearts of many Thais due to their cruelty of those who killed. Feeling upset about Thai politics, she wrote *The Blind Earthworm in the Labyrinth* to portray how ordinary people can become cruel and selfish enough to destroy other people's lives and trust, even with their own siblings.

As the book tells the story of the two sisters, Chalika and Chareeya, and their relationship with the same man, Pran, this paper aims to investigate female agency, and how the agency is exercised, as individuals or as collectivity within the family, and to what extent the female characters are able to exercise agency. Moreover, the notions of romantic love and desire are examined to interpret the myth of love presented in the novel in relation to sociocultural contexts.

Female characters and agency

The term 'agency' has been conceptualized in several ways. Feminism usually equates agency with resistance, especially to a patriarchal structure. Some scholars, particularly practice theorists, emphasize the connection with social structure (Ahearn, L., 2001). In *The Blind Earthworm in the Labyrinth*, however, Veeraporn does not provide sufficient details of Thai social and cultural values that may influence the main characters' actions. With the third-person omniscient point of view, the readers can see through the characters' actions and reasons behind each of them. The portrayal of the characters reveals that they are all overwhelmed with their own desires; thus, the analysis of agency in this paper will limit itself to the characters' capability to act, decide, and design their lives, or exercise free will, rather than to resistance to the social structure or influences from the society and culture.

To begin with, Chareeya is the female character who exercises her agency the most when compared to her sister, Chalika. Evidently, Veeraporn provides more description of this

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[1] *The Blind Earthworm in the Labyrinth* and *Memories of the Black Rose Cat* were translated by Kong Rithdee in 2018 and 2022 respectively.

character than any other, especially her idiosyncrasies. For example, she decides to run away with a man after their eleventh date when she is sixteen years old. When she is in love, "There was just a conviction, profound and silent; the conviction that no matter what happened, regardless of where he went, she would follow him" (p. 59). Chareeya creates and directs her own life, in part because her parents die when she is about nine years old, whereas Chalika becomes trapped in a world of romantic fictions that she enjoys reading. It is observed that Chareeya's agency is that of an individual because she makes a decision that serves her own desires while neglecting others around her. As presented in the novel, after running away from home, she does not contact her family members, Chalika, Uncle Thanit, or Pran, and leaves them feeling heartbroken and upset. Three months later, she calls home, saying that she is fine and keeps calling every couple of weeks, "But she never said where she was or showed any sign of wanting to see anyone" (p. 61). This love lasts less than a year and Chareeya goes home the day her boyfriend leaves her. After not sleeping for ten days, she takes some sleeping pills, and everyone, including Pran, understands that she has committed suicide. Once she wakes up, she leaves the house without saying goodbye and her justification for leaving them is that:

> She just didn't want to see the pain in Uncle Thanit's eyes, didn't want to feel guilty when she looked at Chalika, and didn't want to feel awkward with Pran who kept his vigilant eyes on her like a guard dog. She didn't want to see anyone or do anything, except listen to Piazzolla's *Oblivion* every day for the rest of her life. (p. 83)

She decides to stay in Bangkok to carry out her own life and goes home after a year of leaving, letting Chalika look after their house alone in Nakhon Chai Si because soon after her leaving, her uncle starts his own journey as well.

Although it is not explicitly mentioned, Chareeya may realize the power of her sexuality and know how to manipulate it. A year after the breakup with her first boyfriend, she is shortly in love with another man, however, he is "a university student who had been incorrectly educated to believe that love and sex were two separate things" (p. 84), and thus this relationship does not last long. The third relationship is with a French man, a chef she dates when she works as a receptionist in a restaurant. Unfortunately, instead of having a warm family:

> She could have owned a small cafe in a small hamlet camouflaged by the grapevines of southern Burgundy. She could have spent her later years in the warmth of her twenty-two sons, grandsons and great-grandsons, and died at seventy-eight in Andre's embrace still as sweet and tender as his chiffon cakes. (p. 86)

She decides to break up with him. With heartbreak, Andre flies back to France, leaving a yellow Mediterranean-style house for her.

After Andre, Chareeya falls in love with Natee, approximately at the same time that she runs into Pran in a pub one Friday night. To her friends in Bangkok, Chareeya introduces Pran to them as her "best friend" (p. 39) and invites him to her house after many years of not seeing each other. She whispers to him on that night, "I miss you Pran" (p. 41) and her words keep repeating in his head because he has been yearning for her for several years. Chareeya treats Pran as a friend, a brother, and she:

always knew when Pran was within a ten-metre radius; in the same way that laundry hung on a line to dry outside retains that halo of balmy sunlight, she could sense an ethereal, tender aura, invisible but perceptible, almost like a fragrance pasteurised in the air. (p. 59)

She enjoys spending time with him every Monday, cooking, eating lunch, and listening to music together while she is madly in love with Natee who "believed he had been born to love – to love someone deeply, passionately, feverishly" (p. 119). However, Chareeya loses control of this relationship because she is stuck with this myth of love conjured by Natee.

Obviously, she has two men at about the same time. She meets Pran often and invites him to her house or to spend time outside together like a couple when Natee is away. When the two men find out about each other, they fight and Chareeya punches Pran to save Natee. This incident convinces Pran to believe that Charreya chooses Natee, not him. Feeling lost and humiliated, Pran ignominiously goes to Nakhon Pathom. There, Chalika gently and quietly cleanses his face and consoles him. After that he has sex with her and spends his Mondays with Chalika instead of with Chareeya. Later, even though Chareeya is told that Pran is in a relationship with Chalika, she steals him from her sister by having an affair with him out of her disappointment with Natee.

Chareeya's decision to have an affair with her sister's lover is regarded as deception because she betrays Chalika's love and trust. It can be interpreted that she is jealous of Chalika who takes Pran from her. However, when Pran insists that she should tell Chalika about their relationship, Chareeya refuses to do so. She is probably feeling guilty for betraying Chalika who was the only person she clung to when her mother abandoned her and the person who provided her with love and trust. Later on, when Natee returns to see her at her house while she is with Pran, she tells Pran to forget her and decides to take some sleeping pills to end her love-life complications. It is likely that her guilt over Chalika is another reason for her to commit suicide, as she whimpers to herself after taking the pills:

> Dear Lika, there wasn't any way out. We were wandering in a blackness that kept stretching out into another blackness, on and on forever. No matter how hard we tried or how much we pushed, life still betrayed us. There were no special days, no syrup, no rainbows. There was only Madame Eng and Madame Chan, the Siamese Twins of Solitude. Don't you agree, Lika, this is the sole legacy we've inherited from Father? (p. 169)

It is observed that Chareeya does not blame herself or her decisions for her life's misfortune but blames life instead. The phrase "Life betrays us" is repeated several times in the novel when Chareeya feels hopeless. Chareeya forgets that, in fact, she betrays those who love her since she ran away from home at sixteen.

Unlike Chareeya, Chalika is more like a female protagonist in a romance, both in her appearance and personality. She is portrayed as having exceptional beauty:

> Of all the women living along the riverbank, Chalika was hands-down the most beautiful. Not only had she inherited her mother's beauty and faith in love, but she glowed with the magical aura of a literary heroine, complete with fortitude, virtue and patience. Still, she lived a quiet, uneventful life and spent her days making sweets, reading novels, daydreaming and crying for men who didn't exist in real life. (p. 126)

Her representation matches that of an ideal heroine in several aspects. She is inexperienced and innocent: she is not aware of her beauty or its effects on others. Consequently, she is not vain and does not show effort to attract men. This guarantees her virginity, the keystone of femininity. Besides, she is presented as a nurturing woman. Every time Pran feels irritated and deeply upset, Chalika can calm him down without speaking a word, as described in the scene when Chareeya humiliates Pran in front of Natee, and Pran desperately and absent-mindedly comes to Chalika and her reaction is:

> She was silent, as usual, and didn't ask him anything. She unclasped his tightly balled fist and held his hand in hers, then put her other arm loosely around his shoulder and started to rock him gently, a tender consolation, before lowering her head to whisper something in his ear, a barely audible whisper. Once again, time stopped. (pp.138-139)

Her portrayal is identical to Radway's analysis of an ideal heroine who "is always portrayed as unusually compassionate, kind, and understanding" (Radway, J., 1984, p. 127). She is strong enough to manage household chores at the age of fourteen when her mother becomes insane after her father dies. She also possesses the ability to make Thai sweets and spends most of her time reading romance novels. Ironically, with these qualities, she is doomed. Obviously, as a quiet, peaceful person, she becomes passive, with no sense of agency to fight for her desire or defend herself, and she eventually succumbs to insanity.

Between Chalika and Chareeya, Chareeya is far from an ideal heroine who encompasses unusual intelligence or an exceptional disposition, but she is portrayed as a woman with her own agency. Chareeya has the ability to satisfy her desire, despite the fact that it is contradictory to conventional femininity in Thai society, which regards moral values as its pivot. As some of the evidence above shows, Chareeya demonstrates her free will and attempts to take control of her life, unlike Chalika, who is too weak to fight for herself. Chareeya elopes with a man, commences a triangular relationship with intention, and attempts to kill herself. With her portrayal, the novel suggests to the readers that Chareeya's agency is employed adversely and is not based on virtues; therefore, instead of empowering her, it results in her doom because of the demand to satisfy only herself and neglect others. This can also imply that ignorance of collectivity, especially within a familial structure, and the pursuit of only free will can cause devastation to relationships.

Narratives and desire

In this paper, narratives are acknowledged as representation that produces meanings through language and contributes to the construction of subjectivity; narratives refer to any form of literary works, such as written, spoken, or visual. Because narratives use language that creates signs that can stand for persons, events, objects, or allusions to reality, the audience might unconsciously internalize the meanings produced within narratives. According to Stuart Hall, the language of representation leads to practices (Hall, 1997, p. 28). As in the study of romance fictions, scholars have had a debate on the effects of the meanings underlying romance fictions and female subjectivity because they regard romance as a source of discursive practice. In so doing, psychoanalytic theories are taken into account to explain why women love reading romance and they tend to understand that women consume romance for pleasure gratification to escape from unpleasant situations they live within (Light, A., 1984; Radway, J., 1984). Therefore, desire is derived from dissatisfaction with reality or incompleteness in life and stimulates a person to take on a quest to fulfill what one lacks. To

begin with, Chareeya, the main protagonist, is portrayed as a person who aimlessly searches for love that she has lacked since she was born. In the first chapter of the novel, the Mother curses Chareeya as the cause of her husband's adultery, and totally neglects her. Thus, she grows up with emptiness inside. Although she is physically healthy, she:

> had contracted the malady of loneliness – undetectable by any hypermodern medical equipment, an incurable disease that would condemn her to solitude for the rest of her life. (p. 15)

Her desire for "love" is in accordance with Lacan's concept of desire when he delineates that "desire is an appeal to receive from the OTHER the complement to what it lacks" (Macey, D., 2000, p. 95). As portrayed in chapter one, Chareeya had a collection of all kinds of creatures when she was young and addressed them as family members to compensate for her lack. However, when she grows up, she changes her obsession to trees and plants since they live longer than the animals and pets she used to keep. Evidently, she lacks unconditional love from her parents, and later she seeks it in a relationship with a man. However, she is caught in the myth of Western love stories, especially the stories behind classical music that her uncle told her when she was young. In the case of Chareeya, besides a lack of parental love, her subjectivity is derived from melancholic love stories she has experienced and regarded as 'romantic.' This can explain why she falls head over heelsfor Natee:

> Natee's love was dizzying, obsessive. He had taken a page from *Romeo and Juliet* and peppered it with cutesy daily banter like the script of a Hollywood romcom, with classical music from the Romantic period as a private soundtrack in his head, complete with a stint of separation as a test of willpower, and with the city of lost angels as the backdrop. (pp. 120-121)

Natee's love in the above quotation entails similarities to romanticism in popular culture that becomes fantasies for most women, and Natee employs these romantic elements to attract them. Therefore, it is not surprising that this fits Chareeya's quest and desire for romantic love and that she is trapped in its illusion and is blind. It can be said that Chareeya's love has been established through unconscious fantasies, which can never be achieved, but "has a deadly aspect, in that it operates without the welfare of the individual" (Kirshner, L., 2016, p.3). She becomes blind because she cannot acknowledge Pran's love despite the fact that he is very close to her. She continually looks for romantic love from other men and realizes that she loves him after knowing that he has a relationship with Chalika, which ignites the love triangle that ends in doom.

Evidently, the novel shows that Chareeya and Chalika constitute their subjectivity through language, or narratives from the world of fantasy. Unlike Chareeya, Chalika longs for love that exists only in her imagination. She has been portrayed as a bookworm since she was barely ten. Regarding love and relationships, Chalika's desire is entirely derived from pure fantasy, as she spends most of her days, "daydreaming and crying for men who didn't exist in real life" (p. 126), and is caught in the world of narratives. She is totally trapped in her unconscious fantasy and cannot differentiate between reality and fantasy, even in her relationship with Pran, as the novel describes:

> Chalika saw Pran as a man from another world and not the flesh-and-blood Pran who lived in the here and now. Her Pran was a mongrel of heartthrobs bred from a million

romance novels, though, in reality, he was nothing remotely like any one of those heroes in movies or books. (p.150)

From the quotes, it shows that Chalika takes Pran as a hero from a romance novel she has read, not a realistic man, and passively waits for his transformation like a typical heroine herself. Chalika takes representation not as an illusion, but as a reference to the real conditions of existence, as Louis Althusser's contention of ideology. Although Althusser's major analysis lies on production in a capitalist social formation, his thesis also covers other sociocultural apparatuses that stimulate imagination, such as narratives. According to Althusser, people need allusions for their real conditions of existence, and material alienation is described as the reason why people are desperate for ideology. It is evident through the portrayal of Chalika who, later "had grown into the archetype of a leading lady. She was neither demanding nor intrusive. She was reserved and she kept her feelings to herself" (p. 150). To Chalika, it is clear that the worlds of reality and fiction are intertwined. It illustrates that Chalika, as a subject, is an effect of the signifier. Essentially, she is a subject produced within discourse and cannot be outside discourse, as Foucault delineates. Unlike Chareeya, Chalika lacks agency as a stereotypical female protagonist in conventional romance. Unfortunately, unlike in romance, her heroine-like characteristics and illusion destroy her life and sanity. Similarly, unlike romance, which some argue empowers female protagonists through their inherent qualities (Claire, D. 1992; Donald, R., 1992), she is betrayed and manipulated because of her heroine-like qualities.

Like the two female characters, Pran lacks love and desires it. He was taken from his mother when he was very young because of her adultery. Because of this, all his life he yearns for maternal love and a "home," a place where he has no worries and can feel warm. He felt at home in the short time he spent as a child at Chareeya and Chalika's house with Uncle Thanit. Chalika's comfort is also similar to the maternal love that he needs. However, because of his overwhelming desire for Chareeya, it leads to destruction among them. Narratives also have an effect on Pran. Several times in the story, Pran recalls stories he learned from Uncle Thanit or Chareeya. Even though it is not clear whether his subjectivity is created from those stories or not, the novel shows that those stories are fixed in his memories and he can never forget them.

The Blind Earthworm in the Labyrinth suggests that narratives play a role in the constitution of subjectivity as Veeraporn portrays her characters in relation to narratives in a variety of forms, such as romance novels, blockbuster love films, or even the melodramatic stories behind classical music. Because of their emotional effects, I find Gledhill's argument convincing when she asserts that fictions "effectively become a central part of our 'real' lives on a day-to-day basis." (Gledhill, C., 1997, p.343). Although representation is a matter of interpretation, narratives can provide fantasy that matches one's desire or can supply mirror images to those who, in reality, lack emotional gratification in their lives. Specifically, narratives, in any form, contribute to our perceptions about ourselves and our lived experiences that we can acquire our subjectivity according to our desire.

A minor character, Nuan, is a counterpart Veeraporn employs to compare the sophistication of a subject in a modern society. Chareeya and Chalika's maid, Nuan, is the only person in the novel who is not hurt and who does not feel lost in the story. She has three husbands and five children. When asked if she knows which of her children belongs to which father, she says she does, but she does not tell them because they never ask her. Like Chareeya and Chalika, she becomes an orphan at a very young age, is believed to bring bad luck to her

community, and has to dislocate herself from it until she comes to work for Chareeya and Chalika's mother. Her tough experience makes her a strong, determined woman, who "vowed that she would never run away again, that she would be ready to accept anything" (p. 157). That is why she accepts and loves the three boys who come to her life equally. She focuses on surviving, not daydreaming. Unlike Chareeya, her agency is positive and empowers her as a subject because "the schooling she had received from the uncertainty of life had taught her not to expect anything" (p. 158). She does not expect much from her life. Through this character, Veeraporn might want to tell her readers that acceptance is more important than expectation. Unlike Chalika, she takes her three husbands for what they are, not as ideal figures that exist only in romance. That is how she wins her life and never encounters deep loneliness like Chareeya and Chalika, who are more educated but trapped in the world of fantasy.

Societal changes and their impacts

Essentially, sociocultural changes can be the cause of the characters' chaotic lives. The novel takes place in Thailand from 1960s to 2010. Between the 1960s and the 1970s, there were several economic and infrastructure projects launched by the Thai government in order to modernize and implement the Thai economy. This brought economic growth in 1980s, but also resulted in conflicting values in the 1990s (Kriangkraipetch, S.& Smith, L. E., 1992). Evidently, the novel signals changes in a city near Bangkok in a satirical tone:

> Nakhon Chai Si by then had become a fully-fledged tourist town crawling with restless day-trippers from Bangkok. They came and bought everything and ate everything, as if cursed by an indefatigable hunger; even the children, who were usually always hungry, wonder why city people had such voracious appetites. (pp. 127-128).

The quotation connotes the perception that, as time passes, people develop insatiable cravings for consumption. The description of city people who invade the outskirts of Bangkok such as Nakhon Pathom also suggests the invasion of capitalism which focuses on massive consumption of resources. Moreover, the expansion of the city also affects the river and the people's way of life: "As the river kept changing its colour and fish continued to float like leaves, and as the pesticide-free vegetable garden could no longer fend off toxin, Uncle Thanit dedicated himself to the business of antique textiles" (p. 129).

Interpersonal relationships are another point to mention regarding the changing environment. It is observed that when the sisters grow up, they communicate with each other less. This might be a result of the fact that each has a different obsession and desire. While Chareeya is obsessed with her love and freedom in Bangkok, Chalika is infatuated with romance novels. Accordingly, Pran does not openly tell Chareeya that he likes her – not as a sister -- before Natee appears. Unlike Chareeya, who is insistent in the search of her desire, Pran never takes action and is passive like Chalika. Lacking communication because of obsession can be interpreted as the consequence of individualism, that a person is preoccupied with their own needs and desires; thus, they lack interest in those who are around them, even family members. The result is shown in the novel, as the importance of kinship bonds between Chareeya and Chalika declines.

Conclusion

Veeraporn's *Blind Earthworm in the Labyrinth* implies that all characters are blind earthworms, each of whom has become "lost in a labyrinth it had dug itself" (p.22). Although Chareeya has freedom and free will to design her own life, she is trapped within narratives and her own desire. Like a blind earthworm, she never realizes the importance of those who are close to her, but inconsistently and aimlessly looks for relationships that exist from stories she has known. Chalika also makes herself blind to all predicaments in life and takes refuge in an imaginary world. Pran deals with bitterness in life by learning to accept what comes to his life, but his weakness is he is not brave enough to make a choice or solve a problem. He cannot stop his love for Chareeya, and has to relocate from one place to another until he dies. These three main characters end up with devastation in their love lives because of their lack and excessive desire for it.

Through these three main characters, the novel evokes the hostile impact of desire and obsession with one's desire, which might be regarded as a part of an individualistic society where individuals' needs and desires are of the utmost concern. For this reason, it might be said that Veeraporn's argument presented in her novel is that agency, a sign of individualism and modernization, is ambivalent or even a threat, especially to interpersonal relationships in a modern society where an individual focuses so much on their desire. Even though the novel is about a love triangle in modern society, it connotes the politics of representation and discourses that pervade society and suggests that everyone might be as blind as the characters, especially in the era of modernized society where simplicity, sufficiency, and communal relationships have been forgotten.

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*Learning Through Storytelling: Supporting Teachers With SDG2 Resources in
a Time for Building Resilience and Hope*

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Abstract

What can curriculum do? When faced with a global pandemic, lockdowns, and virtual learning, I began working with Roger Thurow and the Hunger Solutions Institute to create an ELA curriculum focused on hunger in 2020 called Learning Through Storytelling. Through the narratives of hunger that Thurow tells in his books and in the Wall Street Journal, I wanted to explore more about the story of hunger and how the use of stories could influence the work of teachers in a tumultuous moment in history. Not only this exchange of stories, but also the stories that teachers and students might put together after participating in the curriculum as well as how could we collectively meet the needs of our students. To do this, I implemented narrative inquiry methods to answer the questions, in what ways do 9-12, public school teachers describe their community's story surrounding hunger? and how do 9-12, public school teachers report the experience of teaching curriculum within the current context? I conducted semi-structured interviews as well as guided, weekly journal prompts to collect data on how teacher participants used LTS as a curriculum to address hunger.

Keywords: Curriculum, Hunger, Sustainable Development Goals, English Language Arts

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Introduction

In 2020, the COVID-19 pandemic crossed all borders of countries, financial means, socio-economic levels, race and ethnicities, and any other distinguishing factor, interrupting much of what often characterizes the ways in which we live our lives as well within education how teachers often label students. The effects of COVID-19 on education and hunger have been devastating and far reaching, and teachers and students have been at the forefront of many of the social issues associated with the pandemic. Students have been rotated between in person and virtual learning, many students who once relied on free and reduced priced lunch have had to adjust to school closings, and in an instant many students lost meal options which they previously relied on as their main source of nutrition. Teachers have also taken on many more responsibilities while also balancing their own needs with home and family. Along with rising costs of food as well as specific shortages, hunger has skyrocketed in developed nations, along with famine levels in conflict torn areas around the world such as Ukraine, Afghanistan, Ethiopia, Haiti, and Syria. Food systems are being tested worldwide, particularly in the United States where hunger is not often prioritized as a pressing issue. However, according to the World Food Programme, 370 million children missed school meals because of school closures related to the pandemic, and 73 million vulnerable primary school aged children need school meals (World Food Programme, 2020). A seemingly mass exodus from the teaching profession itself has occurred, in fact, recent studies report that there are "36,500 teacher vacancies in the nation… and more than 163,500 positions filled by teachers who aren't fully certified or are not certified in the subject area they are teaching" (Will 2022). Furthermore, nearly 110,000 restaurants closed in 2020, losing 2.5 million jobs, and sales fell by $240 billion (King 2021). Shortages at once abundant grocery stores became a common scenario in which necessities were limited per family, shelves of toilet paper and cleaning supplies remained empty, and prices of food, particularly meat increased. Lines at food banks and food pantries continue to grow as what seemed to be a system of abundance and security is crumbling before our eyes. One might ask, is this necessarily a good or bad thing? Some say, "if we get this right, the world will never be the same" and I hope that is what we will do in response.

At the center of this context are students and teachers in the classroom around the world who are now faced with quite a few problems. While also confronting the challenges of adolescence, the education community is now faced with the problem of what will we eat and how best to follow guidelines for social distancing, masking, and quarantining. As difficult as the pandemic has been for all walks of life, teachers and students have been presented with a context that is unlike anything many of us have experienced and continues to impact a world that will forever be changed. Teachers have adjusted between online, in-person, and blended learning options losing quality time resulting in an overwhelmingly bleak Nation's Report Card suggesting no gains, some states stayed the same, but most states declined in both Reading and Mathematics (Nation's Report Card 2022). While many controversies pervade schools currently, hunger is a constant and underlying problem for almost all students as well as many correlating issues. However, hunger is not particularly dominating the discourse within educational contexts, even while several studies document this increase (Asfaw, et al. 2020; Bauer, et al. 2021) as well as credible research organizations such as the World Food Program and Feeding America. Hunger within the context of English education remains a gap with the potential to influence the English education field and the current narrative that dominates discussions of the "new American norm." The question then emerges, what type of new American norm do we want to create, and what sort of literacy practices might students

need? What might we do differently to directly address hunger? And how do we move on to a better world for our students?

Research Questions

1. In what ways do 9-12, public school teachers describe their community's story surrounding hunger?
    a. What does hunger mean to participants?
    b. What does hunger look like in 9-12, public school teachers' context?

2. How do 9-12, public school teachers report the experience of teaching curriculum within the current context?
    a. How might participants imagine hunger impacting their students and communities?
    b. How do 9-12, public school teachers believe that hunger does/doesn't relate to teaching?

What is Learning Through Storytelling?

The Learning Through Storytelling (LTS) curriculum is a secondary ELA curriculum focused on hunger. It is a curriculum that is based on the storytelling of journalist, Roger Thurow based on his books, *Enough, The Last Hunger Season,* and *The First 1,000 Days.* I worked on the first iteration of an online undergraduate course that is offered to students as part of my first assistantship at Auburn Online. For my dissertation, I have created a version for high school students and a CEU course on Canvas for teacher participants. In the Google Classroom, there are six units of the course, the first three units center hunger on a global level, including history and policies in *Enough,* smallholder farmers in *The Last Hunger Season,* and mothers and children in *The First 1,000 Days*. The second half of the curriculum narrows in on the local level, through lessons on planetary health, hunger in America, and student actions projects. Each unit builds on the next with stories from the books, mentor texts, and various types of writing throughout including quick writes, debate topics, poetry, photovoice, reflective essays, and more. Each unit includes an "inspiration station," which centers on a real-world hunger fighter as well as a "teacher to teacher," which shares tips from other educators who have already taught the books or similar topics.

Storytelling as an ELA Curriculum

Learning Through Storytelling is the name of the curriculum because it centers on the experience of teachers and the exchange of stories by teaching the books and creating action projects based on the curriculum. All three books are written in a narrative style, centering the history of hunger in *Enough,* smallholder farmers in *The Last Hunger Season,* and mothers in *The First 1,000 Days.* The overarching objectives are that participants will learn through storytelling, generate good outrage, incite inspiration, connect characters in the books to real emotions and faces, augment teaching about hunger, find their place in the fight against hunger, as well as enlighten and spark empathy. Standards and objectives are aligned with Common Core science literacy and language arts standards, the agriculture, food, and natural resources standards (ASFNR), and the sustainable development goals (SDGs). Students will be able to use English Language Arts and literacy skills to read and analyze multimodal texts as well as to create these themselves. Unit One is based on *Enough Why the World's Poorest Starve in an Age of Plenty* in which Thurow and Kilman (2009) describe stories around the world which present policies and subsidies that have led countries into

malnutrition and famine. In the next two units, students and teachers focus on the stories of people such as Leonida, Rasoa, Zipporah, and Frances in *The Last Hunger Season* for unit two and Shyamkali, Maria Estella, Jessica, and Brenda, in *The First 1,000 Days* for unit three. In unit four, More than Enough: Nourishing and Saving the Planet, Our New Gordian Knot, students will grapple with the current challenges of food shortages and food insecurity by participating in the Goals Project and Project Kakuma, as well as students will immerse themselves in data-based questions with topics such as managing water, girls leading, and agricultural innovation. In unit five, students will focus on Hunger in America (The Oxymoron of Hungry Americans), in which students will engage in exploring what factors have allowed hunger to continue within an abundant America. Lastly, students are called to action in Lead the Way: A Call to Action which includes six ways that students and teachers can engage in raising the clamor surrounding hunger, including gardening, poetry writing, creating a video, writing an essay like a journalist, creating a podcast, graphic novel, or comic book writing, community organizing, and developing a public service announcement. All materials are delivered to teachers through Google Classroom, along with a Padlet of additional materials, a Flipgrid of writing prompts for each lesson, a NewsELA binder of selected current events on hunger, and a TED-Ed lesson based on Thurow's TED Talk, "My Moment of Great Disruption." Overall, the LTS curriculum consists of the following:

Table 1. Learning Through Storytelling Curriculum Units

Unit	Name	Description	Example Assignments
One	*Enough* (History, Impact, and Current Situation of Hunger and Malnutrition — How hunger abides in the 21st century)	Students are introduced to Hagirso as well as the policies and history which have continued to increase hunger throughout the world.	Photovoice in response to Hagirso's story, VR with places from the book, Why Care? discussion question
Two	*The Last Hunger Season* (The Importance of Smallholder Farmers in Ending Global Hunger)	Students are introduced to Leonida, Rasoa, Zipporah, and Frances, four smallholder farmer families in Kenya and will learn how they survive through the hunger season.	*The Last Hunger Season* Film Viewing Guide, Food Map, Food Narrative, Photovoice: take a picture of your own family meal
Three	*The First 1,000 Days* (The importance of good nutrition for Mothers, Children, and the World)	Students are introduced to Shyamkali and Anshika in India, Brenda and Aron in Uganda, Maria Estella and Jorge in Guatemala, and Jessica and Alitzel in Chicago and will learn about the challenges of motherhood across the globe.	Acrostic poem writing, Famine Place Photo Essay, and Famine Series Guided Reading, Create an informational text about the First 1,000 Days for your community
Four	More Than Enough (Nourishing and Saving the Planet, Our New Gordian Knot)	Students are introduced to the topic of planetary health and the challenge of both nourishing and saving the planet.	Teach SDGs, Goals Project, Project Kakuma virtual interaction, Chicago Council White Papers/ Data Based discussion questions

Five	Hunger in America (The Oxymoron: Hungry Americans)	Students are introduced to the issues of hunger in America which have existed before the pandemic. Questions such as how hunger exists in the world's richest country? And what does the oxymoron of hungry Americans mean?	Personal Wellness Plan, Food Waste Project, SNAP Budget Project, Racial Wealth Gap Simulation, George Hall's Story
Six	Lead the Way by Raising the Clamor (A Call to Action)	The last unit is a call to action in which students get guidance on how to write their own poetry, spur change via videos, inform through writing blogs, stir emotions with photo essays, and raise the clamor with podcasts.	Garden Wisdom, Create one of the following based on SDGs: Public Service Announcement (PSA), Comic or Graphic Novel, Podcast, Reflective Essay, Video for Change, Poetry

Conclusions

The more I studied this topic, the more I realized how much more could be done to combat the existence of hunger. The topic of hunger has tremendous relevance in our current environment in which hunger continues to increase. For example, The Global Hunger Index notes that 47 countries have ratings indicating "extremely alarming," "alarming," or "serious" levels of hunger, and forty-seven countries will fail to reach zero hunger by the UN goal of 2030 (Global Hunger Index 2021). On a local level, Feeding America reports that currently, 1 in 8 people in America face hunger or 38,300,000 people, and 1 in 6 are children or 11,700,000 children (Feeding America 2021). Hunger also seems to be a topic that few can honestly say should continue, as well as at the same time few can say they have not been influenced by hunger in some way.

The story of hunger is remarkable as well because it is something we all experience, as we all eat, and I believe we could all do better to engage with topics surrounding the food supply. I have been amazed at the work that has been done to address hunger through the World Food Prize Laureates as well as activists such as Sophie Healy-Thow and business owners such as Edezia nutrition's, Navyn Salem. Even in what I have learned so far about participants, I am completely amazed to understand what people overcome as well as I am inspired by stories of people like Jessica in *The First 1,000 Days,* who desired to be known as an achiever rather than a quitter or Shyamkali, who when faced with the immensity of her situation in India, states, "Greatness? That was a luxury not worth thinking about. How many more children can we support?" I hope as well that through this curriculum, more people will know about the impact World Food Prize Laureates such as Gebisa Ejeta and Rattan Lal have had on their communities. To me, this represents the best of what I can convey to students in a time unlike many of us have experienced. I am looking forward to continuing this study and believe the work in ending hunger and malnutrition is extremely important as well as it takes a collective community to address issues of students and teachers across the nation. Basing the curriculum on Thurow's and my own international experiences, studying various aspects of hunger, particularly the role of policy, the experiences of women, and the oxymoron of

hungry smallholder farmers, all will help to contribute to a sense of urgency as well as inspiration which will hopefully spur on more work to address hunger in our schools and communities. I hope this study will capture the experience of the teachers and the ability of the curriculum to do this work as well as to create a community across physical borders during a time of great division as well as criticism of teachers. I hope in doing this study I will be able to document our current environment in a way that demonstrates, despite all the chaos, how many teachers came together and worked through these issues with their students. I hope it will give teachers and students an opportunity to document their experience through the action projects that are centered around SDGs as well. I hope my audience will gain a deeper understanding of literacy as well as the literacy practices that are embedded in all aspects of our lives. I hope it might also inspire my audience to do the same type of work within their own communities with an online affinity space to collaborate, share ideas, and spread stories.

Acknowledgements

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Puruyanan: The Waray Concept of Home in Selected Poems of Victor N. Sugbo

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Abstract

To examine how *puruyanan*, the Waray concept of home, is integral to the overall poetics of Victor N. Sugbo, this study appropriates Prospero R. Covar's concept of *kapaligiran* which is composed of three realms—namely *kalikasan* or the natural realm, the cultural realm, and the supernatural realm—as constituent parts of *puruyanan*. The Waray and English self-translations of the poems are read side by side and treated as liminal reflections that create a translucent layer of poetics. This layer together with the analysis of the works that are solely written in English as an innate bilingual text, enriches knowledge that emerges from the in-between space of Waray and English. What manifests in the examination, through situating the poems in a specific realm, are the many distinct articulations of the Waray for home. Kalikasan is often a space for solace. The cultural realm highlights the importance of relationships and interrelationships. And the supernatural realm is a sacred realm.

Keywords: Space, Home, Poetry

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Introduction

This study is primarily interested in examining Waray poems through the lens of *puruyanan* rendered through *kapaligiran,* employing it as an integral concept in reading Waray literature. Of the many Waray poems, works from *Inintokan* (2004), *Taburos han Dagat* (2014), and *Poems from Ground Z* (2021) by Victor N. Sugbo were selected for this study. This decision is driver by the researcher's felt need to provide translations of the poems written in Waray and what better translations to use than the self-translations by the author himself.

Puruyanan: The Waray Concept of Home

The Waray word for house is *balay*. It implies a detachment of the speaker from the space and pertains only to the physical structure. *Panimalay* includes the people that live in the house and significant objects inside the physical structure such as the altar and kitchen ware (house + people and significant objects). *Urukyan* and *inuulian* extend the livable space outside of the house and includes nearby physical and cultural spaces. *Urukyan* and *inuulian* generally pertain to the same spatial construct in terms of scope. Although both terms are used loosely, they differ in terms of movement, temporariness, and permanence. The root word of *urukyan* is *ukoy* meaning "stay put". The root word of inuulian is *uli* meaning "go home". A student from Hernani who lives temporarily in an apartment in Tacloban to study can say "*Naukoy ak ha Naga-naga*" I live in Naga-naga, and "*Nauli ak ha Naga-naga*" I go home to Naga-naga. The latter does not necessarily mean Naga-naga is his home. It simply implies he has felt "at home" in Naga-naga and that is where he stays in Tacloban. In Hernani, he does not say "*Mauli na ak ha Tacloban*" I will go home to Tacloban. It simply feels wrong because Hernani is his hometown. Instead, he says, "*Makadto na ak ha Tacloban*", I'll go to Tacloban now. Depending on which place someone considers his hometown and the circumstances when he is asked, one distinguishes where he goes home, *uli*. *Huron* is a verb that means to spend the night over. *Hinuhurunan*, a noun formed through the affixation of *huron*, "is a nestling place, or what the Badjao call 'mooring place' where one goes to sleep or spend the night over" (Alegre, 2020). One may spend the night over at a friend or relative's house. *Didi la ak anay kanda Maring mahuron.* I'll just spend the night over here at Maring's house. Thus, *huron* may not necessarily be where one lives, unlike *ukoy* or *uli*. *Huron* is a temporary space where one spends the night over and rests. Lastly, there is *puruyanan*. The last lines of the folksong *"Isla han Samar"* say *isla han Samar nga akon natawhan / tuna nga matamis pagpuy-an*—island of Samar, the place of my becoming / land so sweet to call home. *Puruyanan* is where one's *balay* and *panimalay* are. It is where one lives, *ukoy*, where one sleeps, *huron*, and where one goes home, *uli*. It is not a temporary dwelling place nor is it confined only to the physical structure. *Puruyanan* implies a sense of permanence in space that one calls home. Only Leyte and Samar are considered as the *puruyanan* of the Waray.
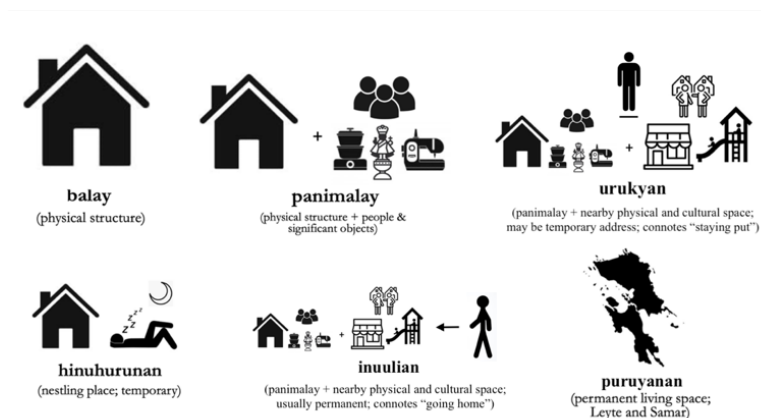
Figure 1: Waray concept of home (scope, time, movement, temporariness, permanence)

Puruyanan is the Waray concept of home integral to the reading of the poems examined in this study. *Puruyanan* assumes a kind of space. Just like any space, *puruyanan* is occupied by tangible and intangible objects. The Waray, like all Filipinos, have a distinct sense of space. Understanding the nuances of the Filipino's sense of space allows a reader to locate tangible and intangible objects mentioned and discussed in the poems studied.

Prospero R. Covar (1998) identified three realms that constitute the Filipino sense of space, the *kapaligiran*. The first is the physical realm called *kalikasan* or the natural environment which consists of three elements namely plants, animals, landscapes, and seascapes. The second realm is the cultural realm where man-made things, objects, faith, and beliefs reside. The third, unique to the Filipino, is the *lihim na kapaligiran* (secret *kapaligiran*) or the supernatural realm where a link to spirits, non-human, and non-animal beings is made. These three realms of the *kapaligiran* assume the constituent parts of the *puruyanan* since *puruyanan* is a kind of space conceived by the Waray. The three realms allow a critic to establish how tangible and intangible objects, located in various realms, are interconnected in the *puruyanan*.

Kalikasan: Natural Qualities of *Puruyanan*

Just like the many Waray from rural areas, Sugbo migrated to urban Tacloban for better opportunities. He is naturally sensitive to *kalikasan* because he grew up and lived in Hindang. Frequent visits to Hindang, a rural area, allow Sugbo to commune with *kalikasan* even when he is in an urban area. Moreover, the oscillation from urban to rural in the same island allows the writer to embody a holistic perspective of Waray life.

Unlike other poems about the city, where the portrayal is often focused on manmade structures like commercial buildings, houses, and streets, Sugbo writes of the urban with a keen observation of *kalikasan* in "Tacloban" (2021). Sugbo exhibits his sensitivity to *likas* elements despite being located in an urban setting. The poem opens with locating Tacloban with respect to the quality of the sea that surrounds it:

> Tacloban is the city I live in.
> On a clear day, the sea around it forms
> rings of white waves dashing upon its shores.
> The old wharf was my first acquaintance
> of it. Father used to bring me there

by bicycle early in the morning. By the time,
we arrived, old men already sat on the stone's ledge
holding on to their fishing lines,
waiting for the tug at their hooks.

Tacloban is located at the northeast part of Leyte. The bodies of water that touch its shores are only San Juanico Strait, San Pedro, and Cancabato, all located at the eastern side of the city. Except for Mangonbangon River, which stretches from Anibong to Utap, there are no other bodies of water in the eastern part of Tacloban. Only in the eastern part can "rings of white waves" form. Although the bodies of water that "surround" Tacloban are only in the eastern part of the city, a circular form is imagined in lines 2 and 3 to describe the city's geography, "the sea around it forms / rings of white waves dashing upon its shores". The line "the sea around it forms" may not depict an accurate mapping of Tacloban's geography, but the shape used to describe its location reveals how the Waray conceive their world— *kalibutan.* The root word of the Waray word for world is *libot*, meaning surround. Implicit is a circular or spherical shape. The sea and the bodies of water, as depicted in the poem is imagined to surround the city, suggesting that the bodies of water are integral to the *kalibutan* of the Waray. "The island world consists of land and water where water contains the landmass and the winds are named depending on their directional source," (Dorado-Alegre, 2017).

In the proceeding lines, Sugbo ascribes a childhood memory with the sea, thereby constructing his *kalibutan* with its influence. No longer is the sea a mere natural object of observation, rather a "subjective sensorial dimension with direct personal affect and effect" (Dorado-Alegre, 2017). The childhood full-bodied sensorial experience brought in by narrative recall reveals the intimacy between the Waray and his *kalikasan*. Even when he is situated in an urban area, Sugbo is sensitive towards shape and movement - "rings of white waves" and "dashing upon its shores", towards texture – "the stone's ledge", towards mundane gestures - "holding on to their fishing lines" and "the tug at their hooks".

The minutiae of details towards every natural stimuli continues in the succeeding lines. However, the focus of observation transfers from the natural to the artificial.

The sun on Cancabato would rise from the trees,
and swifts would slide the cold air cheeping.
The casas are still standing, old
and dilapidated on Trece Martines.
The flophouses downtown are gone.
So are the Macau cooks; their restaurants
used to feed the city with oodles
of salty noodles on Salazar and Zamora.

Sensitivity towards temperature is apparent with the sun's rise and the cold air. There is also the sound and movement of birds rendered through the cheeping of swifts as they slide with the air. Then, slowly, and gracefully, the stimuli become man-made, become artificial. First, there is the mention of casas that remain erect, "The casas are still standing, old". This line marks the start of the volta, the rhetorical turning point in the poem. The perception of Tacloban starts to shift from the natural elements, which are rendered as source of positive disposition, to artificial objects such as old and dilapidated houses. The sensitivity to the immediate environment is retained but it transfers to elements that are made of cement,

concrete, and wood. From a melancholic and positive outlook articulated by "a clear day," "rings of white waves," and "swifts sliding in cold air," the city is characterized by decay and negation.

The disappearance of the flophouses in downtown provides an ironic undertone. It suggests that urbanization, which supposedly raises the standard of living, marginalizes those who could only afford as much. Flophouses use cheap material, are make-shift, and shabby. Their disappearance in downtown—the center of commercial activity—reveals the disregard of the city administration for small-time businesses. Then, there is the mention of cheap Chinese food which used to feed residents of Tacloban: "used to feed the city with oodles / of salty noodles on Salazar and Zamora". Notice that "the city" is a metonymy for the residents of Tacloban and that the noodles are mapped in specific streets in the city, Salazar and Zamora. These poetic techniques not only strengthen the rhetorical shift, but also indicate how popular and iconic the food was in Tacloban. Their disappearance exhibit the dramatic change of the poem. Their disappearance point out the sad reality of progress; that distinct characteristics of a city, the small town charm of Tacloban, disintegrate because the space left for the small and familiar become narrower and narrower when the city transitions to become highly urbanized.

On December 18, 2008, Tacloban City was officially reclassified as a Highly Urbanized City or HUC (Gabieta, 2008). The pro-HUC campaign back then argued that the economy of the city would boom and that commercial buildings would stand tall. Opposing the plebiscite were councilor Wilson Uy and Vice Gov. Mimiette Bagulaya. Both, during a public forum mentioned the urban planning of Tacloban needed thorough consultation with experts; that opening the city to big real estate franchise businesses could congest the urban setup, amplify the mobility and transport issue, as well as disenfranchise small businesses.

Like the iconic Chinese restaurants and flophouses in downtown, the only cinema in the city, Cosmos, closed down. There was also the iconic Malaking Tiyan, Mernan's, Mandaue Fastfood, Video City, tailor shops along Gomez St. and small boutiques along Salazar St. that eventually ceased to exist. All these started when big malls like Gaisano Central, Robinsons Place Tacloban, and Savemore opened. People started to spend more time in airconditioned malls than in the small-local stores. Eventually, the popularity of the iconic shops decreased, forcing them to stop operations.

Apart from the closing down of iconic local stores and restaurants, congestion and mobility became a bigger issue. The next lines of the poem unveil the dangers of living in Tacloban. Continuous here is the full-bodied sensorial rendering:

> Stranger, my city may be odd.
> The buzz of trikes fill your ears,
> The sidewalks are so narrow
> that you court danger everyday,
> the sideswipe by car. Living in the city is pleasant;
> one November day, the greatest cyclone will come
> with the sea drowning the city, 20,000 of us;
> black iron sheets will fly like death birds;
> Sagkahan Road will be strewn with dead bodies;

> and the sea will leave our streets and walkways
> smelling of mud, dead fish, shell and kelp.
> I will still live in Tacloban.

Sugbo imitates the anxiety one feels when simply walking in Tacloban. He appeals to the sound, the buzz of tricycles, a popular mode of commute within downtown. Then he renders visually the dimensions of the plain where one is walking, "the sidewalks are so narrow / that you court danger everyday,/the sideswipe by car." Irony again is used to prepare the reader for the geographical danger of Tacloban's location. The last lines pertain to super typhoon Yolanda which made landfall on November 8, 2013. Reports show how the water reached beyond six feet in coastal areas and the extreme high wind speed was almost at 300 km/h (World Vision, 2017). Sugbo likens the flying black iron sheets with death birds. Here, the writer's sensitivity to nature becomes apparent with the artificiality of the urban setting. Thus, accentuating the destruction. Flying black iron sheets compared to death birds is as powerful of an image as the wrath of super typhoon Yolanda.

The Cultural Realm: Forging Relationships

Relationships are central to the life of the Filipino. As he creates or *likha* other objects, say for instance, in the domain of food, he always perceives it as an object in need of a bond. As the Filipino evolves, so does his relationship. Perhaps this is why in Article 149 of The Family Code of the Philippines, the basic unit of society is the family and not the individual (Official Gazette of the Philippines, 1987). Forging relationships with his elders, his friends, relatives, and even *kalikasan* strengthens the Filipino sense of being.

In the poem "To My Nephew Clint" (2021) Sugbo expounds on his relationship with his nephew. The first and the second stanzas establish the dramatic situation of the poem.

> As you drive me in my car to
> A far-off town I have yet to name,
> You must wonder
> How all the occasional drives end in
> A distant mountain spring;
> Breakfasts of rice and sweet meats
> At a roadside resto named after a typhoon;
> Brief stops along the sea in Tolosa;
> A shift to Dagami and La Paz.
>
> Of the mp3 player,
> A Japanese baritone intones a bossa,
> At other times, it is a husky voiced
> Chanteuse pouring out her soul in French
> Or the Neon Boy Band singing about blue electric eyes.

It is apparent that Sugbo and Clint go to these places occasionally. They are, as Sugbo writes, "occasional drives" with his nephew, which do not happen on a daily basis. It is implied that Sugbo and his nephew have work and other quotidian matters to attend to just like any other person. What is important, Sugbo implies, is that one makes time to bond with a younger relative-- no matter how busy life gets, Sugbo makes time to travel with Clint, takes his time to bond with his nephew.

The third stanza reveals an important detail about the nephew; that he is shy, *awdunon* as the Waray would put it.

> You are so quiet behind the wheel
> Still the little boy who used to hide
> When I called his name.

Clint remains quiet and rather reserved. Even when he has grown up and is able to drive his uncle around, Sugbo still sees him as a little boy, the little boy who used to hide when he called his name. Sugbo reminisces on how time has flown and how grown up his nephew has become. This is an important characteristic in understanding the advice given in the next stanzas.

> Young man, traveling without a plan retires
> All riddles. It stares us in the face like a mirror,
> And puts to a test your sonhood
> And the graying uncle I have become;
>
> But the air is so bright and clear
> And the rain trees are shaking in the sunshine.

Sugbo calls attention to his nephew. "Young man," he addresses. Traveling without a plan— just driving and going along—allows anyone to explore. It allows one to be present in the now and what is happening. It allows one to cast away the questions in his head, to "retire all riddles," and thus enjoy the places and activities Sugbo mentions in the first stanza.

Apart from the advice, Sugbo reiterates that traveling without a plan allows him and his nephew to bond. Not only will Sugbo and his nephew need to figure out where to go. They will also need to catch up with what is going on with their lives. Without a plan, the nephew, who is driving the car, will need to interact with his uncle. The occasional drives are the uncle's way of helping the nephew overcome his *pagka-awdunon* or shyness. It is the uncle's subtle way of deepening his relationship with his nephew. It permits the uncle to give advice and impart in the nephew wisdom.

Although time has made Sugbo a graying uncle, it has allowed Clint to mature. The stanza prior to the last two lines end with a semi-colon (;), indicating a pause and the continuation of thought about time to the last stanza. Time puts to a test the sonhood of Clint and Sugbo's old age. "But the air is so bright and clear / And the rain trees are shaking in the sunshine." Sugbo renders his point beautifully and poetically as if saying, "Look, Clint. Look at the rain trees. Feel the clear air. Look. Feel. You, we, are present."

One can imagine that the uncle points this out to the nephew as they pass by rain trees along the road in Leyte. As they drive through the scenery, one could imagine the foliage – leaves fluttering in the wind – shimmering with the sunlight. This image highlights the magical aura of presences: the presence of trees along the road, the presence of Clint driving, the presence of the uncle conscious of his senescence. All being present in the here and now. Simple things reverberate the beauty of fleeting moments. Like a mountain spring, breakfast of rice and sweet meats, and brief stops along the sea, the shimmering of rain trees is a passing phenomenon. They are ephemeral but are forever in memory. To treasure them is to treasure the people with whom the experiences have been shared.

One may read the poem as an epistolary, one that adapts the letter form. However, in the context of the Waray, the poem can be read more so as a *sagdon,* a subtle reminder usually given by elders to the younger generation. When the adolescents enter a serious romantic relationship, the parents or the parental figures usually give their advice, warnings, and reminders. *Sinasagdunan*. Conventionally, it is the elderly who poses wisdom because they have lived longer, have endured the perils of life more, and supposedly understood what it means to live compared to the younger generation.

The Supernatural Realm: The Sacredness of the *Mga Diri Sugad ha Aton*

Western scholars like Eric Hirsch and Michael O'Hanlon (1995) would usually categorize the supernatural as just another construct of the cultural realm, suggesting that the beings which permeate the former are just mere *likha* or creations of the culture that acknowledges its existence. However, for the Filipino, more so the Waray, the supernatural is real. It is not mere imagination.

In "Engkantada" (2008), Sugbo writes of a *diwata*, a common term used to refer to supernatural beings in Flilipino folklore, that guards a mountain and once brought bounty to the forest it inhabited. The first stanza of the poem establishes the familiarity of Sugbo with the forest.

ha pagbinalikbalik ko	each time I'm back
dinhi hinin mga sarak-on	on the slopes
hanin kabubkiran	of this mountain
di ko na ikaw hinikikit-an.	I don't see you anymore.
say ko natatangbuan	All I find
inin mga bulod nga binungi-an,	cleft hills
mga dapdap ngan bantulinao	the dapdap and bantulinao trees left
nga daw pinanmayaan.	Like children caught at the war zone.

The first line implies that Sugbo has gone several times to the mountain. In all of the times that he went, he never saw the *diwata*. Instead what he found are the dapdap and bantulinao trees in the hills were left to survive by themselves.

One can immediately identify the type of *diwata* in the first stanza. With the word *pinanmayaan* or "left", one can denote that the *diwata* is an *umurukoy*. The *diwata* once lived in the mountains and guarded the dapdap and bantulinao trees. Interestingly, the *diwata* is female. Notice that the last line in the English version likens the dapdap and the bantulinao trees to "children caught at the war zone". The war in this line may just be a hypothetical war, nothing specific. More significant is the likening of trees to children, as if saying that the *diwata* abandoned her dapdap and bantulinao children. Although fathers today are also expected to care for their children, conventionally, it is still mothers who look after them.

Apart from the children mentioned in the last line of the first stanza, the title of the poem, "Engkantada", also suggest that the *diwata* is female. Although anthropologically, *diwata* is ungendered, it has today become associated with the female. This is evident in the 2014 song titled "Diwata" by Abra featuring Chito Miranda where the description "ikaw ang pinakamaganda" (you are the most beautiful, alludes to a woman). The linkage to the female is caused by the "a" and "o" gender association in Spanish, where the former is female and the latter is male. Because there is no innate male counterpart to diwata, Filipino languages

borrowed the Spanish *encanto*, the male conjugation of *encantar*, which means "enchanted". *Encanto* brough with it its female counterpart, *encantada*, to be adapted as well in Filipino languages which has now become synonymous to *diwata*. To appropriate the Filipino "ng" sound, *encanto* and *encantada* were re-spelled as *engkanto* and *engkantada* respectively.

The synonymity of *diwata* to the female sex, or in this case the *engkantada*, helps locate the poem in the many variations of an old Filipino legend found in thousands of folklore. This poem is perhaps a variant of the rich ensemble of tales that goes by several names like Mariang Makiling, Mariang Sinukuan, and Maria Cacao (Mojares, 2002). All versions have female protagonist who by some tragic event, leave their abode. The motherly features of the *engkantada* mirror the view of women in Philippine society; that they are essential to the growth and living of a nation, or in the case of the poem, the lives of people living in the mountain slopes.

As pointed out in the proceeding stanzas, the disregard for the *engkantada,* concomitantly, women, results in the vulnerability of the natural space to evil forces.

hadto, siring han ak mga kaapoyan,	long ago, my ancestors used to say,
maaram an kabablayan ha mga bakilid	those, living on the slopes, knew
kun nalugsong ka	when you had arrived
kay nanduduroy lugod `	for things flowed in excess:
panmukad an kitikot, an surangga,	the flowering of the kitikot, the surangga
pati sampaga	and sampaga
nanrarangrang an tiyotes ngan burak,	the swelling of the tiyotes and burak
nagpaparumba pagkahinog an aslum,	the extravagant fruiting of the pomelos,
mga saging upod an rimas.	bananas and rimas,
asya liwat an panngakak han kaugangan	the loud cackling of the hens,
panhuni hinin gangis, gitgit ngan kusi.	the clear chirping of cicadas, the gitgit and kusi.
yana bis lumatod di na ha imo nakilala.	Now even the children don't know you
mga lagas waray na iniindigan	the old don't join gatherings any longer
mga susumaton pinanwakay na	they've lost the tales to time
say mababatian initon-iton hinin	One can only hear the squabbles spilling
kabablayan.	from these houses.
uli na gad	come,
ngan tambala	and heal
inin kabubkiran pati kapatagan,	these mountains and plains,
taonga hin damo nga katingalahan.	thread once more your spells and wonder.

Sugbo's ancestors told him that the *engkantada* once brought bounty to people who lived in the mountain slopes. Upon the *engkantada*'s arrival was the blooming of plants and blossoming of flowers like the *kitikot, surangga, sampaga, tiyotes*, and *burak*. Fruits like *aslum* (pomelos), *saging* (bananas), and *rimas* would be in abundance. Endemic animals like the *ugang* (hens), *gangis* (cicadas), gitgit bird, and kusi bird would announce her arrival through loud chirps and tymbals. It is implied that the people worshiped and thanked the *engkantada* for the blessings she gave. Unfortunately, the *engkantada* left. The line "inin bulod nga binungi-an", "cleft hills", subtly hints at the desecration of the diwata's abode.

Binungi-an literally means lost or missing teeth. The translation is "cleft", suggesting a split or gap. How else will hills look like they've lost teeth, *bunungi-an*, creating gap lines, if not for massive logging?

After the *engkantada* left, people started forgetting about her. Children do not even know of her. People stopped gathering for rituals in praise of her as expressed in the line "mga lagas waray na iniindigan", "the old don't join gatherings any longer". When Sugbo goes to the mountain, all he hears are the squabbles - the loud petty quarrels from residents of the mountain slopes. And so, Sugbo pleads to the *diwata,* "uli na gad", "come". Come home, he says, "ngan tambala", "heal", through your "katinghalaan", "spells and wonders", the destroyed mountains and plains.

An important characteristic of the supernatural realm surfaces in "Engkantada" (2008). When people violate certain interdictions in the supernatural realm, not only does the protector of the enchanted space disappear, but the space also becomes susceptible to evil forces; evil that manifests through a series of unfortunate events. For example: the baldness of hills, the non-fruiting of endemic plants, the death of flowers, the silence of animals, and the emergence of heated arguments. Hence, the sacredness of the supernatural realm. It is important to keep the realm untainted and its protector thanked, praised, and undisturbed.

The *engkantada* is an *umurukoy* of the forest and plains, perhaps a *kahoynon* or *tagabanwa*, but definitely not a *bantangnon* for she abandoned her abode when people conducted massive loggings to the hills. Where could she have gone? No one knows. Perhaps she chose another mountain to protect, some other natural space to guard. Perhaps she had enough and retired. No one knows. In many version of the folktale, people await her coming home. Like Sugbo, they plead for her to come back, to once again cast her magic upon the mountain. Often, people are in the state of "alert waiting", of the uncertain regretful future, as punishment for their destruction of the sacred space (Mojares, 2002).

Apart from the good *diwata*, there are those that deliberately cause harm on humans. In "Engkantada" (2008), the *diwata* merely left. In some version of the same legend, the protagonist seeks revenge upon the people that did her wrong (Quintos, 2018). She becomes a *madarahug,* a malevolent and/or mischievous supernatural being. The *umurukoy* can become *madarahug* once disturbed.

Conclusion

What Sugbo has accomplished in his poetry is the articulation of the Waray concept of home*, puruyanan*. He has accomplished this in both Waray and English, nothing short but masterful. Puruyanan's many distinct manifestations is evident in the selected poems examined in this study. A reading of *puruyanan* through the three realms of Covar's *kapaligiran,* reveal the qualities of the world of the Waray. *Puruyanan* is multi-sensorial, loved, and sacred. Sugbo's keen attention to minutiae heighten these qualities, allowing them to glimmer – waver light faintly – so that one may clearly see its exuberance.

The register that Sugbo uses is always ordinary. It is easy to enter the world Sugbo depicts not just because one is Waray, but because the world is neither fantastic nor an ounce of "otherly" (Alegre, 2008). It is a world that speaks of the sophistication in the every day. Sugbo lives the reality of puruyanan. To end this study, below are the last seven lines of "Tacloban (2021)". Notice the last line of the poem. It is both a promise and a declaration.

The absence of the period (.) implies the continuous going on of life beyond the page, despite the many disasters, natural and artificial. As oppose to the first line of the poem, "Tacloban is the city I live in." which holds a matter-of-fact tone, the last line is a statement, a declaration to live, be, and remain home, *puruyanan.*

> one November day, the greatest cyclone will come
> with the sea drowning the city, 20,000 of us;
> black iron sheets will fly like death birds;
> Sagkahan Road will be strewn with dead bodies;
> and the sea will leave our streets and walkways
> smelling of mud, dead fish, shell and kelp.
> I will still live in Tacloban.

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University-Industrial Collaboration in Industrial Design Education: A Practical Model

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Abstract

University/Industry-Collaboration is not new to Industrial Design curricula, however, the contents of each program vary vastly. For most collaborations, students take in design problems from sponsors and develop design solutions. The sponsor may meet with the students a couple of times to make sure students are on the right track. Eventually, if the design solutions are satisfactory to the sponsor's needs, the sponsor may come back for another project. This is a service/client collaboration model. The disadvantage of this model is that the sponsor usually funds the project much less than the fee-based design firm while taking a risk of getting less professional outcomes. Design schools become competitors of design firms at a much lower rate. If student design reaches the expectation of the sponsor, it would diminish the need for the design firm, thus bringing harm to the design profession. At Auburn, we developed a model that focused more on collaborations rather than providing design services. This model provides students a hands-on experience working with the sponsor weekly as well as possible job opportunities when they graduate from the program. This partnership model delivers solutions that await the sponsor's designers to perfect for production. As the partnership develops, the sponsor began hiring graduated students to fill their expanding design team and providing internship opportunities to students who are still in school. This collaboration model not only can provide practical experience and training to the students but also bring benefits to the design industry for more opportunities.

Keywords: Academic-Industrial Collaboration, New Product Development, On-Campus Internship

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Introduction

University-industry collaboration is described as, "It refers to any type of cooperation between universities (i.e. their researchers) and companies in order to jointly develop either new goods/services or improve existing goods/services" (https://www.igi-global.com/dictionary/the-drivers-of-entrepreneurial-universities-in-emerging-economies/48150).

> To generate new products, processes or technologies, companies are looking for ideas outside their organizational boundaries. Collaboration with universities allows companies to acquire new knowledge that can improve their organizational performance and competitiveness. Research projects, technology transfer, research consultancies are all different forms of university-industry collaboration (UIC). (Hansen et al., 2017, p. 173)

This article is more a documentation than a research paper of a seventeen-year development and evolution of a university-industry collaboration that an on-campus office of the sponsor emerges for an internship program.

Since the late 80s, the author began taking design projects from the industry for students to work on as a class assignment. There was always a dilemma about who is leading who. Should academia be leading the industry or vice versa? Those who believe in the separation between the design academia and the design industry think that students should spend time in school to explore and exercise their freedom of imagination and creativity without constraints.

> Design education often happens in hypothetical contexts indifferent to reality or the surrounding context, disregarding articulation between academy and industry and with no attention to approaches that might enable the academy and the business world to get closer and share knowledge and dynamics reflecting the cultural, technological and social realities of present day society. (Camacho & Alexandre, 2019, p. 1317)

On the other hand, those who believe in collaborating with industry think that students need to learn not only from the professor but also from the professional world. Both sides have their reasons and merits in their perspectives. However, a well-planned academic-industrial collaboration project brings more benefits to the students than a hypothetical project that may not be practical. A design concept that does not fit the market or the manufacturing requirements is somewhat of a fantasy.

Back in the late 80s we at Auburn incorporated projects from the industry to design studios such as Intergraph on CD-ROM readers and Techsonic on Humminbird fish finders. We did not even get paid to work with Intergraph but gained great experience working with their engineers and designers. Working with the industry, not only do we gain experience in the real design world, but also put the name of our program out to build a good reputation thus students may get better employment. Very often, companies come to the university to hopefully get some help in improving their existing products, especially some small and medium enterprises. (Paay, et al., 2021) This kind of collaboration relationship usually would not last once the immediate needs are met. As Austin, et al. mentioned in their research, from studying several other research, there are occasions that the intention of the industry for collaboration is to get a quick fix for a less cost for the development of new products, which

leads to unsuccessful outcomes. Both sides should have a clear understanding of the importance of trust and mutual commitment for mutual benefits (2021).

University-industry collaboration needs to be cultivated into a relationship that both the university and industry can be complementary, taking advantage of both ends to develop new products. As Paay, et al. stated "A university-industry collaboration brings mutually beneficial and complementary knowledge and resources to the design and manufacture of innovative products." (2021, p. 2) Through collaboration, universities may bring new thinking, new approaches, and new solutions to the table while the industry brings commercial realities of materials, cost, profit, and feasibility to make sure the implementation of the new solutions can contribute benefits. (Paay, et al., 2021) They summarize well the benefit of university-industry collaboration by saying, "Codesign in a university-industry collaboration brings together research and practice, where industry people immersed in the world and actions being researched are directly involved, with both sides benefitting" (p. 5).

University-industry collaboration is not the same as a regular design service provided by a design firm. It has to preserve academic requirements on one hand, and generate new concepts for the sponsoring company with their input and training on the other, hopefully, to fulfill the expectations of the client. However, the collaboration is not supposed to be a contract guaranteeing any profitable result for the client. It is for both academics and industry to explore and experiment with something new, whether for new solutions to existing problems, or proposed solutions to newly discovered problems. It could even be a new approach to problem discovery or problem-solving. A key factor for collaboration success is trust between the university and the industry. Industry often has to provide their proprietary information without reservation for the development of new products (Paay, et al., 2021).

University-industry collaboration is also a good alternative to internships. Some schools require internship experience before graduation. The quality of internships is difficult to control especially when every student has to have an internship experience where not all internships are the same. In the paper of Shin, et al., they mentioned that although there are many advantages of an internship program for students to learn in the real industry environment while still in school, there are also shortcomings where the contents and quality of the internship are not easy to gauge. (2013) Also, in the case of required internships, the university has to provide a placement service and hope that there are enough opportunities for the students. However, internship opportunities are often affected by the economy so the supply of positions can be challenging. Moreover, an internship often requires the student to take a semester off to be full-time employed, which means a delay in graduation. Therefore, if the student can afford an internship it is certainly great to attain real-world experience before graduation. However, without the help of a placement service, it is very unlikely that every student can find an internship at the time they are ready. Conversely, industry collaboration allows a whole class of students to work with a client/sponsor. The experience applied to the number of students multiplied many folds. A possible shortcoming is that the student vs. client interaction may be reduced because of the size of the class as well as the availability of the client that depends on the frequency of meetings.

Benefits of University-Industry Collaboration

1. More students get involved than in an optional internship program

Most students do not have the opportunity to work on actual projects during their year in school. Some may take an internship in summer break or put college on a hold to take an internship for one or two semesters. These students usually become more mature after their internship experience in the industry. However, only a small portion of the class can take an internship, availability for one, and extending college graduation for another. The benefit of academic-industrial collaboration is that more students can gain experience working on actual projects without leaving school or looking for opportunities. If students take collaboration projects for multiple classes, they will have experience with several companies on their resumes. Prospective employers usually appreciate students understand how products are developed in actual settings. Since funding is provided for materials and equipment by the company through collaboration, the cost of taking the design class for the students may be greatly reduced. Moreover, it happened more than often that some students got hired after college by the sponsoring companies because they find the students during class time that they may be an asset to their companies in product development.

2. A great continued education for faculty

Although some faculty members personally stay active working with the industry, directing a university-industry collaboration project allows the faculty members to learn and develop their expertise in different industries in design and research. Since sponsors are from different industries, faculty members may acquire experience and knowledge that most regular designers would not have that chance in terms of the diversity of the nature of the industries. Since the projects with Intergraph and Techsonic, the author had the opportunities to work with NASA, IBM, Seiko Mead, Martin Marietta, Department of Energy, Brother International, ThermoFisher, and in recent years, PlayCore, to name a few famous brands. Figure 1 are some of the companies the author had the opportunity to work with through university-industry collaboration. The broad base of experiences and knowledge through working with different industries allows the faculty to teach not only on the academic side but also on the practical side. Academic-industrial collaboration also provides financial benefits in research and travel. The majority of our sponsored projects are funded that not only provide students with materials and travel, but also allow the program to have resources for research, equipment, and travel.

Figure 1: Some of the companies the author worked with.

3. Develop exposure, network, and expertise for faculty

For a faculty member that does not have much experience in a certain industry, it is a potential opportunity for the faculty to learn and grow in knowledge and even in passion for the industry. With continued collaboration, the faculty can develop research interests and expertise in that product category. Seventeen years of collaboration experience with PlayCore (see figure 2) not only cultivate the author's research focus but also exposure to the industry as a scholar and design researcher that in return brings reputation to the faculty and the university. The author is honored to be listed on the PlayCore website as an academic scholar (figure 3) being a partner with them for more than 17 years.
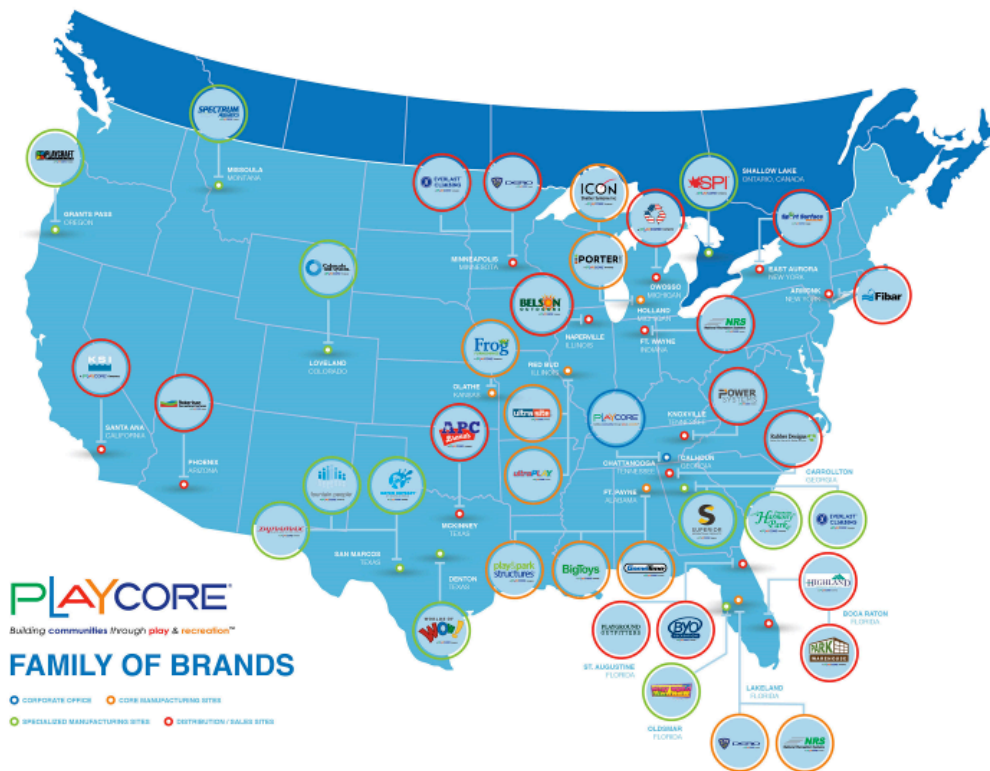
Figure 2: Family of brands under PlayCore.

Figure 3: PlayCore Scholar Network.

4. A holistic learning experience for students

More often than not, students learn not only about design during a sponsored project because besides designers from the sponsor are involved in the process, representatives from marking and manufacturing will also participate in the project. In return, students have to answer the designers as well as the marketing and the engineers, thus a more holistic learning experience. Another by-product of the process is that students' presentation skills improve tremendously. Since they have to present their progress to the sponsor periodically in a formal business setting, students take the presentation more seriously. Through the process, students are trained to present their ideas professionally (see figure 4).

Figure 4: A student presenting to the PlayCore leaders.

5. Build up the reputation of the school

University-industry collaboration helps build the reputation of the program and the university as well as the faculty. When the sponsoring industry discovers the benefit of working with the university to explore and develop new concepts and solutions, if the student design results are satisfactory, the name of the school will be spread out within the industry with a reputation for the quality of the program. If the sponsor continues the collaboration, it indicates that they have gained some benefits from the joint effort and that the students are contributing. Not before long, sponsors will become partners. They become advocates for the school, and more companies want to work with the school. Eventually, the ranking of the program goes up when compared to other programs in the country, which attracts better students to the program. As mentioned before, very often, internships and employment stem from university-industry collaboration. Auburn Industrial Design was ranked by Design Intelligence very high among the nation (See figure 5).
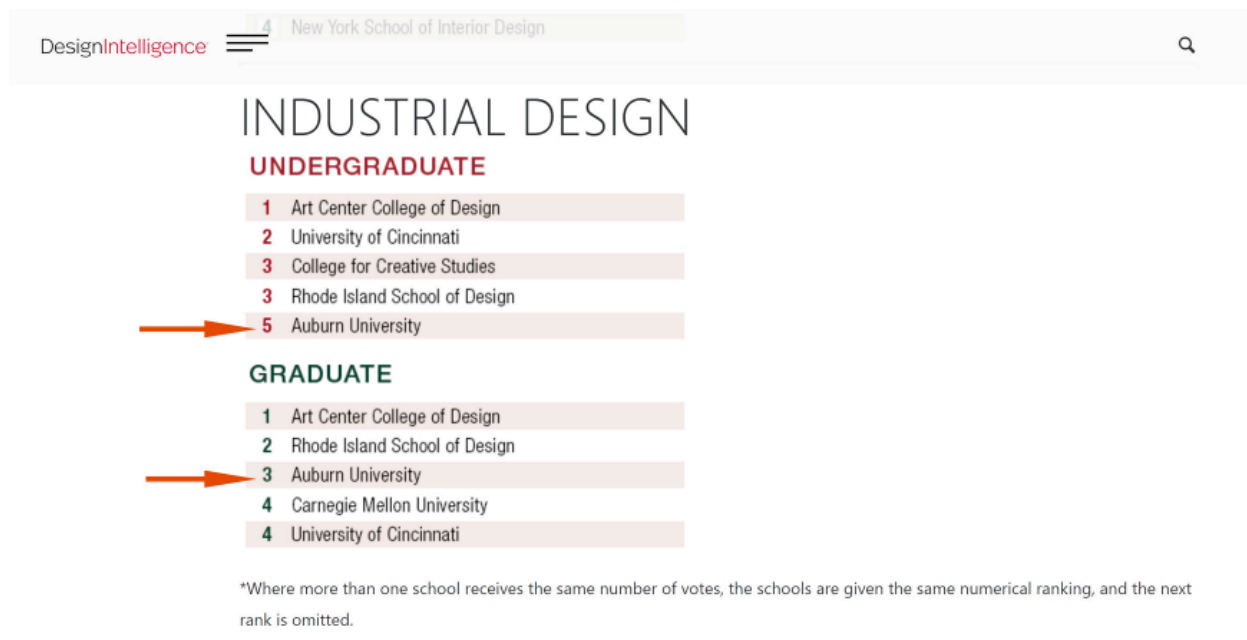
Figure 5: Ranking by Design Intelligence.

6. A source of new ideas for the sponsor

There are also benefits for the sponsor. The classroom can be a think tank for the sponsor. In many cases, the companies that collaborate with us have their in-house design team. An appropriate relationship between the university and the industry is that the university provides new ideas under the guidance of the industry, while the industry provides real-life design experiences for the students. It is not about using students without paying for the work. Rather, it is a partnership that both sides gain mutual benefits. The design staffs in the industry have professional experiences that can be shared with students. However, often their creativity is hindered by all kinds of real-life experiences, on the top of time constraints of their tasks in their job. After working together for five years, the CEO of a sponsor said that he thought we would run out of fresh and new ideas. However, in the classroom, we get new blood and brains every year. That becomes one of the most important reasons to support university-industry collaboration. Students do not know the limit. They dare to think big and wild. As long as the sponsor and the faculty control the process, good results always happen. Many PlayCore's new products originated in the collaboration classroom such as the Expression Swing shown in figure 6.

Figure 6: Expression Swing that cultivates attunement.

7. Build up the confidence of the students

Last, but not least, students develop a sense of achievement and fulfillment as their concepts are well received by the sponsor, especially when the sponsor affirms that the new concepts will be on schedule for development into the prototyping stage for testing, and then possibly moved on to the next generation of new products. As shown in figure 7, the final design of a playground at the end of the semester, and figure 8, the actual playground built in North Carolina by PlayCore.

Figure 7: Final presentation of a playground design.

Figure 8: The Ionix Playground in Freedom Park, Charlette, North Carolina.

A practical model developed through the collaboration with PlayCore

Through the university-industry collaboration with PlayCore for 17 years, a practical model was slowly developed. Below are some essential steps that contribute to the success of the program.

- The collaboration is a long-term commitment rather than a quick-fix project. Through the relationship between the two parties, the understanding and expectations from both sides have become a mutual vision.
- PlayCore personnel, the senior vice president of innovation and business development Tom Norquist is committed to meeting with students and faculty every week, mostly in person, and scarcely remote (since COVID happened).
- As trust develops, PlayCore provides all the information needed for the projects, including their proprietary information and vision.

- Eventually, PlayCore expands its design department to handle new product concepts from the class to bring them to the market, while the collaboration continues to generate new product concepts, a positive recursion.
- Employment from the class from long-term designer positions continues to become a constant.
- Through the collaboration, PlayCore started hiring interns from the class to work on campus while students continue their school work.
- A PlayCore presence, an office at the Auburn Research Park will be set up in the coming Fall to house a continuous internship program on campus.
- Some interns have been turned into full-time designers for PlayCore after graduation.

Figure 9 shows the record of projects and the number of students in the class through the years. It also shows from the class the number of students hired as designers or interns. Figure 10 shows the number of intern positions created since the summer of 2021.

			# of students	# of hired
1	2005 Fall	PlayCore	13	0
2	2006 Fall	PlayCore	14	2
3	2007 Fall	PlayCore	17	0
4	2010 Spring	PlayCore	20	1
5	2011 Spring	PlayCore	13	1
6	2013 Spring	Exercise playground	13	0
7	2014 Spring	Ionix	11	1
8	2015 Spring	Adult playground	16	2
9	2016 Spring	Attunement play	9	0
10	2017 Spring	Water Odyssey	14	2
11	2018 Spring	Superior Recreational Products - Shading	17	1
12	2018 Fall	Robertson Recreational Surfaces	17	3
13	2019 Fall	Research Park -- Outdoor workspace	9	0
14	2020 Spring	STEAM	13	1
15	2021 Spring	Water Odyssey	11	4
16	2021 Fall	Return to Play	12	1
17	2022 Spring	Risky Play	14	6
18	2022 Fall	Inclusive Play	15	3
19	2023 Spring	Inclusive Amenities	13	
			261	**28**

Figure 9: Students in the collaboration program.

	Brands under PlayCore	# of intern positions
2021 Summer	Mound Water Odyssey	2
2021 Fall	Water Odyssey	1
2022 Spring	Water Odyssey Senior Living Dero - bike rack Spectrum Umbrella/Tactile Map	5
2022 Summer	Dero - bike rack Dero - bike rack Data Collection Tactile Map - LSU Spectrum Rope Senior Living	7
2022 Fall	Dero - bike rack Dero - bike rack Rope/Inclusive Play Rope Dog Park	5
2023 Spring	Dero - bike rack Dero - bike rack Inclusive Play Inclusive Play Inclusive Play	5
		25

Figure 10: Number of intern positions created since the summer of 2021.

Some principles for Academic-industrial collaboration

1. Academic requirements

Academic-industrial collaboration should not compromise the academic side of learning. Not everything that happens in the classroom is valuable to the sponsor. The faculty who direct the program is to guard the integrity of the academic goals, standards, and requirements. Although the sponsor is an actual client, the classroom is not exactly a design firm. It is even more so, especially for public schools. The university is not supposed to provide cheaper labor to compete with the design profession. If so, it will destroy the design profession, especially the small design firms and freelancers. Therefore, the sponsor must understand that the collaboration is not a contract that promises to bring measurable benefits to the company, while it is a collaboration to explore new concepts that most design contracts do not allow that much freedom. The academic side emphasizes the process that students may learn how to research the problematic area, discover problems and explore solutions. With the sponsor's involvement, hopefully, the outcome of the collaboration brings applicable ideas to the industry.

Academically, students need to learn the design process. They need the practice of research, design methods, sketches, model making, testing, 3-D modeling, and communication/presentation. They also need to think outside the box, not just to come up with something that works, but many different ways to achieve the same purpose. Some of these contents are not demanded or required by the industry. They want to lead the students to their destination as soon as possible. Sometimes, students may have a brilliant idea, but the sponsor considers too much on the cost and is reluctant to pursue the idea. On the contrary, sometimes, the sponsor keeps chasing the rabbit that changes direction in every meeting. Not only do students become frustrated, but the project will run out of time. Therefore, it is important to train students to lead the sponsor to good designs and have enough persuading reasons to convince the sponsor. Although the sponsor gets involved in the design process and may influence the design, it should not end up being "designed" by the sponsor, and the students just do the laborious work. Students need to develop their confidence as designers. Figure 11 is a schematic diagram of the collaboration model.
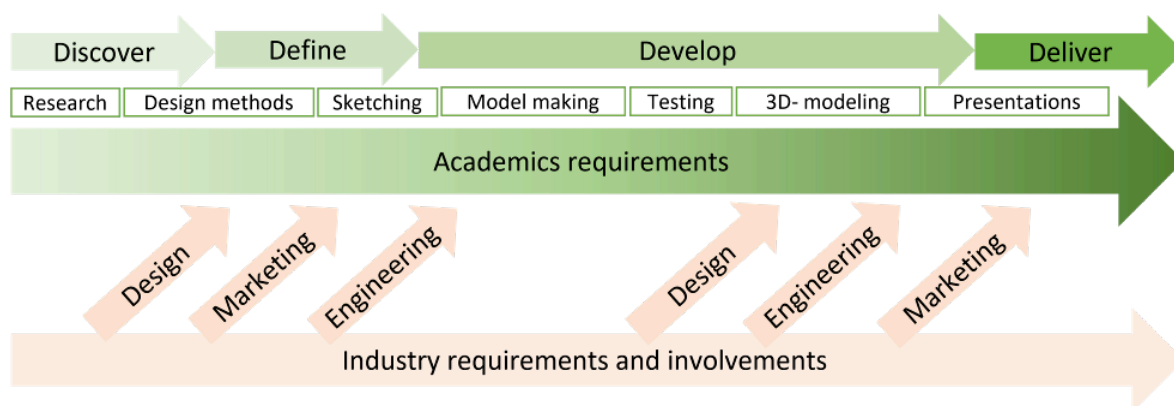
Figure 11: A schematic diagram of the collaboration model

2. Research -- new knowledge

Most of the time, research in an industry collaboration project is more thorough because the goal of the project is more defined, and students can research different aspects of the same topic, while in a regular design class, each student may be working on different topics that the depth of research may not be as complete as a whole class working on it. New techniques and new findings often occur because of the studies students researched on. It is easier for students to think outside the box because they do not have as much knowledge as those designers who work in the industry. Students are more likely to try different approaches and see problems from different perspectives. A sponsored project should not be just about the new design. It should be an incubator for academia and the industry to experiment with new approaches, and new research, and generate new knowledge.

3. Guided/verified by Industry – participation

One of the benefits of industry collaboration projects is the involvement of the sponsor. Of course, it depends on the degree of involvement. The function of their involvement is not to design for the students, but to guide the students if they wander too far away from the practical boundary. Also, if there is any potential concept, the sponsor may verify the potential so that design efforts are invested in the potential rather than wasting them. The industry's participation sometimes may cause a problem when the industry dominates the design. On the contrary, if the involvement of the sponsor is minimized, hoping to reap good

results from cheap labor, the outcome may be a total train wreck. Therefore, a successful Academic Industry Collaborate needs a lot of mutual understanding and commitment and eventually develops into a partnership rather than a hired hand.

4. Not competing with the design industry

Academic-Industrial Collaboration is never meant to be competing with the design industry, especially for a public institution that is supported by tax dollars. If it becomes a threat to the design industry, the collaboration is killing the design profession in a long run. Therefore, all industry-sponsored projects should be governed and executed very carefully to maximize the student's learning experience, bring the sponsor new insights, and broaden the faculty's knowledge and experience bases.

5. No guarantee for the sponsor

University-industry collaboration is not and should not be a business or commercial contract expecting specific outcomes and design solutions. It should always be viewed as experimental that allows students to discover new problems and explore new solutions. Students may contribute new insights to the industry, while the industry invests in design education. It is a mutual commitment for a better future. No guaranteed outcome or design solution promises any profitable success to the sponsor. At the same time, students may not have ownership of the concepts generated in the project since there is no such new concept without the input and guidance of the sponsor. In many cases, the sponsor requests students to sign a nondisclosure agreement because they will have first-hand information about the company.

6. Development of a long-term relationship

Industry sponsors are willing to work with the university if the collaboration provides tangible incentives so that the collaboration may continue. Here is an example of our collaboration with PlayCore, one of our long-term partners since 2005. PlayCore is one of the largest playground companies in the US with over 30 brands of equipment and products in the market. In the beginning, both sides did not know what to expect. However, the key factor for this collaboration to be so successful is the commitment of PlayCore. Not only they funded the project, but the senior vice president Tom Norquist has been the key person not only to be part of the design process but also an advocate of our university to the public. He counts himself being part of us. Every year, we have at least one semester to collaborate with PlayCore working on different topics of design projects. Tom, with designers, representatives from marketing, and engineers would come to work with students every week. Their presence is not to dominate the design, but to help and direct students in the right direction. Although, once in a while the academic and industrial purposes clash, for most of the project, PlayCore does not interfere with the academic requirements to work around them. Understanding the roles of each stakeholder critically brings the success of the program. Since 2005, PlayCore hired at least 15 designers from our program. Many concepts from the collaboration ended up in their product lines. Recently, PlayCore has agreed to continue the collaboration over the next 5 years.

Conclusion

University-Industry Collaboration is a better way to teach design that brings academia and industry together as partners. It enhances the educational experience of the students. Students, gain experience working with professionals on real-life projects that could not be possible in pure classroom learning. It helps build the reputation of the design program. It provides realistic design challenges to the students. It expands the job market for future graduates as the industry needs more designers to follow up the newly developed design concepts. It also enables the faculty to establish a research focus and expertise. By investing funds and time to be involved in the whole R&D process, the sponsor may receive many new concepts for further development. The mutual understanding and commitment through collaboration create a hand-in-hand relationship for a better future for the sponsor, as well as the students and faculty.

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Night Owl vs Early Bird: Students' Study Habits, Learning Styles and Academic Performance

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Abstract

Chronotypes refer to a specific period for people to wake up and sleep. Students with different chronotypes could have distinct learning styles and study habits. The different preferred ways of learning would also impact their academic performance. Every student's learning capacity and learning habits should be taken into consideration to be able to receive effective education. This study explores the relationship of chronotype, known as a night owl and early bird, with learning style, study habits, and academic performance among university students. A mixed-method approach using survey design has been utilized in this research. The researchers also employ the triangulation method to understand the existing phenomena more deeply and provide a better framework for the study. The study population was composed of 300 students randomly chosen from Wenzhou Kean University. The result of this study can contribute to the university by developing some policy programs suitable to the study habit and learning styles of students. This research can be helpful for teachers to adjust their learning contents and teaching pedagogies within different periods. The study findings can influence students' decision to develop their academic studies to maintain better physical and mental health while also performing well in their academic life.

Keywords: Chronotype, Study Habit, Learning Style, Teaching Pedagogies

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Introduction

Chronotypes refer to a certain period for people to sleep and wake up (Vitale & Weydahl, 2017). In China, the general pattern of studying before college is always considered as students learning under the monitor and control of their parents or teachers. Therefore, students' time to sleep and get up is determined mainly by their parents or teachers, which could be considered a stable pattern of chronotype. However, the situation changed after students entered college. In college, no certain restrictions will control students' time. Thus, changes may occur in their choice of chronotype.

Students change their chronotypes for multiple reasons. One of the main reasons is that the Chinese-specific educational pattern, as mentioned above, created the situation that students have lower self-control ability compared with other countries that allow students to manage their time themselves (Karan et al., 2021). Consequently, after breaking away from strict control, some students would act in extreme ways, changing their chronotype from earlier to later. It is also apparent that Chinese students change their chronotype after entering college because they are constantly educated that in college, it is not necessary to study hard, and it is time for students to relax. Students translate the information into playing games, hanging out with friends, and staying up late, which are activities that were not allowed before college, thus leading to the shift of their chronotype preference.

Students with different chronotypes could have distinct learning styles and study habits; the other preferred way of learning would also impact their academic performance. This study aimed to investigate differences between early bird and night owl students regarding their learning style, study habits, and the relationship between students' academic performance and chronotype.

Chronotype and Learning style

Chronotypes could impact students in different aspects; it has been gaining more attention recently about their impact on students' behaviors, emotions, and cognition. All of the elements chronotype effect would have further influence on students' study in school, and there was high-quality research that indicates that students with different chronotypes tend to have other preferences of learning styles. According to the VARK questionnaire, students can perceive information through four sensory modalities: visual (pictures, graphics), auditory (listening), kinesthetics (practice personally), and reading/writing (Amran et al., 2016). Davidson and Ritchie (2016) suggested that through the research on students at the University of Guelph, who registered in Biological Concepts of Health class, there is a significant difference between different chronotypes and learning styles; early bird students revealed preferring Reading/Writing learning styles more than Auditory, Visual or Kinesthetic, while night owl students showed a preference for Kinesthetic learning style. This result also coincided with Itzek-Greulich et al. (2016) research on 473 students that, regardless of the time of the day, evening-type students show a higher interest than morning-type students in lab work, which needs practice by hand instead of listening to the lecture.

Chronotype and Study Habits

Interestingly, there are significant differences between studies about students' study habits with different chronotypes (Horzum et al., 2014; Porcheret et al., 2018). Several aspects of

study habits were learnt with chronotype, and the results indicate that morning-type students are more active in the daytime, while evening-type students would become active late in the day (Horzum et al., 2014; Valladares et al., 2017).

Learning Time. Different chronotype students would have different preferences for time for studying. Valladares et al. (2017) after tested on 703 university students, found that morning-type students prefer learning in the morning, while evening-type students would like to learn late in the day. The result is the same with that Horzum et al. (2014) found that early bird students prefer the daytime to learn, while night owls prefer the nighttime. The finding partly coincided with the research done by Itzek-Greulich et al. (2016), indicating a difference between early bird and night owl students in their performance and motivation towards morning classes. However, no difference was wounded when comparing different chronotypes for afternoon classes.

Instructing Method Differences. After comparing 724 online learning students' questionnaire answers, Horzum et al. (2014) concluded that night owl students show more preference for learning online, meaning that night owl students are more likely to learn in places different from the classroom, and it is supported by Porcheret et al. (2018) suggesting that evening chronotype students spend more time outside with 6,000 university students as a participant. At the same time, the difference in individual work and group work is also found by Roeser et al. (2013) in the research included 273 students from 14 to16 years old that morning type students have the tendency to be cooperative, which could be seen as preferring working in a group, while evening type students prefer individual independence. Thus, night owls prefer to study alone and finish their work independently.

Chronotype and Academic Performance

After investigating the literature about chronotypes' impact on students learning styles and study habits, the further influence on student's academic performance is considered. It is interesting to find some contradictory studies on this topic. Most studies found that early bird students' academic performance is superior to night owl students. According to Enright and Refinetti (2017), who researched 207 university students having classes at different times of the day, morning-type students perform better than evening-type students, evening-type students may be sleepier than morning-type students in the morning class, and because evening-type students have less sleep time thus also affect their performance in the afternoon. A similar finding is also learned by Zerbini and Merrow (2017), indicating that lower academic performance is observed in night owl students. At the same time, Itzek-Greulich et al. (2016) found that early-bird students are more motivated toward morning classes than night-owl students. Early bird students' performance in morning classes is also superior to night owl students. However, these differences lose significance in the afternoon classes. This change was also noticed by Martin et al. (2016), that the performance of night owl students became as well as early bird performance after adjusting school time later. Additionally, both morning-type and evening-type students have adverse effects from early school time. While many results indicate that the morning chronotype has some advantages in academic performance, Horzum et al. (2014) found no difference between different chronotypes and academic performance for online learning students. Thus, further research should clarify the relationship between chronotype and academic performance, considering instruction methods and ages.

Learning Style and Academic Performance

Instructional practice is one of the critical factors that would impact students' academic performance. The present study has already explored the relationship between chronotype and learning style. A strong relationship has been found that early bird students are more like to learn with reading and writing, while night owl students prefer to learn with actual activities, for instance, lab work. It is reasonable to consider that different learning styles would affect students' academic performance. As expected, Davidson and Ritchie (2016) found that although learning style would not influence academic performance directly, due to instructional practice differences, learning style could affect academic performance indirectly. This research indicates that general instructional practice in higher education is still the lecture-style model, which fit the learning style of early bird students, thus creating an unbalance between different chronotype students with different preference for learning style. As the lecture-style model focuses more on material reading and note-taking than actual physical activities, students who prefer Read/Writing learning style tends to perform better than those who apply other learning styles.

Study Habits and Academic Performance

Because the education system requires students to start class early in the day, different study habits would affect students' academic performance. According to Itzek-Greulich et al. (2016), early bird students perform better than night owl students, for they are more likely to be active in the morning, thus giving them an excellent start to the day and could continue their motivation throughout the day. On the other hand, night owl students are more active at night, they are more likely to feel tired in the morning, and the early schedule also has a risk of not enough sleep, so night owl students are still in low motivation in the afternoon. Although there is a significant difference between time preference to learn and academic performance, Enright and Refinetti (2017) found that different class times did not affect the academic performance of varying time preference students in different ways. Specifically, all students tend to feel tired and sleep in the morning more than in the afternoon. Martin et al. (2016) also discovered a similar finding that early-bird students attending the morning schedule reported higher sleepiness than early-bird students attending the afternoon schedule. Additionally, with finding from Roeser et al. (2013) indicate that early bird students are more cooperative while night owl students are more independent; considering with educational system in China, it seems that students who prefer group work have more advantages over students choosing individual work, which is also one of the study habits differences that lead to academic performance difference.

Current Study

The relationship between chronotype in learning style and study habits has been studied extensively. To explore the relationship between learning style and study habit in the Chinese cultural context, this study is designed to determine the learning style of early bird students and night owl students; to describe the study habits of bird students and night owl students; to document the academic performance of early bird students and night owl students.

Methodology

Research Design

With the understanding of the research problem, this study explored the relationship of university students' chronotype with learning style, study habits and academic performance. In this study, researchers used "what" questions to determine college students' chronotype and learning style, at the same time using quantitative measurement to understand students' study habits and collecting GPA (Grade Point Average). Researchers would accumulate descriptive information and quantitative answers which are directly connected to the problem that under examination.

Respondents and Sampling

This study collected the essential data with the distribution of questionnaire by researchers personally to minimize time consume and to provide accurate information. Researchers distributed questionnaires randomly to Wenzhou-Kean University students, with the total number of 300 participants. According to respondents' answer, researchers divided participants into two groups: early bird students and night owl students. The main purpose of dividing participants into groups is to better understand and obtain a more comprehensive comparison of different chronotype students with their learning style and study habits.

Research Instrument

The researchers utilized a modified validated questionnaire as primary method of data collection. There are four parts of the questionnaire: Part I – general information of the respondents, including year level and gender; Part II – participants' chronotype and their staying up late frequency; Part III – university students' study habits, mainly focusing on environment for learning, planning for learning, individual work versus group work, note taking, and review and preview; and Part IV – using The VARK Questionnaire (Version 7.8) to determine participants' learning style, to better construct reliability of this questionnaire, researchers deleted some of the items.

Data Analysis

Both qualitative and quantitative data were collected, analyzed and interpreted. This study used SPSS to analyze respondents' answer. Inferential statistic was used in this study to explore the relationship between students' chronotype and learning style (objective 1), the relationship between students' chronotype and study habits (objective 2), and correlation between university students' chronotype and academic performance (objective 3). At the same time, Quantitative statistics including mean, sequency counts, and percentages were used to determine participants' basic information, includes age, and GPA (grand point average). All qualitative data was analysed using descriptive and thematic analysis.

Results and Discussion

There were total number of 300 participants in this study. The distribution of participants is presented in the Table 1. The participants were randomly chosen from Wenzhou-Kean university students. The valid answers were selected by researcher independently, after

reducing the invalid answers, including no responses to questions, and disagreed with consent of the questionnaire, 296 answers were selected from 300 questionnaires.

Categorical Variables	Frequency	Percentage
Wenzhou-Kean University Students	300	100%

Table 1. Distribution of the Respondents of the Study

Respondents' Gender and Year Level

Respondents' gender and year level are presented in the Table 2. Regarding the gender difference, most of the respondents are female (56.67%) compared with 42% male and 1.33% other genders. The distribution of year level is 50 first year students (16.67%), 102 second year students (34%), 60 third year students (20%) and 88 fourth year students (29.33%).

Categorical Variables	Type	Frequency	Percentage
Gender	Male	126	42%
	Female	170	56.67%
	Other Genders	4	1.33%
Total		300	100%
Year Level	1st	50	16.67%
	2nd	102	34%
	3rd	60	20%
	4th	88	29.33%
Total		300	100%

Table 2. Respondent's' Gender and Year Level Distribution

Chronotype

This study divided chronotype into two categories: early bird and night owl. The distribution of chronotype of respondents is presented in Table 3. The results reveal that there are 144 students been defined as early bird students in this research, rest of 156 participants are night owl. Our results revealed an almost equal distribution of early bird and night owl, which is different with previous studies pointing out that adolescent from 14 to 19 would like to develop night owl chronotype more than early bird, the later would become main trend after adolescent (Karan et al., 2021).

Chronotype	Frequency	Percentage
Early Bird	144	48%
Night Owl	156	52%

Table 3. Respondents' Chronotype Distribution

Early Bird and Night Owl Students' Learning Style

This study aims at comparing early bird students and night owl students about their learning style. The detail of early bird students and night owl learning style distribution is presented in Table 4.

Chronotype	Learning style	Frequency	Percent	Cumulative Percent
Early Bird	Visual	19	13.4	13.4
	Aural	36	25.4	38.7
	Read/Write	31	21.8	60.6
	Kinaesthetic	56	39.4	100.0
	Total	142	100.0	
Night Owl	Visual	16	12.3	12.3
	Aural	60	39.0	51.3
	Read/Write	24	15.6	66.9
	Kinaesthetic	51	33.1	100.0
	Total	154	100.00	

Table 4. Respondents' Learning Style Distribution

Early Bird Students' Learning Style. It can be gleaned from Table 4 that 36 early bird students were found to be aural preferring learner (25.4%), and 31 out of 142 early bird students prefer reading and writing learning style, with 39.4% of the early bird students learn in kinesthetic way. The least learning style preferred by early bird students is visual learning style with only 19 students (13.4%).

Night Owl Students' Learning Style. With the total number of 154-night owl students, different with early bird students, the most preferred learning style for night owl students is aural learning style (39%). Night owl students also prefer kinesthetic learning style, with 51 students (33.1%). Reading and writing learning style is preferred by 15.6% of night owl students in this study. The least preferred learning style for night owl students is visual learning style (12.3%).

The result of the comparison of learning style between early bird and night owl students is different with the previous finding from Davidson and Ritchie (2016), which indicated that early bird student and night owl students have significant different preference on learning style, while early bird university students prefer reading and writing learning style, night owl students prefer kinesthetic learning style. This study's results revealed different information, the early bird students prefer kinesthetic learning style while the night owl students prefer aural learning style. The attribution for the difference could be differences in culture, Davidson and Ritchie (2016) did the research in western culture background, while this study researched in China, different culture could lead to difference in education system, thus resulting the difference of learning style preference.

Early Bird and Night Owl Students' Study Habits Comparison

This study also explored the differences of study habits between early bird students and night owl students. Study habits are divided into five categories: preference for environment, preference for time to study, and preference for individual work or group work, note taking, and review and preview.

Table 5 is the analysis of 5-liker scale questions about respondents' study habits, with the comparison on early bird and night owl students. The results revealed that early bird students and night owl students have similar study habits. For environment, both early bird and night

owl prefer to study in quite place and believe it is effective learning quietly. The rest of the categories of study habits, both early bird and night owl students show neutral attitude. It is suggested by the result that early bird students and night owl students do not have the specific preference for time choice for learning, early bird students score averagely 3.13 for the time choice, considering night owl students' average score is 2.83, it is possible to infer that night owl students are more likely to choose night time to study compared with early bird students, even night owl students are not rigid to the specific time period. Our results are similar with previous research results indicating that early bird students prefer the daytime to learn, while night owls prefer studying at night (Horzum et al., 2014). Both early bird students and night owl students stand neutral to individual work versus group work, the slight difference is that early bird students score (3.93) higher than night owl students (3.66), thus it could infer that both chronotype students shows they prefer learning individually, with early bird shows more significant tendency. In addition, both early bird and night owl take note, while early birds show slight disagreement with taking notes using electronic device (2.70). Early birds show slight agreement about review after class (3.31), while night owl shows slight disagreement about preview (2.41).

Study Habits Questions	Chronotype	Mean	Interpretation
I prefer study in quite place instead of place with background sounds.	Early Bird	3.95	Neutral
	Night Owl	3.79	Neutral
I prefer to learn in daytime instead of at night.	Early Bird	3.60	Neutral
	Night Owl	2.35	Partly Disagree
I prefer to study alone instead of learning in group.	Early Bird	3.92	Neutral
	Night Owl	3.57	Neutral
I will take notes when learning.	Early Bird	3.99	Neutral
	Night Owl	3.66	Neutral
I prefer using electronic device to take note instead of notebook.	Early Bird	2.72	Neutral
	Night Owl	2.97	Neutral
I will review my book after lessons.	Early Bird	3.33	Neutral
	Night Owl	2.73	Neutral
I will preview my book before class.	Early Bird	2.78	Neutral
	Night Owl	2.31	Partly Disagree

Table 5. Early Bird and Night Owl study Habits Comparison

Conclusion

This study was conducted mainly for determining the learning style of early bird students and night owl students, describing the study habits of bird students and night owl students, and documenting the academic performance of early bird students and night owl students.

With the exploration of the questions, conclusions could be drawn as below. Under Chinese culture background, early birds show more preference on kinesthetic learning style, while night owl prefer auditory learning style. Visual learning style is the least preferred learning style among all the participants. Regarding study habits, both early bird students and night owl students enjoy quiet study places and think that studying in quiet environment is

effective. Although both chronotype students show no preference on having fixed time for learning, early bird students show a little preference for learning in daytime while night owl shows slight preference learning at night. Students who are night owls or early birds basically have neutral attitudes to individual work versus group work. Both early birds and night owls take notes, however the former are slightly less keen on utilizing electronic device. Early birds show slight agreement about review after class, while night owl shows slight disagreement about preview. The study failed to find significant differences on GPA between early bird and night owl, and there is no significant correlation between chronotype and student's academic performance.

Recommendation

Based on the conclusions, the following are recommended:

Government could adjust the policy connected to school class schedule, as a force to help students of different chronotypes have more appropriate learning time. It is essential for the school to provide students with a quiet learning environment, which can be achieved by building a self-study room with good sound insulation effect and standardizing students to keep quiet in the self-study room. Schools should also make students aware of their own chronotype through valid tests.

The conclusion of the study could apply to teachers in the school as well, with better understanding of chronotype and its impact on students' preference of time to learn, teachers are able to change their teaching contents as more important and less important combining with different period. In addition, teachers could have more communication with students to improve their learning experience. It could be effective if teacher add operable activities or interactions for early bird students, while giving night owl students with auditory materials.

Students could shift their time schedule according to their chronotypes, helping themselves to maintain better physical and mental health, while also perform well in their academic life.

Limitation of the Study

With the processing of the study, it is possible to observe few limitations in different aspect. This study focused on university students, specifically, Wenzhou-Kean university students, thus it is clear that the result of this study could not present the whole population and it could be found differently under western culture situation. There is possibility that the result is be biased due to different definition of chronotype division, and this study only focused on two main chronotype excluding chronotype that does not belong to early bird and night owl.

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Celebrating a Little-Known Powerhouse for Racial Equity: Documenting the Legacy of Charles H. Williams on the Campus of Hampton University

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Abstract

A new cross-disciplinary digital archive is being developed to elevate the work of Charles H. Williams during his tenure as a professor at Hampton University in the early 1900s. Structured around the theme of architecture and dance, the digital archive is intended to be a unique tool for the teaching of humanities. Upon its completion, it will reveal the relatively unknown history of Charles H. Williams. Three main categories – Architecture, Dance, and Equity – serve as topics of critical inquiry and offer a path to understanding these three aspects of his influence. This NEH funded project - *Black History Matters: Documenting the Legacy of Charles H. Williams on the Campus of Hampton University* - specifically addresses his work as a dance educator who promoted modern dance at Hampton University. Near the geographical seam between the north and the south, Charles H. Williams strategically worked to build alliances up and down the east coast by traveling extensively with his Hampton Creative Dance Group; they were at times the first black dance troupe to perform at previously white only venues, such as the Mosque in Richmond, Virginia. Williams was successful in sponsoring performances on the campus of Hampton as well. His relationships with modern dance pioneers, such as Ted Shawn - founder of Jacob's Pillow - allowed for a rich interchange of ideas and visits to each other's schools. Charles H. Williams' interest in African influence on modern dance was a hallmark of his tenure and provided a path forward to black dancers.

Keywords: Racial Equity, Hampton University, Charles H. Williams, Dance, Architecture

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Introduction

This paper illustrates how an ongoing NEH grant project - *Black Dance History Matters: Documenting the Legacy of Charles H. Williams on the Campus of Hampton University* - reveals the relatively unknown legacy of Charles H. Williams through the creation of a Dance + Architecture digital archive and explores its subsequent use as a teaching tool.

Beginnings

The project began with a desire to find a unique way to reveal historical knowledge about Charles H. Williams. Located in a half dozen boxes in the Hampton University archive accessible only by appointment, and with gloved hands, many documents about Williams existed but were viewed by only a few researchers who wrote about what they found: David K. Wiggins in his 2019 article featured in the *International Journal of the History of Sport* (Wiggins, 2019), and Mary Ann Laverty for her book *Finding a Way Out* in 2012 (Laverty, 2012). Old letters, musical programs, photos, and articles spanning 50+ years were waiting to be discovered by more people and were the starting point for our grant work. We intend to digitize all the documents we can find, but also want to make an archive of Williams' story come to life in a pedagogically relevant way as a teaching tool. By focusing on architecture and dance, we will creatively reveal a major portion of Charles H. Williams' contributions as a modern dance instructor and highlight his efforts to achieve relevance for black dancers in the early 1900s. Our new digital archive, almost 100 years later, will bring the history of Charles H. Williams' legacy and his prolific efforts to champion equity to a new, broad, and varied audience.

Our Grant Team

Our team includes educators in the fields of music, dance, physical education, and architecture. With seemingly disparate academic agendas, we came together in late Spring 2020 to form an NEH grant team with the goal of honoring the foundation's purpose which includes "… the study and application of the humanities to the human environment with particular attention to reflecting our diverse traditions, and history and to the relevance of the humanities to the current conditions of national life" (National Foundation on the Arts and Humanities Act, 1965). We started our project in a year fraught with upheaval in the national psyche created by two significant events. Like many universities at that time, students and faculty at Hampton University were adjusting to online education due to Covid restrictions. And like other HBCUs, we were faced with emotional repercussions after the murder of George Floyd in May 2020. With an initial body of documents collected by Dr. Mary Ann Laverty, Dance Anthropologist, we believed that the story of Charles H. Williams was important to share in that heavy moment in our collective history.

Who is Charles H. Williams?

Charles Holston Williams is a little-known powerhouse for racial equity. His 92 years (from 1886-1978) reflected continual dedication to elevating the lives of Black Americans, especially those he influenced as an educator, coach, administrator, and dance instructor at Hampton. Williams' personal history, in fact, is steeped in overcoming racial disparities. Although originally enrolled in Berea College in Kentucky, the Kentucky Day Law of 1904 forced him to leave due to the color of his skin. His strong love of learning and steadfast commitment to the advancement of Black Americans, helped him to reach academic success

earning a degree in Painting at Hampton Institute in 1909, a Bachelor of Physical Education from Springfield College in 1924, and a Master's in Physical Education at Harvard University in 1930.

Charles H. Williams was a professor at Hampton Normal and Agricultural Institute (now called Hampton University), from 1909-1951. Founded in 1868 by General Samuel Chapman Armstrong, this Virginia school was intended to educate newly emancipated Blacks and Native Americans. Hampton began as a trade school and later developed into a renowned Historically Black College and University (HBCU). During this transition, Charles H. Williams' influence in the community and at the school was broad and multifaceted. As an educator, he taught physical education classes for both men and women, which was notable at a time when females were typically left out of such programs. As a coach, he elevated Hampton athletes to great acclaim and was a founding member of the Colored Intercollegiate Athletic Association (CIAA) - referred to now as the Central Intercollegiate Athletic Association (Wiggins, 2019). And as an author he described the conditions of black World War I soldiers in his book, "Sidelights on Negro Soldiers" (Williams, 1923). It is his work as a Hampton dance instructor that is of particular interest. Promoting modern dance for black dancers, both male and female, he established the Hampton Institute Creative Dance Group in 1934. Little known in today's contemporary dance world, "he was the first to place Afro-centric thematic material on the formal concert stage" (Laverty, 2012). Hampton Institute promoted this achievement as a significant Black cultural contribution. A quote from the Hampton Institute Creative Dance Group's Souvenir Program reads, "Hampton Institute has heard many descendants of those who came from that African background raise their voices and sing, as only American Negroes can sing, the deathless Spirituals which their race has created and added to the culture of the United States - of the world. Listening to these, and conscious of the aptitude of the Colored People for making their own dance measures and rhythms, Hampton believes that in the field of dance, the Negro can make another significant contribution to the aesthetic life of America" (Creative Dance Group Souvenir Program, 1937).

Near the geographical seam between the north and the south, Charles H. Williams strategically worked to build alliances up and down the east coast by traveling extensively with his Hampton dance troupe – the Creative Dance Group; notably they were at times the first black dance troupe to perform at previously white only venues, such as the Mosque in Richmond, Virginia in 1935. Williams was successful in sponsoring performances on his own campus of Hampton University as well. His relationships with modern dance pioneers, such as Ted Shawn - founder of Jacob's Pillow - allowed for a rich interchange of ideas, collaboration on choreography, and visits to each other's dance schools. Charles H. Williams' interest in African influence on modern dance was a hallmark of his tenure. His work offered up a critical dialogue as to the significance of Afro-centric dance and provided a path forward to black dancers (Laverty, 2012).

Why Architecture + Dance?

The pairing of architecture and dance may at first seem a strange way to frame Charles H. Williams' contributions. Charles H. Williams was a dancer and dance instructor but was not, in any way, an architect. Curiously though, he was at Hampton Institute when trade school skills were prioritized, to provide newly freed men and women skills with which they could earn a living (Hampton Normal and Agricultural Institute, 1893), and Williams did indeed spend time working on the construction and maintenance of some campus buildings. But

these conventional brick and mortar aspects that are often associated with the field of architecture are not the only thing that inspired our team. Part of our work involved, and continues to involve, the documenting of significant venues that Williams and the Creative Dance Group performed in such as Ogden Hall at Hampton University. In fact, the grant funds allowed us to hire a consultant to make a 3D scan of this building using Lidar technology which architecture students subsequently rendered in 3D software. But just as important was a belief that Hampton University, as a place, was a significant actor in the story of Charles H. Williams. Architecture in a broad sense is about place making, and the importance of place in a historical context. On a macro scale, we hoped that our focus on the Hampton Campus, its buildings, and its location near the intersection of the North and South, would be realized as having a strong voice in Williams' history, and in our database as well.

At an alternate scale, architecture and dance share many things. They share a reality of relying on the movement of a body through space. It can be argued that architecture is the creation of permanent space which one activates while one moves through it, while dance is the temporal movement of the body through space. This intersection is rich with potential to take our project beyond an ordinary research endeavor, and to instead inject factual historical research with means of interpreting artistic expression.

The Beginning of the Archive

The first grant year was primarily dedicated to establishing the archive and required our team to develop a multi-step technological process. Our dance anthropologist - Mary Ann Laverty - had accumulated many documents of Charles H. Williams' life work while working on her book *Finding a Way Out* (Laverty 2012). The first step was to make high quality scans of this existing documentation, and to develop a method to categorize the information that could be easily translated to the future archive. The second step was to translate the documents (written and photographic) to a format that could be recognized by MediaWiki software. Success depended primarily on the quality of the scans. For those items which did not translate, we re-wrote the information in Microsoft Word. Hampton students were hired as work study employees to do the bulk of this work and learned many seemingly simple but important methods of archival documentation.
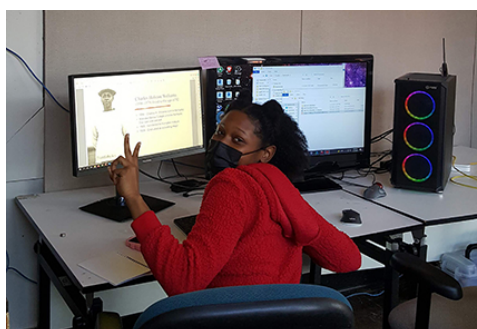
Figure 1: Photo of Shahadah Allah Hampton University student
working on grant project (2021)

The corresponding architectural work during this first step included the making of three-dimensional photorealistic models of select buildings on campus: Ogden Hall, Armstrong Hall, and the Wigwam building. These are the main buildings that were important to Charles H. Williams' tenure at Hampton University. We hired an engineering firm to make three-dimensional point cloud scans of these structures that were then re-created as digital models.

Point clouds are scans of physical buildings that contain measurement points in the X, Y, and Z axis. Point cloud scanning technology is extensively used in the building and design industry on projects which involve existing structures and landscapes. Two of the Hampton University architecture students were able to witness the making of these scans, and to learn about the technology.

Figure 2: Photo of Gene Corbell and Hampton University students
working on 3D scanning (2021)

They were also involved in translating the scans into 3D building models using software called Revit, a platform that is the primary modeling and drawing tool used in the architectural industry today. These building models will be featured in the final archive so that users might more fully understand the places in which Williams taught and performed.
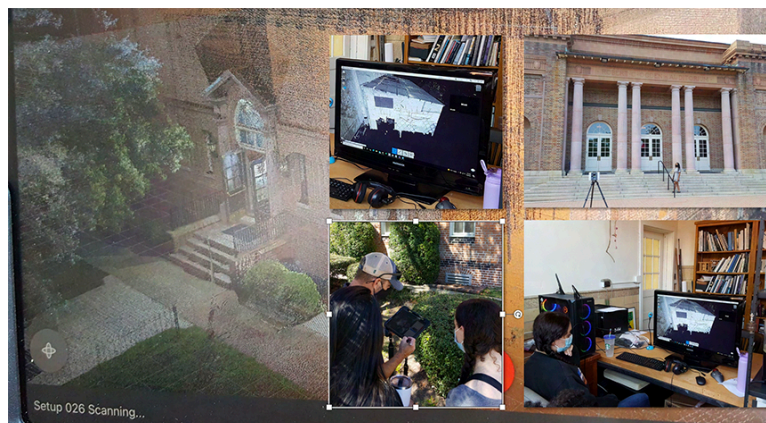
Figure 3: Photos of 3D scanning and modeling process with
Hampton University students (2021)

Pedagogical Opportunities

Phase I offered, and continues, to offer many pedagogical opportunities beyond those that are technical. During this phase, two elective classes in the Architecture Department were developed to bridge between the Humanities and the Arts. Historically, Hampton students take humanities courses to seek knowledge with a focus on the unique contributions of African Americans after their forced migration to America. Rarely are these humanities classes taught in an interdisciplinary fashion, but this grant offered that exact opportunity. Two courses - ARC530 Architecture + Dance 2021 and 2022, taught by Professor Battaglia - were developed and implemented to expose students to Charles H. Williams' contributions, a

person that none of the students had heard of. As designers, they were also tasked with a creative endeavor. These courses asked the students to consider how the research could be made into an accessible, user-friendly, and interactive website offering historical information while inspiring new insights. Student teams worked on many initiatives: the design of a historical timeline as narrative connecting event, time, and place; a digital space which would link to other initiatives involving architecture and dance; and an exploration of how a digital archive can be a graphically appealing, and interactive environment engaging to a variety of users. Their work in these classes led our grant team to understand that the MediaWiki platform alone was not going to be able to tell the story of Charles H. Williams in a way that could be used as a pedagogical curriculum or a platform for interaction and discovery. We are now working on transforming our archive to reflect these goals.
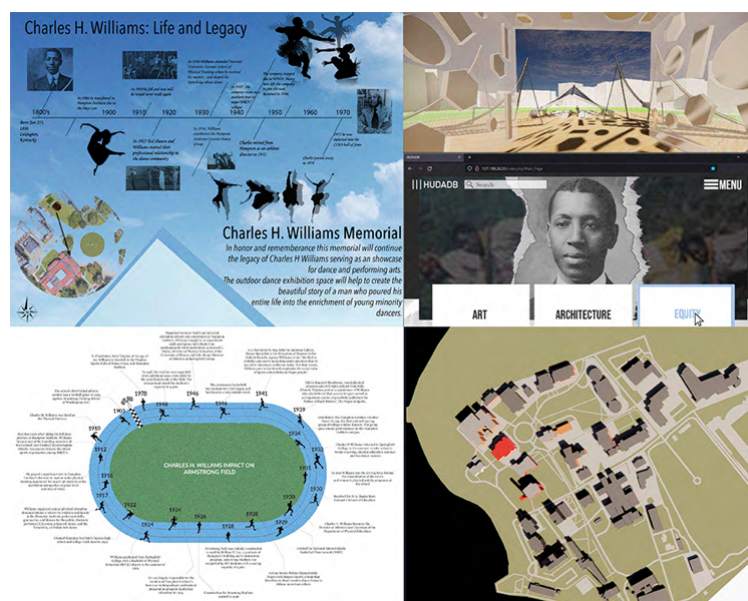
Figure 4: Photos of Hampton student work for grant

This second/"Beta" version prototype focuses on three aspects which our students agreed were important to highlight: Architecture, Dance, and Equity. By creating a more focused interface, the students decided it would be a better platform to engage a larger audience in the discussion of these topics as they relate to Charles H. Williams, and to current day events. For example, without specific knowledge of what to search for in the MediaWiki site, this "Beta" version would allow the user to gain knowledge about how all three topics are interwoven. The new version will allow for interesting cross disciplinary research that will simultaneously touch on historical knowledge and current cultural connections. In other words, it will allow for interest in this subject to reach beyond mere facts, and instead pose questions, present curriculum, leading to a fresh perspective on architecture, dance, and equity.
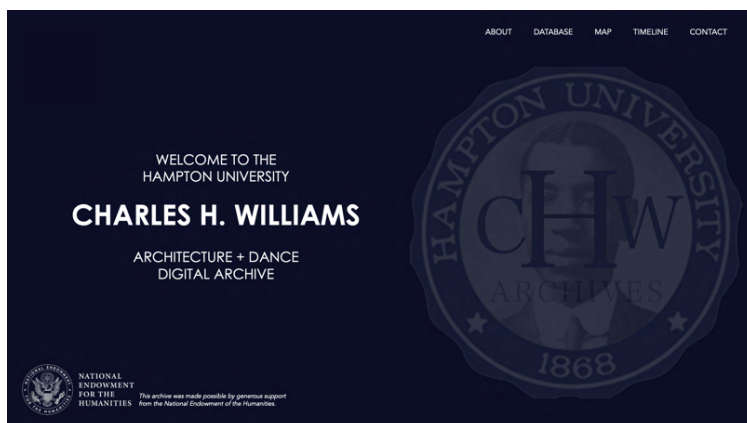
Figure 5: Screenshot of prototype digital archive Title Page (2022)

Linked directly to the MediaWiki site, this Beta prototype is intended to supplement and enhance the little-known history of this amazing man. For example, if the viewer were to "click" on the 'Architecture' icon, and then 'Performance Venues', they will see a map of the campus and a 3D interactive model of Ogden Hall. If then they click on the 'Interpretation' tag, a set of elevation drawings of this historic building, drawn by Hampton students in the Department of Architecture, will be revealed.

Figure 6: Screenshot of prototype digital archive Architecture page (2022)
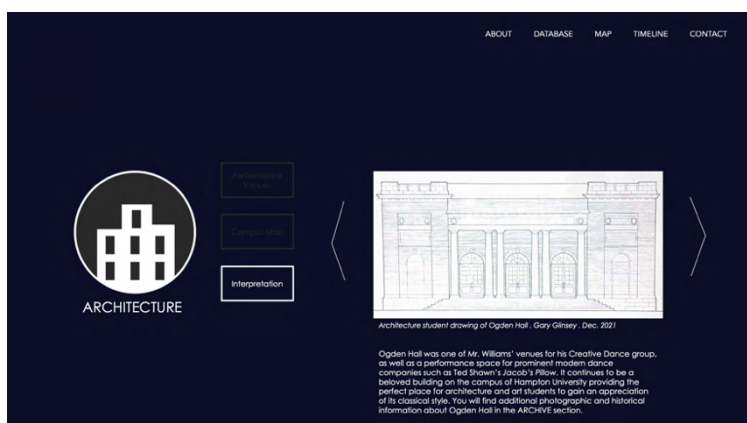
Figure 7: Screenshot of prototype digital archive Interpretation page (2022)

Another link in the Dance category, will allow viewers to access an educational module for use in the K-8 school setting, one which engages architecture and dance used to creatively teach the history of Charles H. Williams. This space will allow others to upload their own

curriculum for architecture and dance, ultimately creating a collection of information for this unique cross disciplinary education.
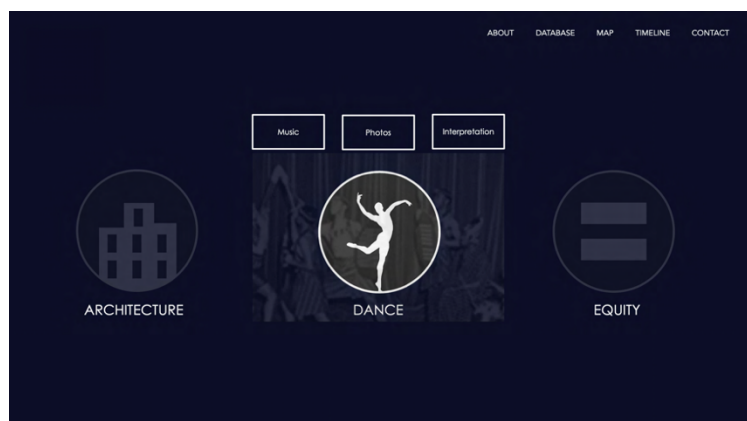
Figure 8: Screenshot of prototype digital archive Dance page (2022)

Equity as a third category will offer Williams' 'Writings', 'Academic papers', and student and researchers' 'Interpretations'.

An interactive timeline reveals relationships between all 3 categories. As an example, year 1925 highlights 3 significant events: a performance at Ogden Hall by the premier Denishawn Group, the effort by the Ku Klux Clan to segregate Ogden Hall, as well as Williams' efforts to counteract segregation by chairing the Hampton Tuskegee Endowment. Each of these events are tagged with Architecture, Dance, or Equity, or a combination of all three.
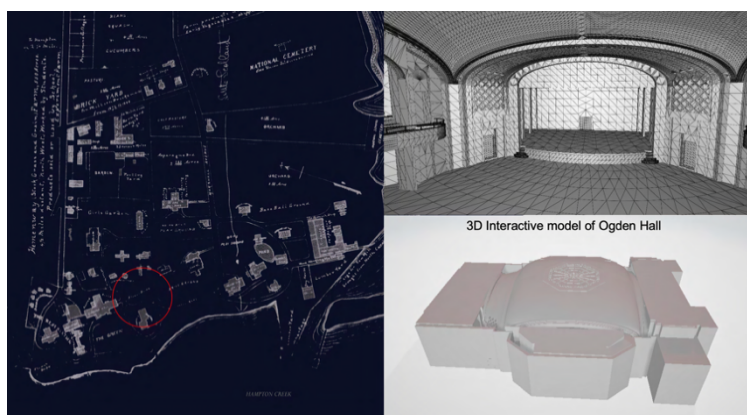

Figure 9: Screenshot of prototype digital archive Timeline page (2022)

The last part of the archive is a Contact and Connect page allowing viewers to participate by adding thoughts and questions to the discussion about Charles H. Williams' Dance, Architecture + Equity.

A Performance

Our project will end with a dance performance as a tribute to Charles H. Williams, available for viewing on the future database. To give new energy and vigor to what Charles H. Williams began with his Creative Dance Group, The Hampton Terpsichorean Dance Company's performance entitled, 'Rejuvenation', will be a modern piece using updated versions of songs that were formally negro spirituals. Expanded from the work 'River' by

Ibeyi where Yoruba dialect is used, it will be choreographed by Crystal Neal to the music 'Water in the Water' by the Spirituals Gospel Choir. As part of the dance performance, design students have created structural interventions (pros) which are meant to be objects with which the dancers interact. Abstractly, they are the "architecture" component of the performance which speak to boundaries that have been challenged by Charles H. Williams. They have been designed and built by students at another university where Laura Battaglia is currently teaching - Virginia Commonwealth University. By connecting VCU to Hampton U. we are mirroring Charles H. Williams' efforts to connect students and dancers from different parts of the country. Charles H. Williams challenged boundaries by building bridges. We are similarly building bridges for this performance. The performance will be held in Ogden Hall. The Terpsichorean Dancers, the current dance troupe at Hampton, is excited to be performing on the same stage as the Creative Dance Group back in the early 1900s, with a story that speaks to his legacy.
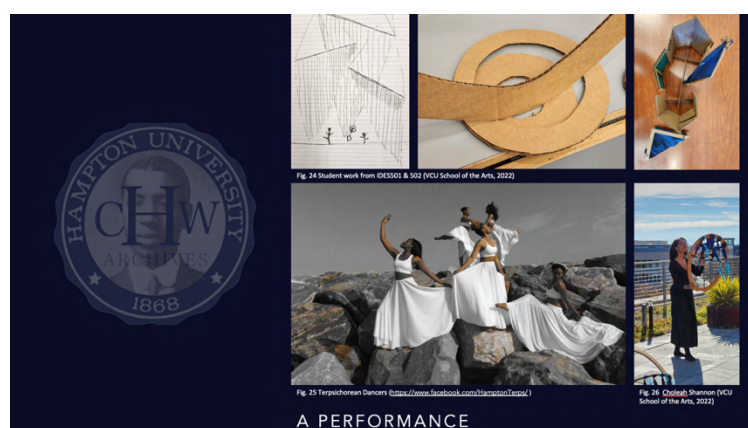
Figure 10: Screenshot of prototype digital archive Performance page (2022)

Conclusions

Although it remains an ongoing effort, this project has already begun to highlight the legacy of Charles H. Williams, and his unique contributions to early African American Modern Dance. Qualitative surveys reveal that students at Hampton University School of Architecture appreciated the opportunity to participate in the grant work; one Hampton student wrote that, the grant is "very important to Hampton University, and that "more opportunities like this should be given to students." They found the emphasis on architecture and dance to be a unique vehicle for discussing past and current cultural issues related to race and equity. One student related the past work of Charles H. Williams to the University's current Standard of Excellence. When completed, the archive will be interactive, not static, constantly growing from contributions made to this topic.

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Self-Betrayal and Moral Repair: A Philosophical Counselor's Case Study

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Abstract

This paper begins with a case study recounted from my philosophical counseling practice. The case of "Eddy" serves to open questions that are elaborated in this essay: the philosophical and clinical meanings of moral injury, and whether self-betrayal is a significant harm that falls under the sorts of psychological and normative suffering implied by the concept of moral injury. My review of recent philosophical and clinical literature on moral injury shows that it is typically described as a syndrome resulting from one's experience of moral betrayal within the context of trust in institutionally-respected authorities; authorities that lead one to actions that compromise one's own values while fulfilling one's institutionally-mandated duties. I argue that this described syndrome falls short of capturing the problem of voluntary complicity such as in the case of Eddy. My claim is clarified by my review of other experiential examples of complicity found in the philosophical literature. I explain that the process notion of normative-ideal agentic identification is helpful to understand the agentic state of some people, such as Eddy, who voluntarily elect to comply in harmful institutional or social situations. I develop the notion of qualitative complicity, which captures the syndrome of normative self-betrayal that occurs in such cases. I conclude that efforts to recover moral integrity in such cases necessitate gestures of reparation by morally-injured agents toward the moral community with whom they identify; moral communities that are betrayed by their voluntary complicity.

Keywords: Moral Injury, Moral Repair, Philosophical Counseling, Self-Betrayal, Complicity

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Introduction

I am, by training, a philosopher and a philosophical counselor. My philosophical counseling practice is an educational activity that offers my clients a wide spectrum of philosophical approaches to assist them in understanding and coping with their significant life issues. (Mehuron, 2011) My current research focuses on interdisciplinary approaches to moral injury and moral repair. This presentation draws on one of my client's experiences of moral repair and moral injury, in support of developing my thesis on the role of self-betrayal in some people's experiences of moral injury.

Philosophical counseling can introduce and cultivate existential ways of seeing and analyzing one's complicities, typically called "bad faith" by existentialist Jean Paul Sartre. (Sartre, 1993) With philosophical counseling, we can become conscious of our choices, enlarge our apprehension of how our way of life is constituted by unquestioned norms, and begin to renounce those that do not serve our notion of the good. We can carve out the meaningfulness of our lives by choosing life projects and ideals that contribute to our notion of the personal and collective good. Incrementally, one can disentangle some of one's contributions to harmful practices, developing stronger ideal agentic identifications that lend integrity to our character (Kamler, 1994). Moral failures and moral remainders (Norlock, 2009) along the way are recast by existential self-appraisal as part of a person's life projects that are capable of taking account of and correcting lapses in one's normative agency. I will develop some of these ideas in this presentation.

I want to start by examining a particular type of existential and normative failure that seems to be a ubiquitous part of ordinary experience: normative self-betrayal. A certain philosophical counseling client, whom I call by the fictional name "Eddy", implied this type of failure in our conversations. In counseling him, I thought I could introduce the idea of moral injury as an interpretive possibility, to help us both to think about his issues. But I found that the concept of moral injury was not an easy fit for suggesting to Eddy that he might be betraying his own values. This paper works out why that is so. In the end, I find that the concept of moral injury should be expanded to elucidate normative self-betrayal as a particular type of normative self-harm, serving as a useful interpretive framework to introduce to some clients. Normative self-betrayal understood as a type of moral injury can evaluate and replace the traditional existential notion of bad faith, although I cannot develop that argument in this paper.

Eddy's case

I begin with my client Eddy's story. Any possible identifiers of my client are anonymized or fabricated to protect his privacy and the confidentiality of our conversations. This case is not an objective description. I am skeptical about the "objectivity" of counseling case descriptions, due to the necessary confabulation intrinsic to telling a "case." I have presented this argument elsewhere (Mehuron, 2009), only to note here that I think giving a case as a form of storytelling *is* valuable for counseling practitioners. Cases understood as stories are open to clinical and philosophical interpretation and evaluation, which usefully invites counselors to meta-reflection. Here, I weave my own philosophical reflections and assertions into this case. I prefer that readers understand that my story of Eddy's case is retrospective and self-reflective, in pursuit of the philosophical problem opened by our conversations. Eddy's case offers an interpretive template for being able to *see* normative self-betrayal in

other contexts, and engaging in the practical pursuit of the reparative value of self-forgiveness and other forms of moral reparation that are relevant to normative self-betrayal.

He told me that he earned a great deal of money as a corporate consultant and that he was very good at what he did. He did not enjoy the work much. But he enjoyed what the money provided him. He said that he traveled widely, and was able to afford any pleasure he wanted. This included the paid-for sexual company of women. In retrospect, it is apparent that Eddy masked his identity to me in some significant ways. He wanted to use phone calls, he didn't share his full name, and he didn't give specific names to any people or organizations with whom he was involved.

My discomfort with the way he glossed over his sexual practices stemmed from the issue of power: how men with considerable socioeconomic privilege may exploit women as sexual commodities. Exploitive agents, availed with the "mask" of socioeconomic power, are not typically disclosive of their culpability in their sexual exploitation of more vulnerable people: women, girls, and boys. More specifically, agents who are complicit in harm to others can mask their violations by omission, downplaying the suffering they cause, or ignoring the structural situation of oppression that enables their harmful actions. (Aragon and Jaggar, 2018) But I didn't know whether Eddy participated in this sort of exploitation, or whether his adventures simply involved consensual sex with women whose socioeconomic status approximated his own. Our conversations did not reach below the surface of his own conflicts regarding sexual intimacy in general, or his sadness about his loss of sexual intimacy with one very significant woman in his life.

Eddy said his corporate, libertarian sexual lifestyle bothered him. He contrasted his lifestyle to his recent past. He had once been very involved in a more community-based activity, supporting the city's music startups after the city's bankruptcy and subsequent revitalization. He loved music and musicians and wished he could have played a bigger part in supporting the city's music scene. He experienced deep disillusionment with the community-based, philanthropic initiative he'd been supporting because he saw dishonesty, hypocrisy, and corruption take over. He chose to leave it and use his consultant skills in an openly exploitative, capitalist venture that he found more tolerable than the hypocrisy of the community-based organization. But in the aftermath of this choice, he was struggling with feelings of meaninglessness and purposelessness. He was feeling less energetic, more apathetic, and more isolated from people whom he respected and from the music scene that he once loved and supported.

At this point, I introduced the idea of moral injury. I hoped that this concept might clarify his feelings of disillusionment with the hypocrisies of the community-based music associations in his recent past. Experienced as a type of moral betrayal, we might be able to make sense of the harm to his own values, and reflect on his reactions to this harm. At that time, I did not have sources at hand that specifically articulate the relation between normative self-betrayal and moral injury. However, I felt that his agentic role in his moral compromises was important to consider and that we might both learn from our conversations if he chose to examine it.

We talked about his libertarian sexual practices, and how this might affect other values he held dear. For example, I asked him to consider whether the more he sought to gratify his desires and to use his wealth to do so, there might be diminishing returns for both sexual fulfillment, his need for intimacy, and his desire for meaningful social engagement. But he

did not want to consider any other normative self-regulation of his activities or his professional choices. I was concerned that he was following a trajectory of compromise with his own values, unreflectively enacting degrees of normative self-harm on himself, and possibly on others. I struggled with how to introduce this problem without moralistic undertones that might feel judgmental to him. I tried to do so, with a focus on self-care and self-reflection as philosophical tools that might help him gain more self-understanding. I suggested that we take a look at the value conflicts in his life that, unaddressed, seemed to be leading to self-alienation. So, I pointed out the nihilistic aspect of his insistence on the meaninglessness of capitalism, his own work, and others' efforts to repair the world. He considered this and agreed to look more closely at this philosophical tendency in his life; its antecedents and where it was taking him. We talked about existentialist challenges to nihilism such as taking responsibility for our own life projects and conscious awareness of how our choices create meaning in our lives.

Shortly after we began talking about his nihilist attitude, self-alienation, and possible normative self-harm, he informed me that he was seeing a psychiatrist who diagnosed him with depression and put him on anti-depressants. Then Eddy ended his sessions with me.

Eddy's story opened for me the philosophical problem of the harm implicated by normative self-betrayal. I was left with the question of how I could have advocated on his behalf for his self-care. I think this exploration may have been daunting to him; perhaps we lacked a more secure basis of trust for this dialogue. The existential framework that was introduced to him may have seemed to him to be a harsh verdict on his situation and he may have felt like he didn't have enough energy or internal resources to sort it out. My development in this paper of self-betrayal as a quality of moral injury is my alternate account of what Eddy and I could have examined, had our sessions continued.

A comparative review of early clinical accounts of moral injury based on war veterans' experiences, and a philosophical account of moral repair will be useful to begin to analyze the problem of harm implicated by normative self-betrayal. To this comparison, I now turn.

Moral injury and moral repair

"Moral injury" as a possible psychotherapeutic diagnostic category was coined by psychologist Jonathan Shay, in his clinical work with war veterans' struggle with post-traumatic stress syndrome (PTSD). (Shay, 2014) Shay contrasts veterans' PTSD symptomatology with the symptoms of moral injury. Conceptions of PTSD, he claimed, miss the etiological structures of moral injury. He argues that in the etiology of PTSD, the role of the veteran may be as a victim or witness to overwhelming events of atrocity or violence. In this schema, the necessary aspect of well-being that they have lost is the basic feeling of safety. The etiology of PTSD lies in violent triggering events of actual or threatened death or serious injury, with subsequent symptoms of avoidance or numbing, physiological arousals of flight from danger, and painful emotions of fear, horror, and helplessness. Shay found that veterans are often burdened not only by PTSD but also by a parallel etiological structure, the triggering event of which are acts that violate their deeply held moral values. In wartime events of atrocity or violence, the role of the veteran may be as perpetrator, victim, or witness.

In such a context, the veteran can experience all or some of the foregoing symptoms, *and more.* Should veterans have a role in acts that violate their moral values, they may, in

addition, experience the morally-oriented emotions of guilt, shame, and anger. They may have lost the basic attitude of trust that is necessary for their commitment to the military. Shay writes that when social trust is destroyed, it is replaced by settled expectancies of harm, exploitation, and humiliation from others. Taking into account subsequent clinical iterations of moral injury's etiology (Litz et. al., 2009), Shay defines the parameters of moral injury for an individual who is implicated either as a victim, witness, or perpetrator: a betrayal of what is right, by someone who holds legitimate authority, in a high-stakes situation. The "who" of the violator may be the self or can be a powerholder to whom the self is in some way subordinate. Regardless of what form of moral injury is in play, Shay emphasizes that the question of trust is on the table. Social solidarity is destroyed by the violations inflicted by leadership's moral betrayal of trustworthiness, or by the individual's moral self-betrayal. Subsequent social isolation and self-alienation require remedies hinge on social support and recognition.

In the current psychotherapeutic clinical literature, there is debate as to whether moral injury should become a "diagnosis" in the clinical sense. On the one hand, moral injury is not currently a syndrome named by the *Diagnostic and Statistical Manual* (DSM), although given the wide net thrown by DSM iterations, it could well be captured in future editions. The DSM, now in its fifth edition, has a long record of constructing "syndromes" of mental disease, even if such a disease does not have a medicalized etiology. (Mehuron, 2015) On the other hand, there is a philosophical tradition of philosophical diagnosis in the western canon. The most obvious references are Martha Nussbaum's book *The Therapy of Desire* (Nussbaum, 1994)*,* and Michel Foucault's four-volume treatise *The History of Sexuality.* (Foucault, 1978-1986) Both document that philosophies of life since Hellenic times offer philosophical diagnoses that enhance the care of the self and well-being (*eudaimonia*). This philosophical tradition squarely looks at normative disease as a source of suffering with its own symptomatology with remedies found, for example, in Stoicism, Aristotelian virtue ethics, or Existentialism. Although there seems to be a clinical consensus that moral injury, unlike PTSD, cannot and should not be conceptualized as a *medicalized* syndrome, psychotherapeutic remedies or treatment regimens are obvious in the psychotherapeutic literature. For example, Litz et. al. call for intervention strategies to provide the sort of support and recognition that afflicted veterans may need.

These strategies target veterans who are morally injured in the sense of having participated as the perpetrators of violence on morally relevant noncombatants in war such as children, women, or other people whose suffering is incurred as collateral damage by the wartime atrocity. In such cases, Litz et. al. describes sessions intended to foster the veterans' reparation for the harms they perpetrated, re-engagement in and reconnection with public life. The list of techniques of moral repair is long and items are mutually inclusive. Notably, these techniques are *not* clinical, i.e., medical, but rather psychotherapeutic and philosophically based. These are: 1) Socratic questioning challenges service members to think of alternative perspectives and ways of construing the implications of the moral violation; 2) preparation and education about moral injury and its impact, along with making plans for promoting change; 3) emotion-focused disclosure of events surrounding the moral injury; 4) directive, formative examination of the implication of the experience for the veteran in terms of self-understanding; 5) imaginative dialogue with an imagined benevolent moral authority about what happened, its effects, and impact on future plans; 6) fostering reparation and self-forgiveness; 7) fostering reconnection with communities; 8) assessment of values and goals moving forward. (Litz et. al., 702-704) These types of interventions are systematized in the psychotherapeutic approach Acceptance and Commitment Therapy (ACT) which includes

choosing personal values and commitment to live in accord with chosen values, in contrast to avoiding distress or adhering to other people's expectations.

We can see, from these clinical accounts, that there is a role for philosophical counselors who can recognize normative violations as real harms to individuals and to their communities of social solidarity, in support of people who seek moral repair. The moral repair techniques that are only recently featured in psychotherapeutic discourses are present as deep themes of analysis in the twentieth and twenty-first-century Western philosophical canon. One example is philosopher Margaret Urban Walker's book, *Moral Repair: Reconstructing Moral Relations After Wrongdoing.* (Walker, 2006) Her work is a sustained analysis of how philosophical and humanities-based theorists have interpreted the process of moving from situations of moral loss and damage to situations where some degree of stability in moral relations is regained (Walker, 7). The scope of Walker's analysis exceeds considerations of veterans' wartime scenarios, and is applicable to scenarios of wrongdoing that range from interpersonal violations of trust to violations of trust and solidarity such as human-rights violations, on a global scale. She argues that no matter the contextual scale of the event, moral repair is restoring or creating trust and hope in a shared sense of value and responsibility. Walker's normative tasks provides substantial content to the therapeutic interventions listed by Litz et. al.

These normative tasks can be summarized as the process of rebuilding trust by the accurate placement of responsibility on wrongdoers and their accomplices, authoritative reinstatement of community norms and practices that have been violated, nourishing hope by reestablishing the worthiness of those to be trusted, and stabilizing the moral relationships among members of the moral community. (Walker, 28) But Walker's analysis does not entertain how these normative tasks could be therapeutically applied, nor does she consider the moral problem of normative self-betrayal. Her analysis resolutely focuses on self-other relational contexts, bracketing as irrelevant to her project either the subjective self-relationship or the dyadic counseling relationship as constitutive parts of relational moral repair. Walker's discussion does not lead to any specific interpretation of self-forgiveness, or more specifically in cases of self-betrayal. Unlike Walker, Litz et. al. has made explicit the phenomenon of normative self-betrayal as a subspecies of moral injury that cries for moral repair, although they do not call it by this name. To understand the place of normative self-betrayal as a subspecies of moral injury, I argue that tacit assumptions regarding the normative structure of character and personal integrity should be explicitly proposed as necessary elements of normative self-betrayal. These elements require the agent's reflective scrutiny in the event of self-betrayal. Next, I will develop a framework for thinking of moral injury as a damaged state of self as well as an intersubjective quality that is part of a person's agentic engagement in their social context.

Character and agentic identification

Here I review two accounts, clinical and philosophical, that emphasize the personal development of stable character traits that constitute the normative identity of the self. Both are concerned with the etiology of crises of character and thus of personal identity that may need moral repair. I find that the clinical account omits the use of the term "moral repair" to describe its treatment strategies, and the philosophical account omits the use of the term "moral injury" to describe the kind of normative harm done. It is not the aim of this paper to consider why there is this disciplinary discursive gap, but perhaps this discussion can

instigate the consideration of "Why not use this term?" on either side of this disciplinary divide.

Clinical psychology researchers Atuel et.al. advance what they call a "multidisciplinary," but what I would call "philosophical" understanding, that encompasses moral injury as the failure to adhere to a virtue or normative standard as prescribed by a group or institution, unethical marks on a person's character, and experience of identity negotiation between the real self and the undesired self. (Atuel et. al., 2021). They advance an Aristotelian character framework that provides a broader theoretical foundation for moral injury than those accounts focused on moral failure in the context of military experience. Atuel et. al. distinguishes moral injury as harm to one's character and identity that results from a person's "moral failure event." It is an "undoing of character" with psychological repercussions of shame, regret, humiliation, guilt, or anger. This character framework agrees with Shay and Litz, et. al. to distinguish moral injury from PTSD, its medicalized lexicon, and treatment techniques. The authors hope to focus on the continuous, reflexive consciousness of the self as engaged in the acquisition of and consistency of one's virtues and corresponding character traits. Although Atuel et. al. do not use the philosophical term "moral repair," they recommend promising therapeutic interventions such as compassion-focused dialogue, responsibility charts, and other means of self-forgiveness and atonement.

Ontologically and phenomenologically prior to self-betrayal, there must be a person with character integrity constituted by her voluntary and habitual adherence to normative standards. Character integrity is what is violated by normative self-betrayal. This is my insight inspired by philosopher Howard Kamler in his book, *Identification and Character: A Book on Psychological Development*. (Kamler,1994) Although Kamler does not specifically call this type of failure "moral injury" or "self-betrayal," his intent is to spell out how the psychological developmental processes of identification with ideals are essential to the fulfillment of two existential directives that are universal to human life. The first directive is that one pursues self-states that characterize one's uniqueness as an autonomous agentic personal character; the second is that one pursues self-states that characterize one's commonality as an autonomous agentic social character. Drawing on both Aristotle's account of virtue acquisition and Sartre's account of existential meaning, Kamler emphasizes that genuine identification with character traits modeled by external others, is a developmental process of trial and error, ultimately resulting in meaning derived from living with character values that have been chosen by the self, rather than by values indoctrinated by the public world or by familial context. In this regard, Kamler writes that maintaining the integrity of life projects that express one's valuative character is tantamount to maintaining one's existence as an identificatory agentic self. He argues that inconsistency about either personal or social character identity can usher in depression, guilt, shame, humiliation, and social isolation and feelings of abandonment.

The notion of the agentic identificatory self is encumbered by western individualist assumptions about the nature of the self. Although Kamler's two existential directives provide a way of thinking about the self in its dual identities as public and personal, I want to introduce the idea of complicity in order to locate this analysis of normative self-betrayal within the relational field of intersubjective experience.

Complicity

Complicity, often unintentional, in harmful collective practices, is something most of us do. We are all implicated in particular institutional structures where we may simultaneously or episodically be victims, perpetrators, or witnesses. As psychotherapist Natasha Distiller notes, we are social beings with personal agency and public agency, continuously embedded in a cultural world of shared practices and attitudes that inscribe our individuality with collective character traits. (Distiller, 2022). I call this *ontological* complicity: states of being that are well-described by psychotherapeutic descriptions of intersubjective being in the world that are heavily influenced by phenomenological and hermeneutic philosophy (Askay and Farquhar, 2006) Existentialists, in particular, wrestle with how this ontological dimension can include unintentional complicity that is simultaneously a moral realm of individual responsibility. To existentialists, the ethical dimension is embedded in ontological complicity. We are dynamically involved by virtue of our individual, normative agency. We make choices all the time, despite perhaps feelings of helplessness within the sway of cultural givens. The existential task is agentic self-creation, inclusive of our normative identity (Beauvoir, 1948).

Complicity is more than ontological embeddedness in intersubjective public life. The concept of complicity, especially the degree and kind of agentic responsibility attached to various dimensions of complicity is extensively parsed by Lepora and Goodin in their book *On Complicity and Compromise.* (Lepora and Goodin, 2013)Their analysis of agentic responsibility measures the accountability of wrongdoers and others who are placed at specifiable degrees of causal distance to the wrongdoing perpetrated by primary wrongdoers. Like Walker's account, the relational context, and the nexus of moral causation are the focus of their analysis.

Although the analysis by Lepora and Goodin is valuable for ascertaining causal degrees of agentic culpability in wrongdoing, it does not capture the "felt" dimension of wrongness: the phenomenology of being-the-perpetrator-witness-bystander. With normative self-betrayal, there is no *causal* distance between the wrongdoer's act and the injury to his identificatory agential self. This "felt" dimension, a suffered realm of moral self-betrayal, may be inchoate for agents themselves in the absence of self-knowledge or by the suppressed pain of loss of one's self-integrity. Philosopher Kathryn Norlock, in *Forgiveness from a Feminist Perspective*, argues that controllable forms of self-harm may be moral harm when our practices demean us, damage our capacities, or limit the opportunities of our future selves. (Norlock, 2009) Embedded in ontological complicity, our choices may require compromise even to the extent of damaging our self-respect and self-worth. Loss of integrity can spiral the identificatory agential self into deeper neglect of responsibilities, moral ideals, and attitudes of hope and trust. The identificatory agential self may have only an inchoate sense of his *in*sufferable wrongness or unforgivable self-status. Norlock notes that in order to overcome this self-alienation, a third-party perspective on one's wrongdoing to one's self, by imaginative, self-reflective, narrative, or conversational means of access, may be necessary.

In any case, to achieve a level of moral repair for self-betrayal, one needs to see oneself as both agent and victim of one's own moral failure, to most accurately gauge one's culpability. The distances remarked in the analysis of self-betrayal are *qualitative*. In other words, the distances between one's past, present, and future normative selves are matters of degree measured by the valuative costs of one's choices to one's moral integrity within the lifespan of one's existential directives.

My analysis of self-betrayal identifies *qualities of complicity* that mark the uniqueness of such cases of moral injury. With the interpretative framework of *qualitative* complicity, the philosophical and clinical literature on moral injury and repair can explicitly include cases of self-betrayal. *Qualitative complicity*, understood within a framework of moral injury, is a valuable tool of philosophical counseling practice.

Eddy's moral repair

Eddy's qualitative complicity illustrates the uniquely difficult effort needed for his moral repair. Normative self-betrayal is simultaneously a betrayal of an ideal normative community with whom one identifies *and* a betrayal of one's authentic self. Efforts to recover moral integrity are tied up with the need to provide reparations toward the moral community; a community that has primacy in the constitution of one's chosen ideal agentic identity. In Eddy's case, this community has been collectively harmed by the abandonment of his support for its musicians. But also harmed are the relationships afforded by the community's constitutive role in his intersubjective life. Moral repair involves reparative gestures on his part that can imagine that community as the third person, the benevolent perspective from whom he seeks forgiveness and hope while rebuilding trust. By integrating this benevolent perspective and shining this perspective on his moral failure, he can begin to hope to reclaim lost remnants of character integrity aligned with his most highly valued, meaningful existential directives.

Conclusion

Harm to our ideal agentic identifications is a form of moral injury. When people like Eddy choose to suppress or deny the ideals most meaningful to them and which they have worked hard to integrate, they are violating their existential life directions. This violation is not only normative, it is felt on emotional, psychological, cognitive, and perhaps even physical registers. Although our ideal agentic identifications are challenged by moral luck, bad actors, and the like, such challenges are not self-inflicted. So normative self-betrayal is an exceptional quality of moral injury that demands a qualitative analysis of the suffering inflicted, and an accurate assessment of the agent's culpability for his loss of integrity.

Integrity is built over time by consistency in living and choosing one's ideal character traits, standing by those chosen traits in the modes of habit-building and resolution. Existential bad faith can be understood as episodes of trial and error in the ambiguous life construction of one's authentic self and commitments (Beauvoir 23). Bad faith, under this understanding, is only resolvable by integrity secured by the pursuit and ownership of ideal agentic character traits.

Normative self-betrayal is the violation of one's adult, conscious and integrated identificatory choices and acquired character traits. We can distinguish from it, inconstancy toward one's integrity that may be the result of derailment from unconscious causal mechanisms that persist from childhood. Another distinction is one's developmental confusion expressed in imaginative resolutions to inauthentic identificatory attachments. Acts of normative self-betrayal vacate one's accountability not only to one's own integrity but to one's chosen valued communities with whom one identifies as a public self. Self-betrayal wounds the ontological familiarity of one's life context and phenomenological feelings of integrity. As it did for Eddy, it can expose one to alienation, purposelessness, and vulnerability to social ideologies that derail one's carefully-wrought ideal self. The imagined third-person

perspective of one's community is needed in order to perceive and rebuild ownership of one's lost remnants of character integrity. So, part of the moral repair of normative self-betrayal necessitates reparative gestures on the agent's part that imagine that community as the third person benevolent perspective from whom one seeks forgiveness, rebuilds social trust, and inspires hope.

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The Glocalization of Bronze Drums in the Siamese State Ceremonies

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Abstract

The bronze drum is a living specimen of Southeast Asian culture and a testimony to the development of Southeast Asian societies for more than 2,000 years. The bronze drum has been inherited dynamically hitherto, and the Thai royal and national ceremonies still adopt it. However, current scholarship on bronze drums is confined chiefly to static studies, which caused the omission of the essence of glocalization. This paper takes the theory of glocalization; namely, the bronze drum is the interpenetration of the global and the local results in unique outcomes in a specific geographic occupancy, subsequently, through an interdisciplinary research method that draws on multiple lenses from Western, Chinese, and Thai sources, this study devotes to answering the question: why are the bronze drums used in Siamese state ceremonies? Eventually, while answering the question, there is a theoretical vista for glocalization in broader Southeast Asian Studies.

Keywords: Bronze Drum, State Ceremony, Glocalization, Thailand

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1. Introduction

1.1 Bronze Drum and Southeast Asia

The bronze drum is a cultural commonality in cultural-diverse Southeast Asia. A bronze drum is made of a bronze composite alloy composed mainly of copper, tin, and other metals, with a cylindrical body with a one-side tympanum. Adopting the lost-waxing cast method, its hollow body is decorated with exquisite motifs and reliefs. Bronze drums often play a significant role in social life in Southeast Asian societies, with their primary function being used as a dignified instrument in ceremonies. Bronze drums have been found in abundance mainly in Southeast Asia, and their widespread presence in Southeast Asia is not contingent but has substantial material and cultural foundations.

The presence of bronze drums is a result of the interaction of people, cultures, and resources in Southeast Asia. Southeast Asia is a region rich in minerals, such as copper, tin, lead, silver, aluminum, and so on. Metals such as copper and tin are the raw materials for bronze production. According to Arnold J. Toynbee (1976), the copper used to make bronze wares of Shang (c. 1600 BC - c. 1046 BC), and Zhou (c. 1046 BC - c. 221 BC) dynasties were from *Liangzhou* (Yunnan area today) and the Malay Peninsula. Apart from this, a large amount of copper produced in Yunnan was still the economic backbone of the Ming Empire (1368 AD - 1644 AD) and Qing Empire (1636 AD - 1911 AD) (Yang & Han, 2021). Such abundant mineral resources provided the basis for the emergence of bronze products in Southeast Asia.

In the Southeast Asian Bronze Age, the bronzeware productions and rice farming civilizations were interwoven, overlapped, and mutually facilitated, as indicated by a large number of bronze production-and-living tools with the same patterns were discovered following the excavation of bronze drums in the whole Southeast Asia. In such an epoch, environmental determinism spawned the narrative of the integral of human society, production, and nature, and animism became the primary connotation and function of the bronze drum in Southeast Asia. The ornamentations of the Southeast Asian bronze drums conspicuously reflected their nature of shared spiritual beliefs.

In accordance with the archaeological evidence, the most primitive bronze drum was produced in Wanjiaba, Chuxiong, central Yunnan, about 2600 years ago (Peng et al., 1991). More importantly, the bronze-drum culture underwent and developed its globalization depending on the "international" commercial and economic interactions among ancient Southeast Asian agricultural centers from the Yunnan-Kweichow Plateau to the Indonesian archipelago ("The Southeast Asianness of Yunnan" will be articulated in the Terminology). In detail, the impetus for the globalization of the bronze drum was the homogeneous consumer psychology or demand of the ancient Southeast Asians. This sort of homogeneous psychological quality considerably facilitated the circulation of bronze drums as a commodity. Since bronze drums were valuable goods in the context of ancient Southeast Asian societies, the law of supply and demand from the lens of Bronze Cowrie Container studies pointed out the two principles of studying the glocalization of the bronze drum in Southeast Asia; firstly, the globalization of bronze-drum culture was unfolded along the ancient trade routes, secondly, bronze-drum culture experienced localization or internalization by the influence of different Southeast Asian actors (Duan, 2021).

In terms of the trade routes, the bronze drum spread through the rivers of mainland Southeast Asia. First, the Red River surged from Yunnan to Vietnam, and the bronze drum thus

flourished successively in both places (Wanjiaba, Shizhaishan, and Dong Son) (Peng, 2016). Second, the Mekong River is an ancient pathway for the migration of peoples through Yunnan, Burma, Laos, Thailand, Cambodia, and Vietnam, the main artery of the mainland of Southeast Asia (Yang, 2020). And this passage, if used for people's migration, is naturally the pathway for the spread of bronze drums. In addition, in areas that were difficult to reach by water routes, ancient overland routes and those coming-and-going caravans became the vehicles for bronze-drum spread, such as the Qin-Dynasty Wuchidao (developed around 250 B.C.), the Shu-Hindu Road (first discovered in 122 B.C.) and the ancient Tea Horse Road (from around 202 B.C. to 8 A.D. during the Western Han Dynasty), which were interwoven into a vast network of ancient roadways that covered Southeast Asia and South Asia and continue to be used in modern times.

As for the localization, actually, there should be abundant cases in Southeast Asian history. However, this paper proposes to focus on the scope of the bronze drums used in Thailand, particularly in Siamese state ceremonies. Because the discussion of the mutual socialization betwixt Tai (Siamese) and bronze drums still is murmuring without any powerful academic sound, compared with the bronze drums' Dianization, Khmerization, or Vietnamization. Bronze drums appear in dignified state ceremonies in Thailand, where bronze drums first discovered in the state ceremonies of the Ayutthaya Dynasty and continue to be used hitherto. The process by which the bronze drum went from being a creation of the earliest animistic beliefs in Southeast Asia to being part of the Siamese state ceremonies today, the changes in the function and cultural background of the drum, and the reasons why the bronze drum was not conquered by mega waves of globalization such as the Hinduization and modernization, are the focal points that this paper seeks to address.

1.2 Terminology: Southeast Asianness of Yunnan and Guangxi

For the sake of facilitating writing convenience and consistency, this paper regards Yunnan and Guangxi as a part of Southeast Asia in the sense of civilization. Southeast Asia was one of the earliest rice-growing areas in Asia. The archaic Chinese records, *Shi Ji* (Records of the Grand Historian) (Sima, 2006), *Yue Jue Shu* (The Book of Recording Viet) (Yuan, 2006), and *Yunnan Zhi* (The Chronicle of Yunnan) (Fan, 2006), all recorded the areas of Yunnan, Guangxi, and many Southeast Asian states or tribes shared a typical agricultural landscape of elephant plowing. In terms of agricultural tools, for example, the M71:191 bronze hoe excavated in Yunnan is the same shape as many bronze hoes excavated in Co Loa, Vietnam (Yang, 2020). As for the bronze drum itself, they shared the origin; homologous Heger I bronze drums have been found in Yunnan, Guangxi, and all countries of mainland Southeast Asia, as well as Malaysia and Indonesia (Li & Huang, 2014). Moreover, there are many common or similar characteristics in the bronze-making technology of the above-mentioned regions, such as the use of both casting and forging, the predominance of double-combination and lost-wax casting, and the preference for copper-tin alloys (Yang, 2020). To further explore the millennial exchanges and common culture in the area, the cross-border groups of Tai, Wa, Jingpo, Yi, and Hani nationalities, as well as the Khmu people, stand as the best witnesses. Furthermore, Yunnan is still the main Tai settlement in China, while the Kra-Dai-speaking group, the Zhuang people in Guangxi, has a close kinship in language with Lao, Thai, and Shan (He, 2009). Today, some nationalities like Yi and Zhuang in Yunnan and Guangxi still use bronze drums, as do some Southeast Asian countries such as, Laos, Thailand, Cambodia, and Vietnam. Consequently, based on the analysis, this paper affirms the "Southeast Asianness" of the two provinces. It proposes that Yunnan and Guangxi are the components of Southeast Asia from the dimension of civilization.

1.3 The Past and Present of Bronze Drum Studies

Research on bronze drums has been conducted primarily from an archaeological perspective. From this perspective, scholars have focused on empirical research, collating and summarizing the metal composition, ornamental patterns, and form of bronze drums. Franz Heger fundamentally classified bronze drums into four types according to the aforementioned elements of bronze drums: Heger Ⅰ, Heger Ⅱ, Heger Ⅲ, and Heger Ⅳ. After the 1950s, Chinese scholars revealed a new type of excavated bronze drums in Yunnan and Guangxi that were not included in Heger's classification (Bunker, 1967). Based on abundant archaeological excavations of new bronze drums, Chinese scholars have further reclassified the bronze drums into eight types; namely, Wanjiaba type (万家坝型), Shizhaishan type (石寨山型), Lengshuichong type (冷水冲型), Zunyi type (遵义型), Majiang type (麻江型), Beiliu type (北流型), Lingshan type (灵山型), and Ximeng type (西盟型), and the nomenclature of them were based on the area where a set of criteria bronze drums were excavated (Li & Huang, 2014). Similar empirical studies also have been conducted by Vietnam scholars, who classified the bronze drums into five types: Dong Son A, Dong Song B, Dong Son C, Dong Son D, and Dong Son E (Phạm, 1990). In Thailand, Matinee Jirawattana (2003) compiled a range total of 48 bronze drums that were discovered by then in Thailand, which covered essential elements of bronze drums such as their form, casting method, and excavation area. On the other hand, some Thai scholars argue that labeling ancient cultures with place names creates a fictional center that may inadvertently undermine and undervalue the diversity of artifact typology in different places (Kanjanajuntorn, 2020).

These empirical studies of bronze drums based on archaeology have contributed to future bronze drums research by depicting their basic characteristics. However, such studies do not further examine the socio-cultural actors of bronze drums, which are no less significant than the empirical study of bronze drums. Based on the above empirical studies, the methods used by scholars from the East and West to classify bronze drums are shown in Table 1 below.

Table 1. The Classifications of Bronze Drum

China	West	Vietnam
Wanjiaba	Pre-Heger I	Dong Son D
Shizhaishan	Heger I	Dong Son A, B
Lengshuichong	Heger I	Dong Son C
Zunyi	Heger I	Dong Son E
Majiang	Heger I	
Beiliu	Heger I	
Lingshan	Heger I	
Ximeng	Heger I	

Apart from empirical studies, scholars have also analyzed the socio-cultural actors of bronze drums from the perspectives of history and anthropology. For example, in terms of the social context to which the bronze drums belong, Horace Geoffrey Quaritch Wales (1992) argues

that the bronze drums used in Siamese state ceremonies have a Hindu origin, while some scholars believe they have an indiscernible origin in Southern China (Higham, 2002). Such studies implored the possible origins of the bronze drums, which started the anthropological study of bronze drums. However, these studies examine only one aspect of bronze drums from a static perspective. Furthermore, some Chinese scholars have proposed the concept of the "Bronze Drum Cultural Sphere," which means that the bronze drum is one of the shared vehicles of ancient cultures in southern China and Southeast Asia (Wan & Wei, 2015). Nevertheless, although the Bronze Drum Cultural Sphere has further delved into cultural studies, it has only been analyzed statically.

These historical and anthropological researches probe the role of bronze drums. However, the downside of these studies is that they are static instead of exploring the organic development of bronze drums over time. As a result of their limitations, the current research on the historical and anthropological aspects of bronze drums has ignored the dynamic inheritance and development of bronze drums as regional actors.

1.4 Siam in Focus

This paper proposes to research the bronze drums in Siamese state ceremonies because these bronze drums are one of the most representative and valuable for this study. First, Siam—the old glorious name of Thailand—was originally one of the centers for producing bronze drums. Evidence exists in Mukdahan Province in Thai Isan (Northeast), where bronze drum castings and crucible fragments were unearthed (Baonerd, 2015). Second, about 80 bronze drums have been excavated in Thailand, and the excavation area extends from Thailand's northeast to the south (Liang, 2020). The production centers and widespread presence make the bronze drums of Siam a representative one. Last but not least, the use of bronze drums in Siamese state ceremonies is well documented and continued from the Ayutthaya Dynasty to the present. Moreover, the bronze drums used in Siamese state ceremonies have undergone globalization with Hindu culture and modernization. Furthermore, they have been localized in a form unique to Siam, reflecting the mingled process of localization and globalization. Therefore, the Siamese bronze drums have become the appropriate research subject to fill the current academic gaps in this field.

1.5 Question of Bronze Drum in Dynamic

Current archaeological research on bronze drums is based on empirical evidence, which is limited to a basic description of their excavation and speculation on their ancient functions; thus, it cannot be directly equated with the functions of bronze drums in Siamese state ceremonies today. Secondly, historical and anthropological studies of bronze drum socio-cultural studies tend to focus on a single period, thus neglecting the phenomenon of dynamic change, especially in terms of interaction with extraterritorial cultures from one period to the next. In dynamic change, aspects such as the globalization and localization of bronze drums have not received enough consideration. Thus, bronze drum studies are disaggregated into archeological and anthropological studies instead of a whole.

In order to research bronze drums in Siamese state ceremonies as a complete object, this paper proposes to use a dynamic theoretical framework to analyze the bronze drums in Siamese state ceremonies. For a dynamic analysis of the cultural connotations of bronze drums, combining empirical and cultural studies could facilitate a comprehensive analysis of the use of bronze drums in Siamese state ceremonies. In order to have a thorough analysis of

the use of bronze drums in Siamese state ceremonies, this paper considers that there is a primary question that needs to be answered. *Why are the bronze drums used in Siamese state ceremonies?*

This paper argues that the use of bronze drums in Siamese state ceremonies is a result of the building of the Siamese nation-state, the symbolism of bronze drums, and the localization of bronze drums in the globalization process of Hinduization and modernization.

2. Methodology

2.1 Justification for Glocalization Theory

This paper proposes to use glocalization theory to answer the research question. Glocalization refers to the simultaneous coexistence and mutual influence of globalization and localization (Lyu & Zhou, 2020). This theory focuses on the interaction between globalization and localization. It provides a practical theoretic perspective for a comprehensive study of global and local socio-cultural interactions in the era of globalization. For instance, the bronze drums of the Siamese state ceremonies have undergone the globalization of Hinduization and modernization and eventually localized their unique qualities today.

In terms of the justification for using glocalization theory, first, it combines static and dynamic perspectives to provide a clear picture of why the bronze drum entered Siamese society and became a ceremonial instrument in Siamese state ceremonies, which was a process inextricably linked to the influence from Hindu factors. Secondly, the theory of glocalization, which emphasizes simultaneous globalization and localization, could help to explain the changes in the socio-cultural functions, forms, and utilization of the bronze drums in Siamese state ceremonies. Such changes derived from the globalization of Hinduization and modernization and the localization of bronze drums, which made the bronze drums in Siamese state ceremonies today unique. In conclusion, this theory is therefore applicable to answer the question.

2.2 The Unity of Theory and Methods

This paper applies an interdisciplinary qualitative research approach to conduct the study. This paper mostly adopts documentary analysis to compile and examine literature from the West, China, and Thailand. Furthermore, this paper also employs an observation method to collect first-hand data for understanding the Siamese bronze drum's complex cultural entity in the ceremonies. Furthermore, this paper integrates empirical and interpretative views to analyze the glocalization of the Siamese bronze drums and to reveal the cultural connotations of the Siamese bronze drums in a dynamic vision.

3. Analysis of Bronze Drums in Siamese State Ceremonies during the Ayutthaya Dynasty

Bronze drums were initially used in Siamese state ceremonies during the Ayutthaya Dynasty and were included in state ceremonies in that period. Piset Pinket (2020) notes that during the reign of King Borommatrailokkanat, a royal law was enacted that prescribed 26 royal ceremonies in the royal family, 16 of which were performed during the Ayutthaya period, nine in the early Rattanakosin period, and four more after the Constitutional Revolution. Meanwhile, the royal legal documents record that the officials specializing in drumming

during the royal ceremony beat the bronze drums to pray for the peace and prosperity of the land (Youdi, 1974). This section devotes to discussing bronze drums in Ayutthaya Dynasty state ceremonies in the following two dimensions: bronze drums and the building of the Ayutthaya nation-state and the bronze-drum symbolism of kingship.

3.1 Bronze Drum and the Nation-state Building

The nation-state was created through the impetus of nationalism. The building of the nation-state of Ayutthaya is the fruit of the nationalism of the Siamese people. The city of Ayutthaya is in central Thailand today, with its capital at Phra Nakhon Si Ayutthaya on the Chao Phraya River, and the people who live there are Siamese. Siam is the name of the land and people who have inhabited the region since ancient times (Royal Academy, 2003). The word Siam first appeared as the country's name in the Ayutthaya Dynasty and was subsequently used by the Thonburi Dynasty and the Rattanakosin Dynasty. The building of a nation-state requires that most people in the state share the same identity and culture, among which the bronze drums are one of the significant elements of their cultural identity; their importance is evident from the inclusion in the laws of the Ayutthaya Dynasty. Historians have investigated that during the reign of King Borommatrailokkanat (1448-1488), the use of bronze drums in royal ceremonies was also specified in the Palace Law (Youdi, 1974), which was an important component of constructing Siamese nationalism.

More evidence demonstrates that bronze drums played an essential role in the creation of the Siamese nation-state as one of the symbols of nationalism. First, according to the relevant observations, the bronze drum is one of the conventions of various rituals, customs, and beliefs in Southeast Asian religious and national ceremonies. In Clifford Geertz's Negara theory(2010), the religious ceremonies of the theatre state could be regarded as the nature of the regime and the mainbody of ruling and sense of nation. Albeit, therefore, during that particular era, the globalization of Hinduism was unable to evict the authorized national culture, Siam with its commonality as a Southeast Asian state, implicated such a phenomenon that the integral bronze drum and Hindu ceremony under the enhancement of lawful authority show the nationalism, legitimacy and cultural symbol of the Siamese regime. Furthermore, ancient bronze drum production centers have been excavated in the northeastern part of present-day Thailand. Many Heger-I and Heger-III bronze drums have been excavated from the most territory of Thailand (Youdi, 1964). Overall, the universal acceptance of law and ceremony and its broad production of bronze drums in Siamese society indicate a joint action of globalization and localization on the bronze drums.

According to Chinese records, in 1371, when the *Somdet Chao Phraya* (参烈昭毗牙) of Siam sent envoys to China to pay tribute, one of the tributes was a bronze drum (Li, 2018), indicating that Siam had been using bronze drums as a national apparatus with Siamese characteristics for diplomacy. Therefore, this record not only reflects bronze drum has become one of the symbols of nationalism that contributed to the construction of the Siamese nation-state and its foreign relation but also consolidated the analytic persuasion of "law—ceremony—production."

3.2 Bronze-Drum Symbolism of Kingship

Based on the analysis above, this paper illustrates that the critical capacity of the Siamese bronze drums to embrace glocalization is its symbolism of kingship, which strongly maintained local factors in spreading the "universal value" of globalization.

According to the *Ming Shi*, "If you get two or three bronze drums, you can claim the title of king (Zhang, 1974)." *Nan Yue Bi Ji* records that the ancient southern people competed in casting large bronze drums to show their kingships, prosperities, and powers (Li, 2018). Besides Chinese historical sources, Thai materials also confirm the bronze-drum symbolism of kingship. Jongsuksomsakul (2018) quotes from the Hans brothers' memoirs, in which it is stated that "the king was dressed in golden robes and a crown, that he was then guarded by a strong army of a thousand men, and that the procession was accompanied by loud trumpets and the beating of bronze drums on both sides…." Based on the long-term fieldwork in this region, this paper supplements that the bronze-drum symbolism of kingship should be combined with water worship or the controlling of water resources since ancient times.

In addition, based on some modern image data, the king's use of bronze drums in state ceremonies attended by foreigners and his strict control of the common domestic citizens were intended to demonstrate his authority and rule. Therefore, the implications of modernization for its development in the Siamese state ceremony could be observed from its further secularization in the international exchanges and its broader spread for the king's authority by modern media. Overall, its symbolism of kingship is the indispensable impetus for promoting the bronze drum to integrate with the universalities (Hinduism and modernity) in the Siamese state ceremony.

4. Analysis of Bronze Drums in Siamese State Ceremonies during the Rattanakosin Dynasty

The Rattanakosin Dynasty is more characteristic of modern Siamese society. King Chulalongkorn's 42-year reign marked a turning point in Siamese history with a series of reforms that adopted the Western model. With the political, economic, military, and social reforms, Siam gradually modernized. However, the cornerstones of Siamese society represented by the bronze drums were not erased in this wave of glocalization, but once again, stood together with the Siamese, underwent the influences of interconnection between globalization and localization, and became one of the cultural cards of modern Thailand.

4.1 Bronze Drums and Modern Siamese State Ceremonies

The word "Siam" represents the Thai identity distinguishing "Self" from "Other." This was achieved during the reign of King Rama IX when the Thais' self-identification with Siam reached its peak (Zhou, 2011). With the king's political vigor and charisma, King Rama IX further consolidated the constitutional monarchy and the high status of the king's role in modern Thailand. In this context, the state ceremonies with bronze drums became the national culture of Siam, and the sense of Thais of different races and religions were incorporated under the feelings of pride, concepts, and illustrations of the ceremonies. Therefore, this paper considers the bronze drums undoubtedly to play an important role in modern ceremonies and in forming the self-perception of Thais.

First of all, along with the worship of royalty, especially the king, the status of the bronze drum as a symbolism of kingship is further elevated in contemporary Thai royal rituals and other state ceremonies, namely, "the use of the bronze drum is the king's privilege" (Liang, 2020). good case of this is the use of bronze drums at the annual Royal Ploughing Ceremony in Thailand, where the Heger   drums are played after the king is present and end after the ceremony is completed and the king leaves, making the bronze drums the forbidden domain of the king alone. The Hegel III bronze drums used by the Thai royal family in various state

ceremonies are basically redecorated bronze drums with almost all the drums' surface and body gilded, and they are also painted with black lacquer compartments at the waist of the drums, and gilded circular star and lotus heart motifs are painted on the black lacquer. This use is only for the king alone, although some temples are dedicated to bronze drums, those in their original forms and colors.

The data above shows that, de facto, the bronze-drum symbolism of kingship is not reduced in the process of Thailand's modernization, and it is actually unabated and intensified. Because the constitutional monarchy of Thailand has the distinctive feature that the king is not only the image of the country but also the "man of prowess" of the state (Zhou, 2011), in such a context, everything related to the king is sacred. Bronze drums, the king's private properties, are more sacred because of the unique modernization of Thailand. Based on this foundation, it also further consolidated the statement that the symbolism of kingship is the impetus for promoting the bronze drum to integrate with the universalities, and also is the reason why bronze drums are used in the modern Siamese state ceremonies.

4.2 Bronze Drums' Constant Musical Function and Dynamic Forms in Modern Siam

Following the interpretative analysis above, some empirical data of the real ceremonies could illustrate the changes and unchanges of the bronze drum in the development of modern Thailand. Depending on the important observations and materials, this paper figures out that the bronze drums' constant musical functions (unchanges) and dynamic forms (changes) are the legacies of the influence of glocalization.

In terms of the unchanges, bronze drums were used as musical instruments in state ceremonies throughout the whole progress from the Ayutthaya Dynasty to Rattanakosin Dynasty. By referencing the King Chulalongkorn compiled the Royal Twelve-Month Ceremonies, there are two basic forms of instrumental combinations in the Royal Orchestra, namely *Phra Swakern 1*, which consists of trumpets and bronze drums; and *Phra Swakern 2*, which consists of *Khawng Chai*, conches, trumpets, and old Thai horns (Komkam, 2015). There are usually eighteen regular state ceremonies held during the twelve months, eight of which do not require the participation of a royal band and ten of which require the participation of a royal band in which bronze drums are used in conjunction with other instruments (Ibid, 2015). The ten royal ceremonies are Brahmin-related ceremonies, Buddhist-related ceremonies, and ceremonies related to primitive religious beliefs. Except for regular state ceremonies, bronze drums are also used in significant ceremonies such as coronations, processions, and funerals of kings.

On the other hand, as for the changes, in globalization, the forms of the bronze drums are influenced by important civilization and religious values. The observations at Wat Phra Kaew, Krung Thep Mahanakhon, manifested that the bronze drums used in Siamese state ceremonies with the addition of the lotus flower motif, a symbol of Buddha and purity, which cannot be found in the primitive ones before the emergence of Buddhism in Thailand. Furthermore, ascribing to the authoritative value of Buddhism or Hinduism, the players of bronze drums were mostly changed from female participants in ancient times (Feng, 1974) to males in Siamese state ceremonies. This may also be the result of the transformation of regional societies from matrilineal to patrilineal. This will be an open question that enables future research on the Thai bronze drum to attract the attention of scholars in the field of social gender studies.

Finally, it is noteworthy that while intensifying the sacred characteristics of the bronze drum in the development of modern Thailand, however, its presentation in front of people has become increasingly secularized. In case, in the presence of foreign guests at state ceremonies such as the coronation of Rama VI (Khahakitkoson, 2017), the bronze drums were presented to the world, and today they are placed in Wat Phra Kaew and the Grand Palace for visitors from all over the world to admire. Also, some valuable image data illustrates that during the funeral of King Rama IX (National Broadcasting, 2017) and the enthronement procession of King Rama X (Bloomberg Quicktake: Now, 2019), the bronze drums were televised to the world and showed the unique cultural elements of the Siamese and their ceremonies.

Discussing the unchanges in the changing glocalization, the secularization of the bronze drums in Siamese state ceremonies helps the modern Thai people develop a sense of Siamese identity and revealed the core of Siamese culture to the world, but more importantly, the modernization and secularization further spread the kingship and the soft power of Thailand to the societies both in domestic and international.

5. Conclusion

In ontology, the bronze drums in the Siamese state ceremony should be regarded as a dynamic witness of the occurrence of glocalization in the territory of Thailand. By the study of the two Siamese dynasties, this paper could assert that the bronze drums are used in the contemporary state ceremonies of Thailand, owing to the joint actions of localization and globalization, which is a result of civilizational exchanges among the Thais and the Hinduization and the unique modernization of Thailand. More importantly, the bronze-drum symbolism of kingship should be the main impetus for promoting the integration and using the bronze drums in the ceremonies. Furthermore, from a lens of theoretical value, this study has endeavored to articulate that, first, localization is the developing core of Southeast Asian civilization, in second, globalization could not absolutely eliminate the locality. Therefore, in the future, the dynamic development of the Siamese bronze drums may be an appropriate inspiration and enlightenment for cultural development, heritage protection, identity building, and soft-power construction in the broader ASEAN region, which possesses the cultural commonality of bronze drums.

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Language Program Evaluation

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Abstract

An educational program is a formal learning experience in which students attend classes either in-person or virtually. Additionally, evaluation is the process of gathering and analyzing data to make effective decisions to improve a specific program (Ornstein & Hunkins, 2009). Putting both concepts together, we come to the idea of program evaluation, which refers to "the process of assessing the distinction or value of some aspect or the whole of a curriculum" (Sharma & Raval, 2019, p. 242). Overall, language instructors and language program directors need to regularly evaluate their language teaching methods, their materials, and the effectiveness of the language courses they are offering. Therefore, this presentation aims at defining program evaluation, reviewing the current literature (Tyler, Taba, Process, Stufflebeam, and Kirkpatrick models) and putting together a comprehensive tool to assess language programs effectively. Finally, the presenter will introduce an innovative evaluation tool that will provide key points to the audience to better analyze how well a specific language program achieves its educational objectives.

Keywords: Program Evaluation, Language Programs, Language Program Evaluation

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Introduction

This paper aims at defining program evaluation, reviewing the current literature, and putting together a comprehensive tool to assess language programs effectively. Such foreign language programs are currently being provided by public and private educational institutions where students are native English speakers. A relevant evaluation tool should discuss how well a specific language program achieves its educational objectives.

The term educational program can be defined as "the planned guided learning experience and intended learning outcomes formulated through a systematic reconstruction of knowledge and experiences under the auspices of the school for the learner's continuous and willful growth in academic, personal and social competence" (Tanner & Tanner as cited in Sharma & Raval, 2019, p. 240). An educational program is a formal learning experience in which students attend classes for several hours a day.

Additionally, according to Kiely and Rea-Dickins (2005), evaluation is a form of inquiry, which ranges from research to systematic approaches to decision-making. In short, it is the process of gathering and analyzing data to make effective decisions to improve a specific program (Ornstein & Hunkins, 2009).

Putting both concepts together reveals the idea of program evaluation, which refers to "the process of assessing the distinction or value of some aspect or the whole of a curriculum" (Sharma & Raval, 2019, p. 242). Therefore, as Rea-Dickins and Germaine (1992) mentioned, "it is important to be sure when we mention the need to evaluate our language teaching methods, our materials, our effectiveness as teachers and so on, that we actually know what it is we are evaluating. How materials are presented to learners, the types of learning tasks used, and the way we design our courses, all for different aspects of our work as teachers. They are all part of the curriculum, of the full range of activities which take place both prior to and during the implementation of a learning program. And they must be evaluated" (p. 5).

Overall, "an assessment measure will be strongly related to educational experiences and unrelated to noneducational factors" (Pike, 2002, p. 140) such as gender, ethnicity, abilities, and how the assessment was administered.

For educational programs specifically, some of the most widely used evaluation tools are:

1. Tyler's Model

This four-step model was developed in the 1940s by Ralph Tyler. It has four steps:

a) Determining the program's objectives. According to Sharma and Raval (2019), this step is to "plan what do the students need to do to pass a level or to be successful in achieving a mastery" (p. 245).
b) Identifying educational experiences related to those objectives that a student has to go through.
c) Organizing those experiences "in a coherent way of a demonstration by teacher followed by an exercise by the students" (Sharma & Raval, 2019, p. 245).
d) Evaluating the objectives by having the teacher assess students and whether they have achieved the expected proficiency level or not (Sharma & Raval, 2019).

Some advantages of this model are its easy application and that it focuses on the program/course's strengths and weaknesses. On the other hand, several drawbacks are also present in this model, such as the lack of precise standards/rubrics, an increased focus on learning objectives, and not taking into consideration formative assessment (Guba & Lincoln, 1981).

2. Taba's Model

This model was created by Hilda Taba in the 1960s. She was an American curriculum theorist. Her model focuses on adequate development and implementation of a curriculum following an inductive approach. Taba emphasizes that the curriculum should be responsive to changes in the education sector and appropriate adjustments should be made accordingly. This model is very similar to the 1967 Wheeler's model, containing identical steps but in a slightly different order.

> a) Diagnosis of needs
> b) Formulating objectives
> c) Selecting content
> d) Organizing content
> e) Selecting Learning Experiences
> f) Organizing Learning Experiences
> g) Evaluation

This model focuses on the organization of learning materials and activities. It can be noticed that little to no consideration is given to the teacher's role.

3. The Process Model

This model was developed in the 1970s by Stenhouse Lawrence. He was an educational researcher focusing on curriculum development. He also founded the Centre for Applied Research in Education at the University of East Anglia (England). The Process Model focuses on teacher's activities and role as well as on student's activities. His ideas include a flexible, open, creative, and innovative curriculum as the foundation of an effective educational program. However, one of the disadvantages of this model is its lack of consideration for the learning environment and the context in which learning is occurring.

4. The CIPP Evaluation Model or Stufflebeam's Model

This model was created by Daniel Stufflebeam in the 1980s. According to Aziz, Mahmood, and Rehman (2018), this four-part model "can be effectively used for evaluating the quality of education" (p. 190).

> a) Context Evaluation: assesses the needs and opportunities within a defined context or environment (Stufflebeam & Shinkfield, 2007). The objectives of context evaluation are to define, identify and address the needs of the target population, identify the problems, and assess if the goals are responsive to the desired needs or not (Stufflebeam, 2003). The different types of tools to use for context evaluation include surveys, document reviews, data analysis, and interviews (Stufflebeam, 2003).
> b) Input Evaluation: determines the resources used to meet the goals of the program (Stufflebeam, 1983). Resources include budget, time, personnel, infrastructures, etc.

c) Process Evaluation: focuses on "the running of the program and teaching learning processes" (Aziz, Mahmood, & Rehman, 2018, p. 193). In this phase, implementation of decisions or corrective actions are taken (Patil & Kalekar, 2014).

d) Product Evaluation: does not focus on student's achievement but on "the skills, attitudes, knowledge, learning and abilities they attain which the student is going to use in life to benefit society" (Aziz, Mahmood, & Rehman, 2018, p. 194).

Overall, the CIPP model focuses on different aspects "during the beginning, implementation and designing of educational programs" (Aziz, Mahmood, & Rehman, 2018, p. 194). Then, outcomes are compared to objectives, weaknesses are reported, and changes are made to improve the quality of education (Sancer, Baturay, & Fadde, 2013).

The advantage of the CIPP Model is its emphasis on decision-making as an appropriate way for administrators to improve curricula. This model also has some drawbacks, such as the difficulties related to its implementation and its expensive maintenance (Guba & Lincoln, 1981).

5. Kirkpatrick's Four Levels Model

This model was developed by Donald Kirkpatrick in the 1990s with the purpose of assessing training effectiveness. It has four straightforward steps:

a) Reaction: Did the learners enjoy the course?
b) Learning: Did learning occur?
c) Behavior: Did the training change behavior?
d) Results: Did the training influence performance?

The answers to those close-ended questions would need detailed elaboration to ensure that adequate decisions are made to improve current language programs. Overall, this evaluation model might seem relatively minimal and potentially ineffective.

As demonstrated by the five models presented above, many challenges arise when it comes to evaluating a language program adequately and accurately. Pike (2002) notes that, when creating an evaluation tool, it is important to ask relevant questions about student learning and the processes used by teachers to facilitate this learning. For instance, for "how much" questions (such as level of satisfaction or amount of change), quantitative methods (such as surveys and exams) may be most appropriate (Pike, 2002). On the other hand, for "how" questions (such as how students' experiences affect their learning outcomes), qualitative methods (such as interviews and focus groups) may be most appropriate (Pike, 2002).

The 3x3 Evaluation Tool

It is the author's ambition to create a comprehensive and accurate evaluation tool for language programs. To start drafting such a tool, the previous literature review (as well as the work of Tufail & Embi in 2018) was extremely useful to help categorize the various aspects of a language program.

The author created the following evaluation tool (Figure 1), called 3x3, to best organize the nine categories considered key elements in the evaluation of a language program.
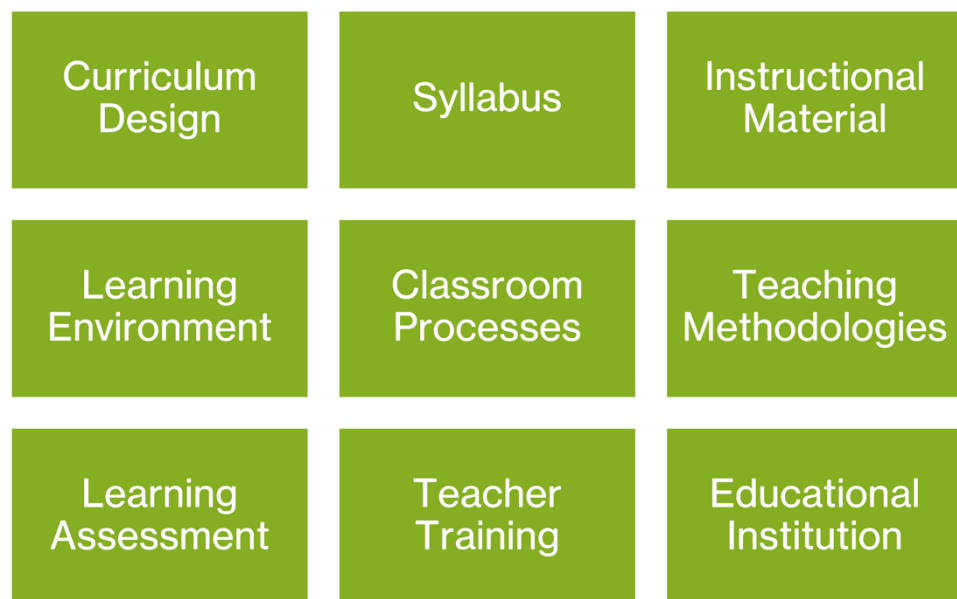
Figure 1: The 3x3 Evaluation Tool.

Consequently, the following explanatory tables (Table 1, Table 2, and Table 3) could be considered to organize the various aspects of a language program for a thorough and effective overall evaluation.

What is assessed	Why	Possible Reflections (non-exhaustive)
Curriculum Design	To provide insight into the program's organization	-Is the course/program F2F, hybrid, or fully virtual? -How are the units, chapters, and lessons organized? -What Learning Management System is used (if any)?
Syllabus	To assess how relevant the syllabus is	-What are the purpose and objectives of the course/program? -Is the syllabus bringing the students to the targeted level of language proficiency? -Is the syllabus fostering the students to practice all four modalities (speaking, reading, listening, writing)?
Instructional Material	To determine how relevant and effective the material is	-Are authentic reading and listening materials being used? -Is the target culture adequately represented and explained (going beyond stereotypes)? -Are clear objectives shared with the students? -Are all four modalities (speaking, reading, listening, writing) equally and regularly presented to the students? -Is a variety of students' assessments (formative, summative, etc.) often provided?

Table 1: Group 1 includes the areas of Curriculum Design, Syllabus, and nstructional Material.

What is assessed	Why	Possible Reflections (non-exhaustive)
Learning Environment	To evaluate the effectiveness of teachers aids and the relevant use of technology	-What tech tools are meaningfully used by the teacher? -Is the teacher using specific aids to support students learning? If so, what?
Classroom Processes	To provide insight in how the program is appropriately implemented	-What is the best environment for the course/program (F2F, hybrid, or fully virtual)? -How is the course/program made accessible for all types of learners (especially for students with reading or listening difficulties)?
Teaching Methodologies	To ensure the use of adequate teaching methodologies	-Does the teacher foster student-centeredness and student collaboration in the classroom? -Is the use of the target language fostered and used more than 90% of the class time by both teacher and students? -Does the teacher use various instructional strategies (PBL, IBL, TBL, etc.)? If so, which ones and how efficiently? -What assessment and feedback strategies are being used by the teacher?

Table 2: Group 2 includes the areas of Learning Environment, Classroom Processes, and Teaching Methodologies.

What is assessed	Why	Possible Reflections (non-exhaustive)
Learning Assessment	To ensure adequate assessment is used throughout the program	-What types of diagnostic assessments are available to the teacher(s) before the beginning of the language program/course? -What types of formative and summative assessments are used during the language program/course? -Are the students actual scores/results in line with the predictions?
Teacher Training	To assess if teachers are provided with sufficient professional development opportunities	-What professional development opportunities are provided within the institution (topics, lengths, etc.)? -What is the attendance rate? (If mandatory, is this new knowledge later implemented by the teachers?) -What professional development opportunities are recommended outside of the institution (and is time and/or financial support provided to attend)?

Educational Institution	To find out what administrative support and resources are available and if they are effective	-What resources are offered to the teachers by the institution? -What administrative support is offered to the teachers by the institution (easy report of teaching hours, printer access, etc.)? -Are the available resources used by the teacher effectively? If not, why?

Table 3: Group 3 includes the areas of Learning Assessment, Teacher Training, and Educational Institution.

For each category to be assessed, time should be set aside to reflect on the best way to set up data collection: Focus groups with teachers and administrators? Semi-structured interviews? Expert panels? Surveys?

For instance, to organize an effective focus group, a skilled moderator is needed to facilitate a 45 to 90-minute discussion between a maximum of six to ten people. Clear, pre-determined, and open-ended prompts are also needed (generally no more than 10). It is also best if someone takes notes on the participants' reflections to gain better insight into the topic at hand and for later reporting.

Similarly, when it comes to creating surveys for evaluation purposes, it is crucial to carefully select and create questions that would be useful in the evaluation process. Various options are possible: open-ended, multiple-choice, rank order, and rating scale. Each type of question has strengths and weaknesses that need to be analyzed before being used in the evaluation itself. This is to ensure that the evaluation is relevant and meaningful.

After collecting all necessary data, careful analysis and interpretation are also needed to provide concrete recommendations for implementation and potential corrective actions.

Conclusions

In this paper, a review of five different evaluation models for the classroom environment was performed and the draft of a comprehensive evaluation tool was created to adequately analyze every aspect of a language program.

As established by Tufail and Embi (2018), "evaluation is not just answering how well students have done, but also addressing wider ranging questions such as how well the program has served the learners, educators and stakeholders, how much value for money the program has delivered, and how the program has fared in comparison to others or how effectively it has been executed" (p. 174). This demonstrates that program evaluation is complex in nature and that the careful creation of a relevant and effective tool should be considered in order to adequately and accurately evaluate the effectiveness of a language program. For such programs, various aspects should be considered for evaluation, such as curriculum design, syllabus, classroom processes, instructional material, teacher training, the learning environment, and the institution itself.

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Rights to Education of Persons With Disabilities in Thailand

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Abstract

In Thailand, rights to education of persons with disabilities are guaranteed by laws and policies i.e. Constitution of Thailand, Empowerment of Persons with Disabilities Act, Education Provision for Persons with Disabilities Act (EPDA), National Education Plan, and Convention on the Rights of Persons with Disabilities (CRPD). According to EPDA, persons with disabilities have rights to (1) free education from birth, or when their disabilities occur, with support as needed by the individuals (2) choose services, settings and types of education based on their ability, interest and special needs (3) quality education with reasonable accommodation such as modification of curriculum, teaching media and assessment methods, having IEP for students with special needs. In term of education systems, inclusive and special education are the most widely practiced in Thailand. Inclusive education emphasizes full participation and inclusion of all groups. Students with diverse backgrounds learn together in an inclusive setting. In this way, children learn how to live with others and respect diversity. Children with disabilities can live with their families in communities. However, there are limitations such as inaccessible classrooms, no transportation and financial constraints of families. For special education, it is mostly provided in an isolate setting, which limits children's learning opportunities as they are taken away from families and communities. Children living in institution are likely to lack social skills. Even though there are more cons than pros, special education is still practiced and children with disabilities still have limited access to freedom of choice in education.

Keywords: Rights to Education, Person With Disabilities, Thailand

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Introduction

Situation of persons with disabilities in Thailand

There are 2,095,205 persons with disabilities who carry disability identification cards (3.17 percent of the country's population). There are 1,094,210 men (52.2 percent) and 1,000,995 women (47.7 percent). Regarding access to education, 44,474 persons with disabilities (2.12 percent of those with disability I.D. cards) were not educated. Among those without education, 2,832 of them are under school age (6.37 percent of persons with disabilities who do not receive education) while 27,127 persons with disabilities at school age are not currently in the education system (61.00 percent of persons with disabilities who do not receive education) and 14,515 of them never receive any form of education (32.64 percent of persons with disabilities who do not receive education). According to the official data, only 1,609,369 persons with disabilities receive education, representing 76.81 percent of persons with disabilities who have disability I.D. cards. The reason why the sum of educated and uneducated persons is not 100 percent is because there are some missing data which contributes to the gap in the percentages.

The top 5 levels of education that persons with disabilities receive are: 1) Primary school: 1,310,442 (81.43 percent, 2) Secondary school: 185,504 (11.53 percent), 3) Certificate in Education: 38,582 (2.40 percent), 4) Higher education: 25,255 (1.57 percent), and 5) Not identified: 16,855 (1.05 percent) [Ministry of Social Development and Human Security, 2021].

Thai legislations related to education of persons with disabilities

In Thailand, rights to education of persons with disabilities are guaranteed by laws and policies as follows:

1) Constitution of Thailand

Rights to education of Thai citizens with disabilities are guaranteed under the Constitution of the Kingdom of Thailand B.E. 2560 (2017) in the following Sections:

Section 27. All persons are equal before the law, and shall have rights and liberties and be protected equally under the law. Men and women shall enjoy equal rights. Unjust discrimination against a person on the grounds of differences in origin, race, language, sex, age, disability, physical or health condition, personal status, economic and social standing, religious belief, education, or political view which is not contrary to the provisions of the Constitution or on any other grounds, shall not be permitted.

Section 50. A person shall have the following duties: (4) to enroll in compulsory education.

Section 54. The State shall ensure that every child receives quality education for twelve years from pre-school to the completion of compulsory education free of charge. All education shall aim to develop learners to be good, disciplined, proud of the Nation, skillful in their own aptitudes and responsible for family, community, society and the country. In undertaking to provide young children to receive care and development or to provide persons the education, the State shall undertake to provide persons with insufficient means with financial support for educational expenses in accordance with their aptitudes.

2) Empowerment of Persons with Disabilities Act

Section 20. Persons with disabilities have the rights to access and utilize public facilities including welfare services and other supports from the government as follows: (2) Education in accordance with the National Act on Education or National Plan on Education, which is provided appropriately in specific educational institutes or general educational institutes or alternative education or non-formal education, and where the agencies involved shall be responsible for providing facilities, media, services and any other assistance for persons with disabilities.

3) National Education Act

Section 10. (Second Paragraph) Persons with physical, mental, intellectual, emotional, social, communication and learning deficiencies; those with physical or mobility disabilities; those with special needs; shall have the rights and opportunities to receive basic education specially provided.

Education for persons with disabilities in the second paragraph shall be provided free of charge at birth or at first diagnosis. They shall have the rights to access the facilities, media, services and other forms of educational aid in conformity with the criteria and procedures stipulated in the ministerial regulations.

4) Education Provision for Persons with Disabilities Act (EPDA)

Section 5. A person with disability shall have the following educational rights: (1) to receive education without cost at birth, or upon discovery of the disability until the end of life, as well as to receive technology, facilities, media, services, and other educational assistances; (2) to choose educational service, establishment of education, system, and style of education, by taking into consideration, skills, interest, aptitude, and special requirements of such person; (3) to receive up-to-standard and quality-assured education, including educational course, educational examination which are appropriate and harmonious with special requirements of each individual person with each type of disability.

Section 7. A public or private establishment of education offeringinclusive education, private charity establishment of education offering education specifically for persons with disabilities, and qualified specific learning centre for disability shall receive subsidies and special assistances from the State. Rules, and procedures on the receipt of subsidies and special assistances shall be as prescribed by the committee.

Section 8. Establishments of education of any affiliation shall create individual education plan in harmonious with special needs of persons with disabilities, and shall improve individual education plan at least yearly, as per the rules and procedures prescribed in the Ministerial Notification. Establishments of education affiliated to all, and specific learning centres for disabilities may offer education for persons with disabilities, whether formal, non-formal, and informal, in various styles, such as inclusive education, specific education provision for disabilities, including provide rehabilitation service, improvement in potential of independent living, development in necessary basic skills, vocational training, or other services. Establishments of educations of any affiliationshall provide proper environment, support the teaching, as well as technology services, facilities, media, services, and other educational assistances which persons with disabilities can access, and utilise. Establishments

of higher education of any affiliation shall have the duty to offer places to persons with disabilities in an appropriate proportion or number, as per the rules and procedures prescribed by the committee. An establishment of education refusing a place for a person with disability shall be deemed an act of unfair discrimination under the law. An establishment of education or relevant agencies shall support caretakers of persons with disabilities, and coordinate with the society, or professionals to have persons with disability educated in all level, or serviced, in the area of education, in harmony with special requirements of persons with disabilities.

5) National Education Plan

5 Aspirations of the provision of education are described (Office of the Education Council, Ministry of Education, 2017) as follows: 1) Access: All persons have access to a high quality and standardized education. The main key indicators are that the population aged 6-14 is provided with free education in the elementary and the lower secondary levels or equivalent by the government, learners with special needs are provided with appropriate educational services and capability development; and the average number of educated working age population increases. 2) Equality: Every learner in all target groups is equally provided with quality standardized education. The main key indicator is learners in basic educational levels are educationally funded for 15 years. 3) Quality: A quality educational system enables learners to reach their full potential.The main key indicators are that students have an O-Net score in each subject of at least 50% while 15-year-old students in the Programme for International Student Assessment (PISA) should have higher scores, etc. 4) Efficiency: An efficient educational administration leads to worthy investment and educational achievement.The main key indicators are the percentage of small-sized schools not passing the quality assessment, efficient and standardized administration of teachers and educational personnel, and the mechanism that encourages all sectors to fund educational resources, etc., and 5) Relevancy: The educational system responds and meets the dynamics of contextual and global change.The main key indicators are that the country reaches a higher rank in educational competitiveness; the proportion of vocational students to their four-year university counterpart is higher; and the number of higher education institutions in the top 200 rankings increases, etc.To achieve the vision, objectives, and goals, the operational process of the National Scheme of Education is divided into five phases based on objectives and key indicators: the initial phase (urgent), the first five years, the second five years, the third five years, and the final five years.

6) Convention on the Rights of Persons with Disabilities (CRPD)

Convention on the Rights of Persons with Disabilities is an international human rights treaty of the United Nations to protect the rights and dignity of persons with disabilities and to change disability development model from charity and medical model to social model under which persons with disabilities are full and equal members of society. States Parties to the Convention are required to promote, protect, and ensure the full enjoyment of human rights by persons with disabilities. Thailand ratified the Convention and its optional protocol on July 29, 2008 and September 2, 2016 respectively. The rights of children with disabilities are mentioned in Article 7 as follows: 1) States Parties shall take all necessary measures to ensure the full enjoyment by children with disabilities of all human rights and fundamental freedoms on an equal basis with other children, 2) In all actions concerning children with disabilities, the best interests of the child shall be a primary consideration, and 3) States Parties shall ensure that children with disabilities have the right to express their views freely on all matters affecting them, their views being given due weight in accordance with their age

and maturity, on an equal basis with other children, and to be provided with disability and age-appropriate assistance to realize that right.

According to Thai legislation, Thailand has sufficient laws and regulations regarding the rights to education of persons with disabilities. However, these laws and policies should be effectively implemented. Participation of all stakeholders is also important. Another suggestion is that public awareness should be prioritized so that persons with disabilities and the general public are well informed about their rights to education.

Rights to education of persons with disabilities

According to EPDA, persons with disabilities have rights to (1) free education from birth, or when their disabilities occur, with support as needed by the individuals (2) choose services, settings and types of education based on their ability, interest and special needs (3) quality education with reasonable accommodation such as modification of curriculum, teaching media and assessment methods, having IEP for students with special needs. For tertiary education, financial aids are provided for students with disabilities who study at universities or colleges, ranging from 60,000 THB (approximately USD 1,800) to 150,000 THB (approximately USD 4,500) per year based on their fields of study.

In term of education systems, inclusive and special education are the most widely practiced in Thailand. Inclusive education emphasizes full participation and inclusion of all groups. Students with diverse backgrounds learn together in an inclusive setting. In this way, children learn how to live with others and respect diversity. Children with disabilities can live with their families in communities (Sanrattana, 2010; UNESCO Office Bangkok and Regional Bureau for Education in Asia and the Pacific, 2009).

However, there are limitations such as inaccessible classrooms, no transportation and financial constraints of families. For special education, it is mostly provided in an isolate setting, which limits children's learning opportunities as they are taken away from families and communities. Children living in institution are likely to lack social skills. Even though there are more cons than pros, special education is still practiced and children with disabilities still have limited access to freedom of choice in education (Hayes & Bulat, 2017).

Special education and inclusive education

The concept of special education was first introduced in Thailand in 1939 (Hill & Sukbunpant, 2013). At that time, special education was mainly provided for gifted children, children with disabilities and children from underprivileged groups. Special education for children with disabilities is provided in an isolate setting, mostly in special education centers. Children are taken from families and stay at school dormitories. The decision is made by parents or educators, not the children. Therefore, the children do not have choices. This practice is against the concept of equal rights of all people including equal access and opportunities regardless of their ages, races, genders, religious beliefs, sexual identity, disabilities as guaranteed under the Constitution of the Kingdom of Thailand and the Empowerment of Persons with Disabilities Act. Moreover, growing up in an institution, children with disabilities lack social skills as well as social norms and values passed on from generations to generations within families. Ideally, children should be living with families, not in children's homes, orphanages or rescue shelters. Children need personal, responsive

and consistent interactions to shape their brain development and behaviour. This is hard to achieve in institutions because there are often many children per caregiver (Zaman, 2019).

On the contrary, inclusive education emphasizes on full and equal access and opportunities of all groups including children with disabilities as they have the rights to be among their families and peers with and without disabilities. An inclusive education benefits not only children with disabilities but also those without disabilities as they can learn to respect diversity and to live with others. Being educated together is positive for all students and not only for those students identified as disabled (Almendros, 2018).

This is in accordance with the United Nations Children's Fund (UNICEF) which states that an inclusive education is the most effective way to give all children a fair chance to go to school, learn and develop the skills they need to thrive. Inclusive education means all children in the same classrooms, in the same schools. It means real learning opportunities for groups who have traditionally been excluded (UNICEF, 2017). Table 1 illustrates differences between special education and inclusive education.

Comparisons between Special and Inclusive Education	
Special Education	**Inclusive Education**
- Students with disabilities study at special schools for each types of disabilities.	- Students with disabilities can choose to study at any school according to their preference.
- Study plans are based on their disabilities, not their interests.	- Students have more opportunities and choices in their study.
- Too costly, needs separate buildings/infrastructures/facilities	- Utilize existing buildings/infrastructures /facilities of regular schools
- Children are isolated, cannot stay with families/communities	- Children can stay with families.
- Needs special trainings for teachers and administrators	- Teachers are provided additional training on how to work with students with special needs.
- Use special curriculum	- Use same curriculum, with some accommodations to suit the individuals.

Table 1: Comparisons between Special and Inclusive Education

Conclusion

The rights to education of persons with disabilities in Thailand are guaranteed by international and domestic laws. Rights to access quality and standard education are promoted to all Thai citizens to ensure that all persons with disabilities can complete 9 years of compulsory education. In order to guarantee full and equal access to education, several measures are provided to support persons with disabilities such as the Individual Education Plan (IEP), provision of learning materials as prescribed in the ministerial regulations issued under the Education Provision for Persons with Disbilities Act, and the provision of hearing aids, white canes, wheelchairs, prosthetics & orthotics, etc. as prescribed in the ministerial regulations issued under the Empowerment of Persons with Disabilities Act.

Concerning the education schemes for students with disabilities in Thailand, there are 2 main schemes: special education and inclusive education. While special education emphasizes on separate curriculum, classrooms and schools, inclusive education promotes full participation of persons with disabilities. There are pros and cons for each of them but the most important thing is that students with disabilties should have freedom of choice and should have equal access to quality education. All support and services should be for the best interest of the children.

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Evolution of Character Culture Through Collaboration in Japan: The Sanrio Case

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Abstract

According to a survey by Yano Research Institute, the size of the character business market in 2021 reached 1,256 billion Japanese Yen. Character culture has spread not only in Japan but also worldwide, and characters from comics such as "Mickey Mouse" have been independently developed. Similarly, characters from Japan such as "Hello Kitty" and "Pokémon" are popular overseas. In particular, the existence of small characters such as "Hello Kitty" is recognized as representative of the "Kawaii" culture. This research focuses on Sanrio's recent trend of mutual character collaboration and consideration of character culture development. Founded in 1960, Sanrio has a history of over 60 years, and has created 21 types of characters, starting with "Hello Kitty" in 1974. In recent years, Sanrio not only produces many characters and promotes the diversification of characters, but also promotes collaboration with other branding manufacturers and diversification with other brand content. In this research, we focus on the collaboration business that Sanrio has been developing and examine how "connections" develop. We consider the relationship between fans and characters as "connections" in social networks and evaluate the strength of those connections. We collected data through Twitter and quantitatively evaluated its nature based on the strength of "connections." Our results show that while a lot of communication has occurred around "strong ties," it can be said that effects of collaboration generate "weak ties" between fans of one character and the collaborator which develops the business.

Keywords: Character Culture, Collaboration, Sanrio, Embedded Theory

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1. Introduction

According to a survey by the Yano Research Institute (2022), the size of the character business market of both commercialization rights and copyrights in 2021 is 2,586.3 billion yen, 102.5% of the previous year in Japan; by sector, toys accounted for 51.3%, decorative goods 8.7%, sweets 6.7%, and clothing 5.7% of the market. Character culture has long spread not only in Japan but also worldwide, and characters from comics, such as "Mickey Mouse," have been developed as characters. Particularly, in Japan, it is attracting attention as an export industry; Japanese characters such as "Hello Kitty" and "Pokémon" are popular overseas. In recent years, new businesses have developed through commercialization which fuse multiple media, such as manga and anime. Due to the strong performance of characters created from videos, such as "Kumaba Channel," the market has been strong due to the hit animations such as "Jujutsu Kaisen" and "Evangelion." Furthermore, as an attempt to connect to the real world, "Gundam Factory Yokohama", which is an entertainment complex located at Yamashita Pier in Yokohama Japan, has opened at the Yokohama Yamashita Pier. In the world revenue ranking of popular media mix works and series works released by the American financial company "TitleMax," Japanese works, including national and international characters, such as "Pokemon," "Hello Kitty," "Anpanman," "Weekly Shonen Jump," "Dragon Ball," "Fist of the North Star," and "Mario" ranked in the top 25 (Titlemax, 2022). Overseas works included Disney-related titles such as "Mickey Mouse," "Disney Princesses," and "Toy Story," as well as familiar films such as "Star Wars," "Harry Potter," and "Marvel Cinematic Universe."

Characters have generally been understood as brand elements of products and regions. However, characters themselves may develop as independent and attractive brand elements. Thus, they can be considered as elements of branding. To measure the strength of a brand, Aaker （1996） presented a framework which specifically examines ten sets of measures grouped into five categories: loyalty, perceived quality, associations, awareness, and market behavior. In this way, the framework attempts to quantitatively evaluate branding elements. Adding to existing quantitative efforts, Malar et al. (2011) also discuss emotional aspects of branding targets. Creating emotional attachment is a key branding issue and one way to accomplish this is to match the brand's personality with the consumer's self (Malar et al., 2011). Becheur et al. (2017) studied the relationships between brand personality and commitment towards brands. More specifically, the study objective was to determine whether brand personality is the antecedent of brand love, and then, if brand love has an impact on affective commitment to the brand. Finally, Lorenz (1989) put forward a notable phenomenon known as "Kawaii." "Kawaii" characters have a baby schema, and it was reported that people feel that such characters are cute and feel an urge to protect them.

The relationship between a person and a character who is a fan can be regarded as a social relationship by anthropomorphizing the character. Kilduff's (2010) research on organizational social networks focuses on the emphasis on relations between actors and the embeddedness of exchange in social relations. Mutual relationships between active people who act as actors and the formation of social relations are being discussed. In the social network, it can be considered that an embedded structure that mediates characters is being created.

The business of characters in Japan uses already established characters to make a profit. In addition, it has also developed into regional promotion by branding characters (Koshikawa 2013). Its main sources of income include sales of character goods, licensing fees, and revenue from theme parks. The reason of expansion of such a character business are as

follows. First, for characters, it is possible to start a business with little cost. Once the character is born, it is possible to promote it using social media such as Twitter and Facebook without spending money. If the created character reaches the user's emotions, it could spread widely. Second, these characters are global because they can transcend language differences. There are many characters that originated in Japan and are loved all over the world, such as Super Mario, Doraemon, and Son Goku from Dragon Ball. Third, the characters aren't real people, so they don't age or scandalize. Risk management is easy from the management side. Fourth, if the character hits, it can lead to a large profit. Today, it has become possible to develop a wide range of businesses through a media mix.

In this research, we will focus on Sanrio, which has created many unique characters, and discuss the factors that activate collaboration with other characters. In addition, we consider the relationship between a person and a fan character as a tie in embeddedness theory and examine how the tie in collaboration expands. Furthermore, we will verify based on actual Twitter data that new weak ties are created through collaboration and that new communication is occurring.

2. Methodology

In the field of advertising, media mix means mixing multiple media with different characteristics, such as television, newspapers, and the Internet. The resulting synergistic effects with each media are used to acquire a wide range of recognition and increase purchase willingness. In the marketing field, it is a method of expanding product sales by developing various media such as dramas, movies, and even computer games based on manga and novel content.

Such diverse media are also employed in the case of characters, which are the specific type of content focused on in this research. Collaboration with different media is being actively promoted beyond the established framework of media in the case of characters. For example, novel combinations, such as characters and cosmetics, are being promoted. Such collaborations are advertised through anthropomorphizing the characters, and new activities are formed with the collaborating subjects.

In this research, we suppose that the relationship between the character and the audience is a tie, and furthermore, we think that a new tie can be made by connecting the character and another element through collaboration. This kind of connection was proposed by the sociologist Granovetter (1973) and based on the hypothesis of "strength of weak ties," he explained the basic mechanism of the broad interpersonal and trusting relationships of workers in companies. Analysis of social networks was suggested as a tool for linking micro and macro levels of sociological theory (Granovetter, 1973). Granovetter's (1985) paper concerns the extent to which economic action is embedded in structures of social relations in modern industrial society. Embeddedness theory states that people are embedded in a network of connections with others. People conduct business and are influenced by these embedded connections. Embeddedness theory proposes that, in the transmission of valuable information and the propagation of innovation, weak networks (weak ties) such as casual acquaintances and acquaintances of other people are used and important, rather than strong networks (strong ties), such as family, close friends, and colleagues in the same workplace.

In this research, we consider an individual has a "strong" tie with a character, and a new character collaboration is regarded as an embedded "connection" and constitute the "weak"

tie. Using this framework, we examine Sanrio's collaboration strategy as an example of an attempt to expand the connection between people and characters and analyze the relationship between people interested in a particular character and people interested in content collaborating with that character.

3. Sanrio Business Strategy and Collaboration

3.1. Sanrio Business

Founded in 1960, Sanrio has produced more than 450 characters to date, contributing greatly to the development of Japan's "Kawaii" culture. In particular, the Hello Kitty boom of the 1970s eventually spread overseas, and "Kawaii" became a universal language. Sanrio (2022) is developing a wide range of businesses such as the following.

1) Commercialization business

Sanrio has commercialized characters for various companies that handle clothing, toys, home appliances, watches, stationery, household goods, daily necessities, fashion goods, food, digital contents, and others. In addition to products that can be seen physically, Sanrio is also trying to digitize them, and is collaborating with game apps, distributing apps using characters, and distributing social media content.

2) Advertising business

A representative activity of advertising is a business based on a promotional license. Sanrio utilizes characters as "talents" for advertisement or publicity and sales promotion of products and services of private companies and governmental organizations. Moreover, they have been contributing to countermeasures against the decrease in businesses of local governments and are also commercializing support for initiatives for regional revitalization projects. Sanrio is trying to do business using characters as an approach to activities to increase corporate awareness and attract customers. As a result, it is possible to support branding and corporate information dissemination that led to improvement of corporate value. Finally, as a social activity, Sanrio tries to support companies' SDGs activities with the message "Would you like to promote SDGs with Hello Kitty?"

3) Events, accommodation facilities and food business

Sanrio holds character shows and character exhibition events as a place to interact with the characters to increase fan satisfaction. In addition, they are implementing spatial decorations using characters in hotels and other places. In addition, they are expanding into the food and beverage business by providing character-themed dishes and character goods at cafes and buffets.

3.2. Collaboration Business

Sanrio has collaborated with Sakuma Confectionery, which manufactures sweets such as "Strawberry Milk," to sell baby Hello Kitty "candy-shaped" pouches and purses (Sakuma 2022). Pancake specialty store "Butter" collaborates with Sanrio to produce cute foods and drinks, including "Pom Purin" merry-go-round pancakes (Butter Pancakes 2022). French fashion brand PAUL & JOE collaborates with Sanrio "Cinnamoroll" and sells limited

cosmetic set & dress-up case (PAUL&JOE 2022). NCT (Neo Culture Technology), a K-POP Boys Singer Group, collaborated with Sanrio and developed a concept that combined Sanrio's characters with NCT members (NCT 2022). In this way, collaboration targets include singer groups, food, mobile apps, and cosmetic brands.

A fan of the character may become a fan of the collaborative content, and conversely, a fan of the collaboration may become a new fan of the character. The expansion of the social network through these connections can be considered as embedding new elements into individuals. It can be expected that a more expanded social network will be formed through collaboration for a network that has connections between characters and humans who are fans of the characters.

4. Evaluation of Collaboration

4.1. Effects of Collaboration

Sanrio's business is characterized by the presence of characters with diverse characteristics, as well as collaboration with vendors with diverse content. We can identify the following five types of connections generated in individuals with respect to such two types such as characters and collaboration of diversity. 1) A connection to a particular character that an individual is interested in. This is a strong tie, a relationship that traditionally exists with a fan of a particular character. 2) Vendors such as Sanrio, which have a variety of characteristics for their characters, indirectly create a connection with characters other than the character that the individual is most interested in by combining the characters. Instead of selling a single character, the business incorporates a mechanism to acquire a toy called "gacha" by lottery, where it is unknown which character will be obtained. This leads to weak ties. 3) A new connection occurs with the products of other vendors who are collaborating with personal favorite characters, creating a strong tie. In collaboration, one character is tied to one of the multiple products of each vendor. Such one-to-one collaborations tie fans to a particular character from the collaborating vendor. These collaborations generate to interest in a specific product of other vendor spread to each fun. 4) Interest in one product of a vendor expands to other products due to the connection formed through collaboration, and this interest can be understood as expanding due to weak ties. 5) Strong ties with characters prompt individuals to exchange products on free market places. A market that exchanges such products is spreading as a large community, leading to connections in the form of weak ties.

Figure 1 shows the expanding connections through collaboration. From this increase in connections, a fan of the character may become a fan of the target of the collaboration, and conversely, a fan of the target of the collaboration may become a new fan of the character. The expansion of social network through these connections can be considered as embedding new elements into individuals.
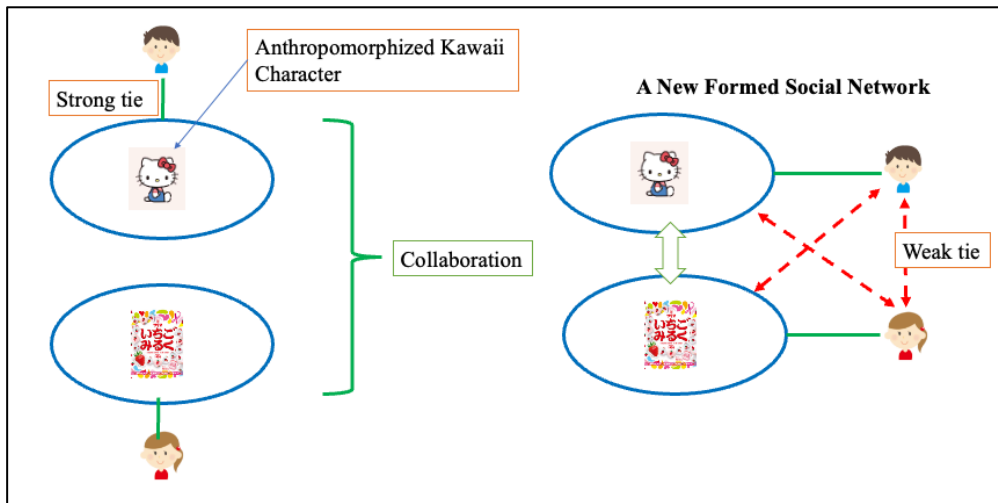
Figure 1: Expanding Connections through Collaboration.

There is a strong connection between people and characters, especially characters with cute features which tend to be anthropomorphized and can be regarded as equivalent to human-to-human connections in embeddedness theory. This connection generates the existence of many groups with different interests. A new social network is formed as collaboration is executed. The previous relationship is maintained while the new one can be considered a weak tie created through the intermediary of the collaborating characters.

4.2. Quantitative Evaluation
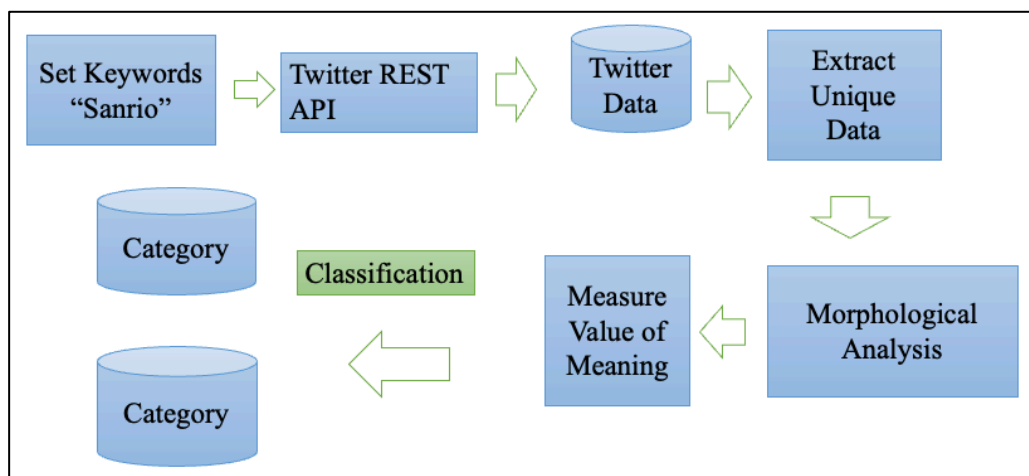
Figure 2: Quantitative Evaluation Method.

Figure 2 shows the quantitative evaluation method. In this research, we use Twitter to obtain our data as it expresses a wealth of young people's emotional expressions, making it possible to extract opinions, especially about the content of activities relating to Sanrio characters. The system is implemented using Python. First, using the keyword "Sanrio", we extracted Twitter data from the Twitter REST API. Since there are data posted multiple times on Twitter, we removed them and extracted unique data. Subsequently, morphological analysis was performed to extract characteristic words of each Tweet. Finally, we performed feature analysis to classify other word categories used in Tweets.

4.3. Evaluation Results

Figure 3: Features of Co-occurrence Words.

We collected 903 tweets with the keyword "Sanrio" and performed natural language analysis. Figure 3 shows features of co-occurring words which can be roughly classified into three types as follows. 1) Character goods exchange: Keywords such as exchange, transfer, mailing, and shipping co-occurred in the "Sanrio" tweets. This seems to indicate that characters purchased from vending machines are random and they c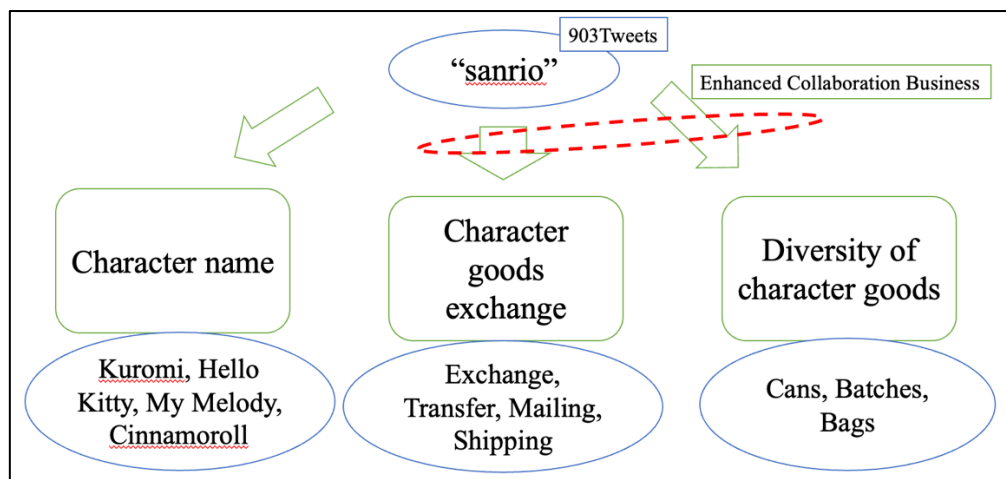an only rarely get your own fine character. This result means that the exchange of characters on the C2C market is becoming more active. Along with the development of collaboration, it can be considered that "exchange" has created connections between individuals with different interests. 2) Character name: The names of Sanrio characters such as Kuromi, Hello Kitty, My Melody, and Cinnamoroll co-occurred. This shows that Sanrio characters are individually popular. 3) Diversity of character goods: Keywords such as can, batch, and bag co-occurred in the tweets. This indicates that character goods are being commercialized in a variety of ways. The diversification of goods is also considered to be an effect of commercialization. These results show the tie is activated through the goods diversified by collaboration.

5. Conclusion

In this research, we considered the relationship between fans and characters as "connections" in social networks and evaluated the strength of those connections. Focusing on the collaboration business that Sanrio has been developing in recent years, we examined how "connections" develop. By applying the embeddedness theory to collaboration, we examined how human connections spread and form a social network. For the quantitative evaluation, we collected information through Twitter and evaluated its nature based on the strength of "connection". We found that diverse connections are activated through the goods diversified by collaboration. In addition, while much communication has occurred around "strong ties," it can be said that effects of collaboration create "weak ties" and grow the business.

In future works, we would like to collect empirical data on how traditional fan feelings have developed into new connections through collaboration.

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A Study on the Application of Tiger Metaphors in Diaspora Woman's Growth Narrative - Focusing on Tae Keller's Novel: When You Trap a Tiger

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Abstract

Korean-American author Tae Keller applied Korean tiger stories such as *Sister and Brother Who Became the Sun and the Moon* and *A Bear and A Tiger Who Want to Be Human* to the 2021 Newbery Award-winning book *When You Trap a Tiger*. In this growth narrative of diaspora woman, the aspects of tiger metaphors being used can be summarized into four categories: First of all, the tiger symbolizes the destructive energy of shadow. In this novel, Lily, the 9-year-old protagonist, needed the power of shadow to break through the persona of *Quiet Asian Girl*. The tiger also emblematizes death itself or the god of death, something humans fear. In order for the grandmother Ae-Cha to accept the new stage of life's journey of death, and for Lily to realize the secret of life with death, two women must communicate with the tiger as the Grim Reaper. The third is the tiger as the guardian of stories. In the beginning, it performed a mission to guard the star jars full of stories. The reason it appeared before Lily was also to regain the story that Ae-Cha stole and bottled, and eventually it helps two women reconstruct their narratives without ignoring the painful history. Finally, the tiger serves as a guide that leads humans, who rarely understand the world as a whole, to an integrated understanding. The healing that the tiger promised to Lily was not simply a cure for disease, but a reconstruction of one's own story through an integrated understanding.

Keywords: *When you Trap a Tiger*, Tae Keller, Tiger Metaphor, Shadow, God of Death, Guardian of Stories, Integrated Understanding

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Introduction

Tae Keller says in *Author's Note* that the Korean folktales she heard from her halmoni (Korean word for grandmother) when she was growing up in Hawaii became the birthplace of *When You Trap a Tiger* that won 2021 Newberry Award. The 9-year-old protagonist girl and her family members are all Korean-American diaspora women. The author uses tiger metaphors in multiple layers so that they can overcome confusion and pain of life. The purpose of this study is to analyze the aspects of appropriation and re-appropriation of tiger metaphors in this work.

Most Korean folktales start like this : *Long long ago, when tiger smoked his pipe.* This phrase takes the listener to the world of stories immediately. It conjures up a fantastic time and space in which a tiger can communicate freely with humans and anything illogical can happen. This cliché, *When tiger smoked his pipe,* shows the deep relationship between tigers and Koreans although the tiger became extinct in Korea now. We can learn the the substantive danger of the tiger to humans and the fear of humans from *Korea and Her Neighbors,* which contains, *"Koreans spend half a year chasing tigers, and the other half visiting condolences to people who have been eaten by tigers."*[1] positioned the tiger as a metaphor for the power of harsh politics or kings in the secular world, and as a symbol of expelling evil things or a moutain god in the transcendental world.

Tae Keller changes the typical phrase *long long ago when tiger smoked his pipe* to *long long ago when tigers walked like humans* or *long long ago when people roared like tigers*. She appropriates and re-appropriates classic tiger stories in various ways to effectively convey her message. For example, the siblings in *the Brother and Sister Who Became the Sun and the Moon,* are changed to sisters, their escape to the sky is transformed to immigration across the sea, and the greedy tiger symbolizes the intense desire to destroy status quo and make a leap into another world instead of holding out. And *A Bear and A Tiger Who Want to Be Human*, the founding myth of Korea, was a decisive inspiration to the writer. In this story, the bear could become a female human because she passed the test of patience imposed by the male god while the tiger failed. Tae Keller asks herself. "If the bear represents Korean women-or a version of womanhood that means suffering and silent endurance-what, then, of the tiger? What about the woman who refused to suffer and banished for it? what would happen if she came back? What would she want-and what story would she tell?"[2]

Shadow

The tiger can be seen as a metaphor of shadow that Carl Gustav Jung said, which motivate Lily to break the shell of *Quiet Asian Girl.* At the beginning of the novel, Lily meets a tiger in heavy rain on the first day of moving to Sunbeam Washington where her halmoni Ae-Cha lives. With this meeting, the entire world of childhood, where Lily had previously settled, loses its boundaries and shakes. The combination of *Sunbeam* and heavy rain, and the appearance of a tiger that is not wet with rain alone, heralds the symbolical birth of a tiger girl who embraces the two worlds.

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[1] Bishop, Isabella B. (2000). *Korea and Her Neighbors*. Shin, Bok-Ryong (trans.). Jipmundang: South Korea, 127.
[2] Keller, Tae. (2020). *When You Trap a Tiger.* New York: Random House Children's Books, 293. When this book is quoted later, only the number of pages is specified in the text.

Ae-Cha is an immigrant woman who came to the United States to find her birth mother from a small island village in Korea. That indicates the birth mother of Ae-Cha or Lily's great-grandmother immigrated to the U.S. alone in an era that is estimated to be shortly after the Korean War, which is impossible without bringing out the destructive power of tiger as much as possible. And this tiger gene is passed down through the maternal blood. It is expressed in mother Joan's old habit of going in and out of the attic window, *a bundle of white hair* of Granma Ae-Cha and older sister Sam, and an exploding trait of Lily's wanting, facing and fighting.

Lily did'nt have enough presence to succeed in playing invisibility before encountering the tiger, thus given the nickname *Quiet Asian Girl, QAG* for short by her strong and tough sister Sam. Lily seemed to be so quietly patient, but in reality she had long suppressed her anger. In the extreme stress of halmoni's impending death, it is expressed violently to break through the persona of *QAG*.

Some researchers also see the tiger in the story of *The Brother and Sister Who Became the Sun and the Moon* as an expression of a destructive drive that lurks in the mother's unconscious.[3] The mother's persona which should devote herself to children, no matter how hard her life is, has collapsed due to the dark shadow of her unconscious. There are many variations but here is the point: A poor mother(or granmother) meets a tiger on her way home with rice cakes(or fish or meat) obtained by working for other people(or peddling goods). The tiger shows greed to covet the children even after taking away everything the poor mother had, rice cakes and her body, and in order to satisfy that desire, disguised itself as the mother. The children who went up to the sky to escape the tiger became the sun and the moon.

The tiger is a shadow butting up against the bondage of motherly life. The loss of rice cake by the tiger means that the mother filled her empty stomach, which she always put on the back burner for the children, because the only persona for a married woman without a husband is devoted motherhood in the feudal patriarchal society. The greater the gap between the mother's persona and inner deire, the larger tiger's size. When the tiger, which grew out of control, finally eats the persona and roars, the mother forgets herself and even tries to kill her children. Children up in the sky is a metaphor for the brutal reality of being killed by their mother.

The mother in *The Brother and Sister Who Became the Sun and the Moon*, brought out the destructive power of shadow, was overwhelmed by it and lost herself. Whether it is poverty, scarcity, or suppression of ideology, it is necessary to draw out the potential of shadow to be strong enough to break the satus quo. But it's important to have a *new relationship* with it, not to be engulfed by that power. It is necessary to take care of the shadow and listen to the inner voice, and follow the unique journey of self-seeking, that is, the individualization process in Jung psychology.

> *Tigers are wild, out of control. They speak the truth, and swallow the world. They are always wanting more. But human girls, she was told, are not meant for wanting. They are meant for helping. They are meant for quiet.*
>
> *And Sometimes, the tiger-girl would mix up her lives. She would feel the wrong things*

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[3] Lee, Bu-young. (1995). *An In-depth Analysis of Korean Folklore.* Jipmundang: South Korea, 108-132.

> *at the wrong time. Too much feeling as a human, too much fear as a tiger. It would be*
> *much easier to be only one thing. (151)*

When it is determined that the crossing of human and tiger, in other words, persona and shadow, is no longer controlled, the mother has no choice but to leave her baby Ae-Cha. As the old story tells, the uncontrolled shadow could eat herself and even harm the kid. Later, Ae-Cha summarizes what the situation was like when her birth mother left her. "Lily, my life long, long ago is growing up in a small village, so poor. We have no money. We have no food."(240) Ae-Cha who has the tiger gene eventually crosses the sea "tracking the scent of her mother's stories" (188).

The act of Ae-Cha visiting a cave where tigers live and the act of Lily's going down to the basement of halmoni's house at night means entering a world of unconsciousness. This is also linked to the act of Hercules, Odysseus, etc., the heroes of Greek mythology, going to the underworld ruled by Hades. Connection with unconsciousness is a typical rite of passage that a person must go through to become a hero. Heroes experience a process of symbolic death and regeneration while visiting caves, basement or Hades. It is like Lily meets a tiger in the basement, killing QAG and being reborn as a fighter with the power of the tiger.

God of Death

Tiger symbolizes death itself or the god of death, something that any mortal fears. It is also described as *a shadow beast* or *a mess of black scales*(44) who foretells imminent death.

> It stands right in front of us, eyes locked on halmoni's. And the weirdest thing-it's like it's not raining around the tiger. The tiger isn't getting wet, as if there's a protective bubble around it, where the rain refuses to fall.
>
> I turn to halmoni, and I can tell she sees it, too.
>
> "Not yet," she mutters, eyes straight ahead. "Not ready yet."
> Heart racing, I stuff my hand into my pocket, feeling for the mugwort. (91)

The Grim Reaper in the shape of tiger comes to take Ae-Cha away, but she is not ready yet. Lily, too, is not ready to say goodbye forever to her halmoni. Ae-Cha and Lily must pass each one's share of initiation rite by communicating with the tiger in their quest of self-seeking.

And the belief in mugwort, which can defeat or at least weaken evil spirits, stems from the aforementioned Korean founding myth, and the ordeal imposed by male god was to endure 100 days by eating only mugwort and garlic in the complete darkness of the cave. This is why Lily always carries a bunch of mugwort in her pocket when she goes down to the basement to meet the tiger.

After completing the journey of self-seeking that began with being chased by a tiger, Ae-Cha finally greets the Grim Reaper, saying she is ready. In the dying scene, the tiger is represented by the blink of a machine in the hospital room connected to Ae-Cha's heartbeat. Lily thinks the two little lights are the eyes of a tiger staring at her and understand the secret of life emdracing death.

Guardian of Stories

Ae-Cha explains why she is chased by a tiger as follows.

The grandmother, who raised Ae-Cha instead of her birth mother in a small village in Korea, used to cry while telling sad stories. Because the neighbors and her friends got scared or angry when they heard the stories, Ae-Cha thought *"Why do we have to hear bad stories? Isn't it better if bad stories just go'way?"*(50) So Ae-Cha took jars from her house and went to the mountain caves where tigers live. This is because stories with powerful magic have become stars and tigers are guarding them. So to speak, tiger is the guardian of stories. The guardian wants stories not to be locked up but to be enjoyed widely according to the nature of them, just as the starlight shines on the whole world. This image of a tiger as a guardian is similar to the Big Four (四天王) defending the teachings of Buddha, which we find at the entrance of a Buddhist temple.

Meanwhile, Ae-Cha secretly hid outside the caves and waited until the tigers fell asleep, and then grabbed the story stars in her fists, stuffing them into jars, sealing jars up. And then she ran away across the ocean, across the whole world, to a new place so that she feels safe from the sadness. This is the part where the individual immigrant history of Ae-Cha is fantastically talked about. In other words, in a realistic way, Ae-Cha was fed up with the tragic stories of Korean modern and contemporary history, which was especially harsh on women,[4] and moved to a far and remote new land without such stories. However, the tiger came all the way to the United States to catch Ae-Cha and retrieve the stolen stories, which means that the stories that have been stuffed at the bottom of mind - personal history, family history, modern and contemporary Korean history - begin to rise to the surface. G. Freud would say: *The return of the oppressed.*

> *Lily, when I tell my story, I am sad. So much of my family story is sad. And more than that: so much of Korean people story is sad. Long, long ago, Japan and United States people do wrong things to our country. But I don't want to give you sad, angry stories. I don't want to pass you bad feelings. (241)*

As the logline on the front cover of the book says, "Some stories refuse to stay bottled up" and cannot be locked up forever. *"when a story is locked away, its magic only grows. Sometimes it grows sour. The magic becomes a kind of poison."* (98). In addition, the locked story tries to revenge on the person who locked it. *"when I keep it tight-tight, it eat me up."*(270) The price of locking a sad story was to be eaten by a sad story. Ae-Cha wrote her life as a sad story without seeing the love around her. This is the revenge of the story that she locked away.

Unlike Ae-Cha, Lily thinks that she is glad to hear the tiger's stories because even though they upset her, they made her learn so much of her history and feel like she *"could hear the stars."*(241) Even when Sam later confessed that she locked their dead father Andy's story inside her, Lily pinpointed the essence of the story that does not belong to anyone and exists to be told.

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[4] Tae keller's mother, Nora Okja Keller, wrote novels based on her great interest in Korean women's history. *Comfort Women* is about Japanese military sexual slavery and *Fox Girl* depicts U.S. military base women.

As an epic hero, Lily performs a quest to save her halmoni. Lily found three glass jars at her halmoni's house. She already opened two jars and heard two stories of the tiger, and now there's only one left. Lily hopes that Ae-Cha's illness will be cured if she opens the third jar and hears the final story of the tiger, but the tiger suddenly disappears and halmoni says she doesn't want to fight anymore. Lily is taken aback. *"This isn't how stories are supposed to end-right before the hero saves the day"*(239).

But the readers find that Lily's quest is not about saving her grandmother, but about saving her own story. In the hospital where Ae-Cha dies, Lily hears her inner tiger voice. *"Take your story, understand where you came from and who you are - then find your own story. Create the story of who you are yet to be."*(268) So Lily creates and tells her own story, her own secret myth, guiding fiction in Ae-Cha's deathbed with Joan and Sam, and resolutely watches the end of her halmoni's life. When the blink of the machine in the hospital room stops, and the tiger's eyes staring at her close, Lily recognizes a loss, but also a new space inside her, *"An open jar, a release"* (279).

Guide to integrated understanding

The one who sees the tiger in Lily's family is the oldest Ae-Cha and the youngest Lily. In fact, in the literature for children, the elderly and children are often portrayed in a similar way because of their vulnerability to need attention and care. Other than those general traits Ae-Cha and Lily share some special personality traits that Joan and Sam do not have. *"halmoni buys rice and pine nuts and herbs to cast magic, she feeds spirits, she believes in all the things you cannot see."*(210) When Joan and Sam, who try to stay in the world of rationality, criticize such grandmother, Lily trusts and helps her. They think that Joan and Sam's world is only half. At the same time, Lily is anxious to think that halmoni is not normal, and that she herself is not normal to sympathize with such a *"witch"* who *"lives in a house at the top of a hill, a house covered in vines, with windows that watch like unblinking eyes."*(210). When Lily didn't know she was a tiger girl who embraced the two worlds, she had a stereotype that the boundary between normal and abnormal was clear, so humans could belong to only one world. The source of anxiety is this dichotomous thinking. In this context, from the tiger's point of view, Ae-Cha and Lily are also just humans who hardly understand the world as a whole. *"You humans understand so little of the world, and your halmoni can't see what she's done. She doesn't see what's harming her. I only want to help her. Trust me"*(98).

The tiger, who accepted *"to be everything at once, fierce and kind, soft and strong"* (274), came to help Ae-Cha not make the mistake of harming her whole existence by denying some of her existence. This is the true meaning of the *"healing"* promised by the tiger to Lily.

> *Lily, I told you I would heal my Ae-Cha, but healing is not always about curing illness. Often it is about understanding. And when you face your whole story, you can understand your whole heart. (267)*

Ae-Cha's story is reconstructed through an integrated understanding of personal history, family history, and national history. For example, Ae-Cha finally understands her mother who she thought was a monster leaving her baby and going far away. According to the stereotype that a mother should raise her baby by her own side, a mother who left the baby is a monster. But now Ae-Cha understands that there are times when a mother has to leave her baby behind. Understanding the heart of a mother who had to leave even though she didn't want to leave, Ae-Cha can understand the whole heart of herself. Death is always with the

default value in the story of life as a whole. There are times when you have to leave even if you don't want to. Ae-Cha understands and accepts the stark truth.

Integrated understanding leads to healing in Lily's case. Lily, who has lived as an invisible child or QAG without making her voice heard, went down to the basement in the middle of the night to listen to the story of a tiger, showing that Lily's stress has reached its peak from a psychiatric perspective. Lily, as well as her grandmother, needs to be healed. When Lily thinks her last hope of saving her grandmother is gone, she throws the jars against the wall and said, *"I am thunder and lightning. I am out of control."*(247) *"Shattering against the wall, the blue jar becomes a supernova."*(249) Lily's fear and anger explode like a supernova, and the tiger, who was suppressed inside her, growls and releases. This limitless force may devour Lily whole. Now Lily must be able to tame her tiger to be a Super Tiger Girl who can use the tiger power without being swallowed up by the tiger.

Finally, when Ae-Cha falls down, Joan calls 911 urgently and goes to the hospital. The sisters think that they should chase their mother to the hospital if they want to watch deathbed. There is a car that Joan left behind and Sam has a driver's license, but Sam can't drive because of the trauma caused by her father who died in a car accident. Moreover, it is the middle of the night when the rain falls mercilessly. Judging that it is time to call the tiger, Lily remembers that the tiger likes the library, the home of stories, and breaks into the locked library without permission. She finds the scary beast in one corner of the library and asks for help.

Lily decides to trust the tiger as a guide. Until now, she thought the tiger came to hurt halmoni who locked the story, but in fact, she had a hunch that the tiger came to lead halmoni to understand the story properly as a whole. Of course, Sam doesn't see a tiger with his back to the car, wagging his tail low, and guiding the way. Anyway, thanks to Lily's strong faith or the magic of the story, she drives safely to the hospital.

Lily now knows she is not an invisible quiet Asian girl, but a hero with two worlds who can see invisible things, call out the tiger inside her and make an endless story when she needs the courage and ferocity of the tiger.

Conclusion

As dicussed above, tiger metaphors in *when you trap a tiger* can be summarized into the following four categories.

First of all, the tiger symbolizes the destructive energy of shadow. The protagonist needed the power of shadow to break through the persona of *Quiet Asian Girl*. The tiger also emblematizes death itself or the god of death, something humans fear. In order for the grandmother to accept the new stage of life's journey of death, and for Lily to realize the secret of life with death, two women must communicate with the tiger as the Grim Reaper. The third is the tiger as the guardian of stories. The guardian wants stories not to be locked up but to be enjoyed widely according to the nature of them, just as the starlight shines on the whole world. Finally, the tiger serves as a guide that leads humans, who rarely understand the world as a whole, to an integrated understanding. The healing that the tiger promised to the protagonist was not simply a cure for disease, but a reconstruction of one's own story through an integrated understanding.

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Discriminatory Structures in The Adventures of Priscilla, Queen of the Desert

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Abstract

The Adventures of Priscilla, Queen of the Desert is a 1994 Australian road movie in which three drag queens travel through the Australian desert in a bus named "Priscilla" while confronting various forms of discrimination and prejudice. About 30 years ago, when this film was released, the term "LGBT" was not widely used and there was little understanding of gay and transgender people. The film's focus was not so much on discrimination against drag queens as it was on their flamboyant costumes, powerful performances, and sheer cheerfulness, which captivated audiences. However, the film includes some discrimination toward the drag queens. The structure in which some miners, a female customer in a bar, and an Asian woman regard the drag queens with hostility is considered to highlight male chauvinism and the women who pander to it. On the contrary, the Aborigines they encounter in the desert readily accept the existence of drag queens after they show their performances. This can be thought of as the sympathy of the Aborigines, who are a minority, for the drag queens, who are also a minority, in other words, the sympathy of those who are discriminated against. In this presentation, I will prove that *Priscilla* is not just an entertaining portrayal of drag queens, but an epoch-making work that brought the existence of LGBT and related issues to the public's attention by portraying discrimination against minorities, male chauvinism, and the existence of women who pander to it with a critical eye.

Keywords: *The Adventures of Priscilla, Queen of the Desert*, Drag Queens, Male Chauvinism, Aborigines

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Introduction

The Adventures of Priscilla, Queen of the Desert is a 1994 Australian road movie about three drag queens, Bernadette, Mitzi, and Felicia, who travel through the Australian desert on a bus named "Priscilla" while confronting various forms of discrimination and prejudice. About 30 years ago, when this film was released, the term "LGBT" was not widely used and there was little understanding of gay and transgender people. The film's focus was not so much on discrimination against drag queens as it was on their flamboyant costumes, powerful performances, and sheer cheerfulness, which attracted audiences.

However, the film does contain discrimination against drag queens. The structure of hostility and discrimination against drag queens by the men who work in the mines, the woman customer in the bar, the Asian woman is thought to highlight male chauvinism and the women who pander to it. On the contrary, the Aborigines the three gays encounter in the desert readily accept the existence of drag queens after watching their performances. This can be thought of as depicting the sympathy of Aborigines, who are a minority, for drag queens, who are also a minority, that is, sympathy among those who are discriminated against.

In this paper, I will prove that *The Adventures of Priscilla* is not just an entertaining portrayal of drag queens, but a groundbreaking work that brought LGBT existence and related issues to the public's attention by portraying male chauvinism, the women who pander to it, and discrimination against minorities with a critical eye.

Discrimination against Gays due to Homophobia

The Adventures of Priscilla is the story of three drag queens, Bernadette, Mitzi, and Felicia, who travel by bus through the deserts of central Australia. Bernadette is heartbroken because her young lover has just died in a bathroom accident; Mitzi was married for several years and has a son. Felicia, the youngest, is an optimistic gay, but she has also suffered a lot of discrimination. They make living performances in Sydney, but when they are asked to perform at a hotel owned by Mitzi's ex-wife, they decide to travel to Alice Springs, a rural town in central Australia. The trip begins with Felicia's bus, which she names "Priscilla."

During the trip, the gays encounter several dangers. They are subjected to prejudice and violence by homophobes, haters of homosexuals. For example, at the first hotel they stay at in Broken Hill, when they go to a bar dressed as a flamboyant transvestite, a middle-aged woman tells them, "We've got nothing here for people like you. Nothing!" This middle-aged woman at the bar is supposed to have a hatred for homosexuals.

Judith Butler, in *Bodies that Matter* (1993), refers to homophobia:

> Precisely because homophobia often operates through the attribution of a damaged, failed, or otherwise abject gender to homosexuals, that is, calling gay men "feminine" or calling lesbians "masculine," and because the homophobic terror over performing homosexual acts, where it exists, is often also a terror over losing proper gender . . . , it seems crucial to retain a theoretical apparatus that will account for how sexuality is regulated through the policing and the shaming of gender. (p. 238)

It seems likely that the woman in the bar treats Bernadette, Mitzi, and Felicia as the damaged, failed, despicable gender that Butler describes. In other words, this woman cannot dispel the

notion that sexuality and gender must be the same. Butler's idea that we need a theoretical apparatus to persuade conservative people who try to exclude anything that does not fit the established concept may be persuasive in this scene.

Furthermore, the large graffiti "AIDS FUCKERS GO HOME" painted on the "Priscilla" that the three gays find when they are about to leave Broken Hill is an indication of how much people consider homosexuals to be a threat. This sentence in paint shows how sexuality and gender are not separated in society, and how prejudice against those who deviate from the social norm is common.

In this movie's pamphlet made in Japan, Stephan Elliott, who made the film, states the reason for making the film: He began to wonder how gays were coping with their difficult surroundings (basically, everyone around them is against them) while watching their joyful performances. Underneath the flamboyance, there is a sadness, a fragility. He was intrigued by this humanistic theme. And he knew that it should never be a sympathetic, well-behaved film. He wanted to tell a story in which humanity is revealed in the midst of a flood of great entertainment. In the first half of the film, the audience laughs at the transvestite gay men, but in the second half, he wanted the audience and the gay men to laugh together (*Priscilla*'s pamphlet, p. 5).

As Elliott states, *The Adventures of Priscilla* is not a film that defends gays or invites sympathy for them. He depicts the humanity and way of life of Bernadette, Mitzi, and Felicia, who are gays but transcend being gays. In other words, he is portraying their identity as gays.

Judith Butler, in considering the issue of gender and identity in *Gender Trouble* (1999), writes, "To what extent do regulatory practices of gender formation and division constitute identity, the internal coherence of the subject, indeed, the self-identical status of the person?" (p. 23).

She further explains that "identity" can only be recognized within the limits of what can be understood in society:

> …the "coherence" and "continuity" of "the person" are not logical or analytic features of personhood, but, rather, socially instituted and maintained norms of intelligibility. Inasmuch as "identity" is assured through the stabilizing concepts of sex, gender, and sexuality, the very notion of "the person" is called into question by the cultural emergence of those "incoherent" or "discontinuous" gendered beings who appear to be persons but who fail to conform to the gendered norms of cultural intelligibility by which persons are defined. (p. 23)

The three gays in *The Adventures of Priscilla* are considered "incoherent" and "discontinuous" gender in the general society, so even though they look like "people," they are sometimes treated as if they are not "people" because they do not conform to the gender norms of the general society.

As was the case with the female customer at the bar I mentioned earlier, when they arrive at the mining town of Coober Pedy, the men treat them as if they were not "people" at all. Bernadette and Mitzi are quietly eating at a restaurant, while Felicia, the youngest, goes to an outdoor bar where men gather, dressed as a woman, and tries to seduce them. However, when the men at the bar realize that Felicia is a "male," they run after her and try to rough her up.

Bernadette, noticing the commotion, rushes to the scene and defeats the men, saving the day. For the men who attempt to assault Felicia, Felicia's existence does not conform to the culturally understandable gender norm by which a person is defined. This event makes us aware of how people live by the norms of what is considered common knowledge.

The female customer at the bar engages in a drinking match with Bernadette as if she were a man. In order to compete with Bernadette, who is a man becoming a woman, the customer seems to be trying to show her superiority over the gay man by displaying her masculine strength. The men in the mining town also have an unidentifiable fear of drag queens, whose gender cannot be determined as male or female, and they seem to be trying to demonstrate their male superiority by using violence.

Women and Gays in Male Chauvinism

The attitude toward the drag queens of a Filipina woman named Cynthia, wife of Bob, the repairman who saves the "Priscilla" when it breaks down and is stranded in the desert, can also be considered typical homophobia.

Though Cynthia is Bob's wife, she interrupts Bernadette, Mitzi, and Felicia, who are putting on a show of drag queens at a bar, and she tries to put on her own sexy show. Estella Tincknell and Deborah Chambers (2002) describe Cynthia's eccentricity at this time: "Cynthia is offered as a "real" grotesque, a monstrous woman who demonstrates her monstrosity by revealing her female genitals to the barroom crowd, as she catapults Ping-Pong balls from her orifice" (p. 153). Cynthia herself tries to appeal to the significance of her existence by being recognized by men by flirting with the men in the bar.

Tincknell and Chambers (2002) interpret Cynthia's behavior as follows:

> This [Cynthia's] performance is so outrageous it might be read as a reaffirmation of a powerful femaleness unavailable to the drag queens, yet such a reading would be offset by the presentation of the figure of Cynthia as both sadly lacking in ironic self-reflexivity (she takes herself seriously as a "sexy" performer) and as deeply threatening to the central romantic relationship. (p. 153)

Tincknell and Chambers do not view Cynthia's act as an emphasis on femininity, but rather as abnormal and threatening. Certainly, Cynthia's actions are out of the ordinary and abnormal, but her actions could be considered a way to show men, the head of the male-dominated society, that she is more superior to gay men. In other words, she panders without question to the idea of male supremacy and is desperate to be accepted by men. The impatience and anger of Cynthia, whose sexual- and gender-identified status as a "female" or a "woman" is threatened by drag queens, is thought to be expressed by her sexy dancing in front of men, competing with drag queens. Cynthia seems to be appealing to her femininity as much as she can in order to defend her "female" identity against the threat of the presence of drag queens, who are gays with strong performances.

Luce Irigaray (1985) calls on women who have been oppressed by men:

> Women, stop trying. You have been taught that you were property, private or public, belonging to one man or all. To family, tribe, State, even a Republic. That therein lay your pleasure. And that, unless you gave in to man's, or men's, desires, you would

not know sexual pleasure. That pleasure was, for you, always tied to pain, but that such was your nature. If you disobeyed, you were the cause of your own unhappiness. But, curiously enough, your nature has always been defined by men, and men alone…

So ask yourselves just what "nature" is speaking along their theoretical or practical lines. And if you find yourselves attracted by something other than what their laws, rules, and rituals prescribe, realize that—perhaps—you have come across your "nature."

Don't even go looking for that alibi. Do what comes to mind, do what you like: without "reasons," without "valid motives," without "justification." (p. 203)

Cynthia, who panders to a male-dominated society and is hostile to Bernadette, Mitzi, and Felicia, is supposed to be one of the very victimized women Irigaray calls upon who have been oppressed by men. Normally, women and gays should be able to identify with each other in that they are oppressed in a male-dominated society. Nevertheless, Cynthia, a woman, seems to regard gay men, who cannot become women, as her rivals, that is, women's rivals in terms of competing for men, and she seems to be desperately trying to show her superiority as a woman. Cynthia's attempts to demonstrate her superiority to men are evidence of her unquestioning acceptance of a male-dominated society that despises women. Cynthia seems to be pandering to men's disdain for women and misogyny.

The discrimination against Bernadette, Mitzi, and Felicia in *The Adventures of Priscilla* is not only caused by homophobia, but also by the social structure of a male-dominated society. This film highlights the discriminatory structure of a male-dominated society that ranks men, women, and gays by depicting the discrimination against both women and gays by men who are in the most advantageous position in a male-dominated society, and discrimination against gays who cannot fully become women in terms of sexuality by women who are looked down upon by men.

Empathy between Gays and Aborigines

On their way from Sydney to Alice Springs, their bus named "Priscilla," breaks down in the middle of the desert. Bernadette, Mitzi and Felicia practice dancing, explore the desert, and paint the "Priscilla" lavender as they wait for help. They almost get help from a white couple, but they run away as soon as they realize that the three of them are gay. Later, when the three are rehearsing for a show in the desert, they are very surprised to notice an Aboriginal man secretly watching them, but the Aboriginal man, unlike the couple who has run away, greets them friendly, "Hello. Nice night for it." The Aboriginal man takes the three to the place where his friends are having a party, singing songs and drinking.

At this time, the three are not dressed as drag queens and are all wearing pants, so it is assumed that Aboriginal people are not aware that they are gay. When the Aborigines first see Bernadette, Mitzi, and Felicia, they are surprised to see white people and stop moving, but this is only for the first moment, and then they start singing and drinking again, and do not seem to be particularly concerned about the three of them. A few Aborigines are playing guitar and singing, and when they finish their performance, Bernadette, Mitzi, and Felicia change into their drag queen outfits and begin their usual dance, as if it were their turn to be next.

The Aborigines are at first puzzled, but gradually accept the drag queens as they move their bodies to the music, clap their hands, and accompany the gays with their own instruments. Furthermore, the first man, who meets the three, changes into a fancy costume and creates a dance show with Bernadette, Mitzi and Felicia. In this way, the drag queens and the Aborigines enjoy dancing and singing throughout the night. Afterwards, the Aboriginal man escorts them back to the bus.

This scene of the overnight exchange between the three drag queens and the Aborigines is depicted in the film for only about five minutes. However, this scene is considered to be a very important scene in the film because it is the scene where the Aborigines, who are a racial minority in Australia, and the three drag queens, who are sexual minorities in the society, establish an emotional bond. Here, I will explore the reasons for the heart-to-heart relationship between the Aborigines and the gays, as well as the intentions behind the depiction of the scene.

As a historical fact, Aborigines, the indigenous people of Australia, have lived in Australia for more than 60,000 years. In comparison, white people settled in Australia only 250 years ago. Rie Shiraishi (1993), a Japanese long-time resident of Australia, describes the relationship between white Australian society and the Aborigines. As it is said that "White Australia has a black history," there is a big black hole in the history of Australia known as a white nation for the past 200 years. Australia's history cannot be told without the existence of Aborigines, and the ignorance of ordinary Australians about this aspect of their country's history can only be described as the blacking out of the history of contact between whites and Aborigines because it is the ugly part of the nation, and the deprivation of the right of ordinary Australians to know about it. Aborigines were not only the indigenous people, but also the major ethnic group following the English and Irish in Australian society after the arrival of whites. However, in the history of Australia spelled out by whites, the history of Aborigines stopped 200 years ago, and from then until the late 1960s, it is a blank, as if they had never existed. The general Australian public has been indifferent to the existence of brown-skinned Australians, believing that white history is the only history of Australia, as they have learned it in school and through the media (p. 171).

Thus, in around 1994 when *The Adventure of Priscilla* was made, there was still a trend of disregard for Aborigines within Australia. To put it more clearly, Aborigines were discriminated against within Australian society in those days.

On the other hand, according to the website of the Japan Association for Women's Education, the term LGBT has been widely used since Declaration of Montreal on Lesbian, Gay, Bisexual and Transgender Human Rights was adopted in 2006. Although the understanding of gay and transgender people has grown considerably since the advent of the LGBT term, the term did not exist in the mid-1990s when this movie was made. As the graffiti "AIDS FUCKERS GO HOME" on the "Priscilla" suggests, gay men like Bernadette, Mitzi, and Felicia were hated and discriminated against by the general public. In other words, the three gays and the Aborigines they met in the desert had one thing in common: they were unfairly discriminated against by society.

When the three gays try to enter the Aboriginal circle, the music stops for a moment and the people freeze. This could be because the Aborigines perceive Bernadette, Mitzi, and Felicia as white men. Aboriginal people are upset that white men who discriminate against them appear in their space. However, the upset Aborigines soon behave naturally as if nothing

happened when they see that their own fellow, who brings the three gay men with him, is not at all alarmed by them.

When the Aboriginal men finish their song, Bernadette, Mitzi, and Felicia change into their drag queen outfits, put on some music, and dance. At first, the Aborigines are bewildered, but gradually begin to move their bodies, clap their hands, and join in the accompaniment. Thus, the Aborigines readily accept the three drag queens without any discomfort, probably because they are not normal white men. It is not clear whether the Aborigines are aware of the existence of drag queens, but at least we can assume that they do not see Bernadette, Mitzi, and Felicia as white supremacist, or so-called typical white men. When the Aborigines see that the three drag queens they think are men begin to dance in flamboyant women's clothing, they probably feel in their gut that the drag queens are just like them and that the drag queens are minorities in the society too.

Robert Lawlor, in *Voices of the First Day* (1991), describes Aboriginal empathy:

> The first emotion the Aborigines cultivate is compassion. For them, the feeling of compassion extends beyond a moral sense; it is the summation of their sympathetic and empathetic sensitivity to the surrounding world. Sympathy is feeling accord with the emotions of another, whereas empathy is the power to project one's being into the emotional state of another or to allow another state to enter and be felt. Compassion is sympathy or empathy accompanied by a desire to help alleviate the plight of another. (p. 246)

The Aboriginal man who brings Bernadette, Mitzi, and Felicia to his friends eventually changes into a glittering costume and dances with the three gays. In this way, the Aboriginal man and their friends empathize with the suffering of Bernadette, Mitzi, and Felicia, who are probably just as discriminated against by society as they are. They seem to be trying to share the pain of discrimination by creating a sense of unity through dancing, accompanying, and clapping together.

Thus, by depicting the drag queens meeting the Aborigines in the middle of the desert and empathizing with them through drinking, singing, and dancing together, the film reveals the existence of minorities who are marginalized and left behind by society. Furthermore, the film seems to laugh off discrimination against minorities as trivial by depicting the drag queens and the Aborigines spending time together in a very joyful and lively manner.

Conclusion

As I have discussed, *The Adventures of Priscilla* is not simply an amusing portrayal of drag queens. It is a groundbreaking film that brought LGBT existence and related issues to the public's attention by portraying homophobia, male chauvinism, the existence of women who pander to them, and discrimination against minorities with a critical eye.

Bill Hunter, who played Bob, says of the film that people have different values. Rather than rejecting them, this film speaks to the importance of standing in each other's shoes and caring for the other (*Priscilla*'s pamphlet p. 31).

I believe that what this film is advocating is exactly what Bill Hunter is talking about: acknowledging the other. Discrimination on the basis of gender or race is very silly. The three drag queens in this film demonstrate this point.

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Closeness and Alienation：A Case Study of an Exhibiting Animated Film "Inter-Dine"

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Abstract

In modern society with high-end technology nowadays, images and video clips can be accessed by the public easily and fast via various digital devices, including mobile phones, tablets, iCloud, and streaming platforms. In the process of watching videos, the past timeline flows with the present one simultaneously. Additionally, memories and the circle of generations reveal more mobility with time and space. Therefore, we are hoping to connect viewers' emotions with the exhibiting animated short film looping video, *"Inter-Dine"*, the concept of *"Inter-Dine"* presents the creator's feelings in terms of daily life and life circles by dining with family members, the characters in the video setting are attached to complex emotions which in-between closeness and alienation, showing the most common moments in family but yet became precious during the time of coronavirus outbreak.

Keywords: Closeness, Alienation, Inter-Dine, Visual Images, Animated Short Film

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Introduction

In the presentation of motion graphics, viewers come to the exhibition site, which is constrained in time and space, to experience or interact with the exhibits in person. Such acts of in-person intervention and perception by the viewers further highlight and amplify human connection and sensory perception amid the interpersonal isolation in the pandemic and the era of virtualization and digitization. The motion graphic work "Inter-Dine," whose homonym in Chinese implies "dining together at the same table," is a reinterpretation of "contribution" and "participation." Under the concept, the work tries to discuss whether or not the experience of viewing images can be pulled out of a frame of mind. Through the combination of its mode of creation and method of exhibition, the work brings the experience to viewers in the exhibition site, where it does not simply display animated images but focuses more on bringing in another type of medium. By showing the animated images on the medium, it expands the materiality and sense of time between the animated images and the media to bring out the feelings of viewers, hoping that viewers will think about the meaning and value of "dining together."

1.   Animation media categories and forms of expression

Different animation media creation methods produce different screen visual styles. Hand-drawn flat animation, cut-out animation, puppet animation, computerized animation, and experimental animation are often seen in the animation genre. These categories are also described in most references (Yu, 2004). Furthermore, the same type of animation media can also produce completely different visual feelings because of differences in corresponding technical methods or brushwork. In more detailed differentiation, animation technique media can be divided into six categories (Chang, 2015):
1.   Line and flat animation
2.   Cut-out animation, collage animation, and motion graphics
3.   Stop-motion animation: puppet animation, pixilation animation, pinscreen animation, etc.
4.   Direct animation: (draw-on-film animation)
5.   Color and granule animation: sand animation, paint-on-glass animation
6.   3D computer animation

The aforementioned animated short film creation methods comprise different pre-production and production steps because of the different media used. For hand-drawn line and flat animation, smooth lines in key frames and morphing methods that display hand-drawing characteristics are the major features in line animation. Both the lens transition used by Japanese animation director Kon Satoshi and the hypothetical use of space and deformation transition used by German animation master Raimund Krumme push the expression of animation lines to an exquisite level. For the cut-and-paste animation method, pieces must be prepared and readied in the pre-production stage. Minute motion distribution in key links requires lighting stability in the shooting environment and careful movement of animation frame (cutting and pasting). The new 3D computer animation media that have developed rapidly in the past few decades rely on the detailed pre-production division of labor even more to render each step of the computer animation link. A director-like attention is required to master scene scheduling and scene use for every step, from software modeling, packaging the roles with texture, adding lighting, and the role's performance and position. Thus, knowing how different media are rendered and their production methods/processes allows us to understand the hard work that many independent creators go through when producing an

animated short film and the difficulties they face at each stage. Consequently, we realize what the mastery animation creators have over media application accumulated through time and experience.

2.   Implication behind the Animated Work

The passage of time and the progression and cycle of the life course:
- Home - Bring in the emotionality through the materiality of the dining table
- Family - Incorporate the materiality into the emotionality of generations

In the cycle of changed and unchanged in everyday life, what is the sense of "belonging together" in family bond? Ideally, dining together is an activity through which families or friends share food and communicate feelings. It is the quality time when the dinners interact with one another emotionally and intimately for the sake of companionship. In "Inter-Dine," the dining table, which is a form of material to foster the family bond and a site of ritual carefully managed, remains fixed and unchanged. This allows viewers to focus their attention on the characters – the elder, the woman, and the child – around the square table. The moment of dining together is supposed to be an intimate time of sharing, but it can sometimes be an embarrassing moment when silence and repression prevail. Through its homonym of "dining together," "Inter-Dine" displays the four states of the three characters in four scenes. Interestingly, from the title and the content of the work, it is clearly about the relation and interaction of the family at the dining table. Taking a closer look, however, one will notice something strange. The crying of the child, the fact that the woman is busy with household chores, and the confusion on the face of the elder reveal what the work really wants to explore: the gap between the reality of everyday life and the ideal relationship as well as the reconsideration of the meaning of dining together. In the work, due to their respective physiological functions, the elder and the child must have their food shredded or chopped before they are able to eat it. For them, the act of eating is less about the initiative of enjoying food but more about meeting the basic need in a passive way. The mother, who is in the middle-aged generation, cannot fully enjoy food, either, because she has to look after the young child and so has no leeway to care for the elderly mother. What is supposed to be the companionship for the communication of feelings therefore becomes merely an obligation of contribution. The woman will grow old, and the child will grow up and have his own children who may join the endless cycle of embarrassing moments. The growth and life stage transition move forward with time in a prograde direction. Caring, however, is retrograde, and the essence of contribution is a single path in reverse to the next generation. As a result, a repeated spiral structure with a different nature is formed while still following the fixed and unchanged scene for the fear of breaking the harmony that is difficult to maintain.

On the juxtaposed window panes, the images are played in browsing manner to present the atmosphere of boredom, helplessness, and inability of solving the doldrums at the dining table. In contrast, the slowly advancing time that cannot be paused is the only thing that brings some positive elements to the stagnant atmosphere. The work is a simple yet profound depiction of life's experience and the integral part of the instinct of life's existence. The subtle and barely noticeable emotions and feelings also express the memories and perspectives at different stages of life by revealing the push and pull between generations and the emotional experience in life, therefore changing viewers' one-way viewing manner when appreciating animated works.

3.   Contrast between psychologically perceived time and the time in rational space

There is a lot of damage in the world that is the result of a lengthy period of social evolution. It is only when food is placed on the dining table, parents are seated by the dining table, children are brought in front of their parents, and a family is fitted in a truly complete home will there be warmth and the possibility of finding human connection in a gentle and rational manner and explaining the cause of various social phenomena. The indifference in the facial expressions of the characters in "Inter-Dine" amplifies an assortment of delicate and sensitive gestures, adding a lot of lasting noises to the saturated colors on the surface while revealing the tangled emotions lying beneath the expression of each family member. The warm colors of the setting and cold colors of the characters expose the hidden secretes that go beyond words. It all points to the fact that no amount of "waiting" will ever fill the family bond, and that the reason for the existence of family connection comes from the dining table. During the waiting, psychological perception alters the true sense of actual time, thereby creating the mental time lag. As a result, a few dozen of seconds feel much longer than they really are as if everything has slowed down. Difference in the perception of family time leads to difference in the perception of actual time. In addition, in the planning of the exhibition space, by putting a sofa in place and projecting the motion graphics onto the window panes, the work has viewers enter the restricted range to see the interactions of the family play out in front of them. This creates a mixed sense that the viewers themselves are both outsiders and a part of the interactions. Being confined to the sofa to observe the interactions of the family, viewers may feel as if they too were in the middle of the exact situation and were not able to get out of that feeling of melancholy despite the passage of time.

4. The existence of real space and virtual images

- Virtual - Projected lines
- Real - sofa and window

Inspired by the experience and observation in everyday life, "Inter-Dine" is a work that projects motion graphics onto the panes of an old-fashioned window, in which the muntins divide the animation into four frames. The motion graphics are displayed in the style of a four-panel comic strip in two adjacent pairs of window panes to depict the family story from the beginning to the end. Such an arrangement bears two layers of meanings. While "pair" has an auspicious meaning in the Chinese culture, "four" implies death in the meantime. Hence, it is an insoluble question to determine whether the beginning or end is good or bad. The only potential answer lies in the cycle of generations.

By projecting animated images onto the window panes, the work turns family members who actually exist into virtual characters that exist only on the window, and turns the window, a tangible object, into something that replaces the warmth of the family bond. It therefore prompts viewers to speculate on the meaning of reality and existence. The projection of images represents the flow and fleetness of life and the passage of emotional relations among people and generations, and yet it is something that circulates across generations. The complete lines and bright colors of the 2D animation and the dull expressions on the faces of the characters to some extent deepen the awkward atmosphere and the discomfort of the viewers that the work intends to reveal. The blue color symbolizes the coldness of the characters, and red color of the dining table and food represents warmth. The choice of colors makes viewers think about whether the sense of belonging is embodied in the existence of

tangible objects or in the memories of time spent with families. This may be a progress of no conclusion.

Conclusion

In addition to seeing animation as a form of image creation, one can rethink how and where animation can be viewed, how animated images are produced, and the physical labor that creator has undergone during the creation of the animation. Informed by the personal experience of the creator, "Inter-Dine" is consistent with the external environment and internal sensibility. The creator encourages viewers to rethink the above-mentioned questions and implicitly and indirectly depicts or narrates what is happening in the story in the explicit form of exhibition and the technique of installation. Just like the ripples caused by throwing a stone into a lake, the rippling waves break the traditional understanding of animation and allow viewers to transition from the state of viewing into the state of focusing and staring or even being stared. Perhaps it is the change in viewers' state and even their immersion that shifts the line between animation and artwork. It is also precisely the blurring of the line that allows us to realize that we need to go beyond just a piece of narrative or story and go deep into the context to be able to get closer to the creator's inner world. By trying to see the unseen implication, we are able to feel the artist's inner feelings, be it physical, memorial, or emotional, in a more profound manner.

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Rebana Kercing of Kampung Laut: Sustaining the Communal Activity With Academic Collaboration

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Abstract

The Rebana Kercing of Kampung Laut is a historical religious traditional performing art combining the elements of stylized movements, vocals, and music in a single presentation and is claimed to be a Malay heritage that has been passed down for at least five generations of more than 150 years. The traditional art today is upheld by less than ten activists, with only one main activist left. Therefore, from being a communal gathered activity in the past, Rebana Kercing today is at the brink of extinction. This paper presents a new approach to teaching, converting the traditional learning method to a more structured pedagogical approach. By investigating the significance of Rebana Kercing components, interviewing the activists, as well as participatory observing the traditional training, the pedagogy entitled 'Training of Trainers' was planned. It was first conducted with five schools located in Kelantan state, Malaysia. Through the engagement of this pedagogy, the historical and religious components embedded in the performance are highlighted. Additionally, the training creates awareness in the community. The concept of 'togetherness' is addressed via the synchronization of dancing, singing and music performing. While written records of the earlier version of Rebana Kercing are scarce, as it has been passed down orally and informally, this paper has presented the safeguarding method to disseminate this intangible knowledge academically. That would assert further understanding of its origin and history, and it can ensure the continuation of this Rebana Kercing performance.

Keywords: Rebana Kercing, Performing Arts, Music, Dance

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Introduction

Rebana Kercing of Kampung Laut is a traditional performing art that combines the elements of singing, dancing and music. Known to have existed for the past 150 years, the Rebana Kercing is regarded as a cultural heritage unique to the village of Kampung Laut, Kelantan, Malaysia. The introduction of Rebana Kercing as a unique traditional heritage is said to have resulted from the preaching activities performed by Muslim traders in the old days (Che Mohd Amran, Hussin & Mat Isa, 2021). The Rebana Kercing performing art, through its lyrics, aims primarily at showing compliments to the greatness of the God, Allah, and praises the prophet and his companions, portrayed in a state full of politeness and a variety of creative movements that have been beautifully arranged (Zakaria, 2017). This is done to attract the local Muslim community to learn more about Islam and Islamic teachings.

The existence of Rebana Kercing, is said to be in line with the existence of the Kampung Laut mosque, which was built in the 18th century. Since then, the people in Kampung Laut during that time had succeeded in adopting Rebana Kercing as a special performing art based on the teachings and practices of Islam, which is referred to as Rebana Kercing. Rebana Kercing is the namesake of its only instrument, the rebana tambourine used during the performance. As for kercing, the name is derived from the "kercing" sound made by the copper cymbals when the tambourine is hammered or sounded to accompany the song.

A Rebana Kercing performance combines dancers between the ages of 10 to 12 years old who sing the Rebana Kercing songs, accompanied by the rebana tambourine players consisting of 12 adults who will also sing along. The performing art was frequently showcased during special events like weddings and social events at palaces, as well as cultural occasions upon invitations. It has been performed to a wide panoply of audiences to let them witness and be mesmerized by the beauty of its cultural heritage (Azhar & Rosdi, 2022). To this day, its beauty is still shared with the community through performances in events such as wedding ceremonies and cultural festivals, though its popularity is declining due to modernization and other forms of easily accessible modern entertainment. With less than 10 active activists, Rebana Kercing today is on the brink of extinction.

The declining status of Rebana Kercing is obvious if seen at the number of songs left today. There are only 26 songs left, out of more than 50 songs in the past that have been undocumented and lost. Due to the local community's oral tradition and lack of written documentation, much of the history of Rebana Kercing was gone with the passing of its early activists. The reduction in popularity of Rebana Kercing in its birthplace is also caused by the lack of interest of the younger generation to be involved in training Rebana Kercing, as most children are occupied with schools' co-curricular activities, as compared to the past, where they had ample time after the school hours. The incomprehensible pronunciation of the Arabic lyrics of a Rebana Kercing performance has also made it less attractive to the audiences. Therefore, from being a communal gathered activity in the past, Rebana Kercing today is on the brink of extinction and safeguarding efforts are needed through adaptation to make it relevant.

As a dying art, the declining popularity of Rebana Kercing can be attributed to several factors that can be divided into internal and external. As for the internal factors, one of the major issues faced by Rebana Kercing is that it is exclusive only to Kampung Laut as compared to other widespread performing arts in Kelantan (Mat Amin, 1977). Thus, when other traditional performing arts are threatened with extinction, the impact is greater on Rebana Kercing. The

decline of Rebana Kercing can also be related to many younger generations of Kampung Laut emigrating to bigger cities in Malaysia for work and would only be back to Kampung Laut during festive seasons and other occasions occasionally. This did not happen in the past when the locals grew older in the village and worked in the traditional job sectors such as fisheries and plantation, as job opportunities in bigger cities were not that immense. This has caused only the elders to be responsible for upholding Rebana Kercing. Its incomprehensible lyrics, affected by the corruption of pronunciation of the original Arabic lyrics from time to time, have made it less attractive, as compared to other performing arts such as Mak Yong and Dikir Barat.

The external factors that contributed to the decline of Rebana Kercing are mainly the accessibility to other forms of modern entertainment through televisions and the Internet, which did not happen in the past. Before the 90s, the Internet was not available, and not all families had a television set at home. This resulted in more people spending more time training and watching Rebana Kercing performances. Co-curricular activities after school, such as sports and clubs, have made it less possible for school children to spend time training Rebana Kercing due to commitments. This has caused the Rebana Kercing of Kampung Laut Association to resort to giving incentives to attract students to train, though it is less sustainable. No effective intervention taken to revive the performing art by the local governing authority has also contributed to the issues facing this performing art.

This study presents an insight into how Rebana Kercing can be sustained as a traditional heritage through academic collaboration. This study presents a new approach to teaching, converting the traditional learning method of Rebana Kercing to a more structured pedagogical approach. Rebana Kercing's lesson is structured part by part, starting from choosing the song, memorizing the lyrics, understanding the meaning, singing, learning to play the music, and followed by dancing. In the end, all these components are combined. This study also evaluates how a sense of community involvement can be created between an academic institution and the community in preserving Rebana Kercing.

Methodology

As an effort in the Preservation of the Rebana Kercing of Kampung Laut project, led by Universiti Malaysia Kelantan, this research employed mixed methods. Review of past literature was conducted on available literature on the history of Rebana Kercing, Malay-Kelantanese culture, Islamic art and culture, as well as the past studies about Rebana Kering, documentary and archival analysis were investigated. Interviews with seven activists of Rebana Kercing were employed to get all information about Rebana Kercing from dance, songs and lyrics, instruments, costumes, and the current status of the art. Together with this, participant observation fieldwork was exercised to observe the engagement and perception of the Kampung Laut community regarding Rebana Kercing performance.

The participation observation fieldwork was purposively conducted to gain firsthand experience about how to play music, sing and dance directly from the activists at Kampung Laut, as it allowed the researchers to immerse in the performing art community (Howell, 1972). During this session, four basic songs were explored, namely *Bi-Lla, Nas-A-Lullah-Hum-Sola, Wa-Sol-Lal-Lah,* and *Yada A Allah Huda.* Experience from this training showed the constraint point of sustaining this art. First, as this performance was traditionally passed down through memorizing, there were not many archival records that presented the full stage of Rebana Kercing performance and lacked documentation about the music score, the dance

movement, or written lyrics that can be referred to for further study. Besides, the Rebana Kercing instrument, which was the rebana tambourines, was limited. The most worrying constraint was the ageing activists. With this all situation encountered in this participatory-observation fieldwork, a three-day training plan entitled "Training of Trainers" and "Training of Trainees" for bridging the activists who were traditionally practised in the community with academic collaborations.

Another method employed was participatory action research. As this study was about enhancing a dying performing art, a participatory action research guides researchers in reflecting, questioning, and revising the best action to be taken through the data collected (Baum et al., 2006) to preserve Rebana Kercing. The researchers utilized this method to create a Rebana Kercing training module by incorporating the theoretical and practical knowledge gained directly from Rebana Kercing fieldwork, the Islamic ethics in performance, together with other elements such as the concept of choreography, theory of performing arts, and theatre production. With systematic teaching and learning through academic engagement, this method can be a means to safeguard and sustain Rebana Kercing performance with the new learner. The content of this outcome will be elaborated on in the following session.

Findings

Sustaining Rebana Kercing (Enforcing Communal Activity)

In regards to the community involvement in the preservation of the Rebana Kercing of Kampung Laut, this study used the framework of the ladder of participation founded by Arnstein (1969), which introduced eight levels of participation from passive (non-participatory) to active (degree of citizen). The participation of the local community would change from passive to active when they had different levels of participation until they reached the highest level of controlling the community (citizen control) to achieve an objective. This discussion is explained as follows:
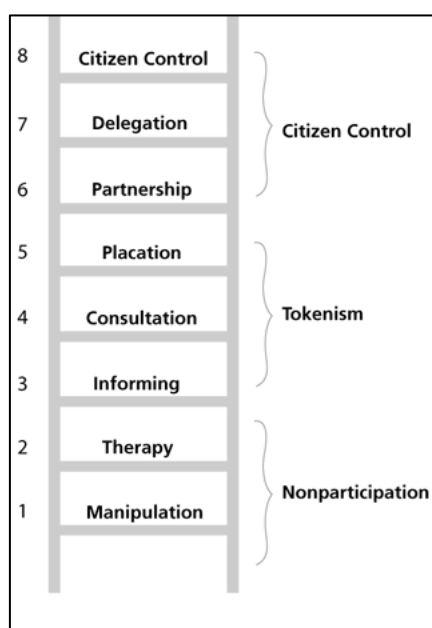

Figure 1: Arnstein's Ladder (1969)

From the field study, it can be analyzed that the villagers of Kampung Laut had an attempt to protect the Rebana Kercing from extinction. This can be seen through the establishment of the Rebana Kercing of Kampung Laut Association, which proved the handling of the community or "citizen control" of Kampung Laut at a good level in the past. The association also has a training hall and organizational structure, showing that they had a clear distribution of work and good cooperation. In addition, they also collaborated with external parties such as schools, National Department for Culture and Arts and Universiti Malaysia Kelantan. The observations found that the local community, especially the activists and the association played a proactive role in this preservation project by becoming consultants and informers as well as consultants. These brought the success of the safeguarding of Rebana Kercing toward the new generation. Not only that but there were also indirect participants involved who can be classified in the non-participatory category. At this level, they are able to cooperate with the role of audiences who support the performance. However, the internal and external factors that led to this historical-religious performance were slightly forgotten or inactive. From the researcher's perspective, sustaining this art by using the traditional preservation method may freeze the art from contemporary contexts. Therefore, this research proposed a new approach to safeguard the arts by presenting a new platform that shifted from traditional communal practice to an academic community where all academicians play the support role in sustaining the arts under the training programs entitled "Training of Trainers" and "Training of Trainees" (school training).

Training of Trainers was a 3-day program aimed at preserving this dying art by safeguarding it through collaboration from the activists. This program invited the anchor of Rebana Kercing and another activist to share Rebana Kercing knowledge with performing arts students at Universiti Malaysia Kelantan, who would be the new trainer of Rebana Kercing. Previously though, Rebana Kercing used to be taught to the school students, with only dance movement and singing being highlighted. School students would learn by memorizing and imitating the posture. However, for this program, the university students were encouraged to learn all components of this performance, including theoretical and practical parts. It was decided that two songs named *Ya-Rab-Bi Ya-Sir*, and *Is-sta-adi* would be taught. Ya-Rab-Bi Ya-Sir is a traditional song that signified the praise of God in the Islamic faith. This song is a basic song that students can practice with simple movements and floor patterns, while *Is-Sta-Adi* has basic movements mixed with the new creation. Both songs are accompanied by three types of music patterns, namely *rebana kercing ibu,* which is the main rhythm for all Rebana Kercing performances, *rebana kercing anak 1* and *rebana kercing anak 2,* which are the interlocking and syncopation rhythm. During the training, the proper music scores were produced. All the movements were documented. At the end of this training, students were able to memorize and perform the basics of these two songs. They are appointed to be the trainer for the Training of Trainees program.

While Training of Trainers focused on bridging the collaboration between activists and new trainers, Training of Trainees provided a chance for the new trainers to share their knowledge with the trainees who are school students. By doing this, one discussion meeting was conducted with the State Education Department. The purpose of this discussion is to obtain cooperation and to have permission for Universiti Malaysia Kelantan to organize a workshop with primary school students and schoolteachers to explore the Rebana Kercing art as one of the Kelantan heritages. To ensure that this workshop can expose Rebana Kercing throughout the state of Kelantan, five schools from different districts, including Kampung Laut, were selected.

The Training of Trainees was held with the aim of instilling a set of knowledge and abilities in the local traditional dance art, i.e., Rebana Kercing, theoretically and practically to schoolteachers and school students. This workshop was mainly led by a group of performing arts students along with several facilitators consisting of lecturers and Universiti Malaysia Kelantan Cultural Center officers. This workshop consisted of four main sessions, knowledge-sharing or history briefing, lyric memorizing, basic dance movements, and practising music. The practice song for school training was *Ya-Rab-Bi Ya-Sir.*

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YA__A__AROB-BBI-YYA---A__SIR
YA__A__AROB-BBI-YYA---A__SIR
YA__A__AROB-BBI-YYA---A__SIR
YA__A__AROB-BBI-YYA---A__SIR (* 1 time)

LAN-NNA__AL-DOA
LAN-NNA__AL-DOA
YA__RA__SSA-BB0__O-NNA (* 1 time)

HAI KHOM MARILLA KHOM MAA__EY__EY
HAI KHOM MARILLA KHOM MAA__EY__EY (* 1
time)

LAM-MA__BADA_O
LAM-MA__BADA_O
YA__RA__SSA-BBO__O-NNA (* 1 time)
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Figure 2: *Ya-Rab-Bi Ya-Sir* Lyric

Upon the completion of the training, it was observed that with systematic teaching and learning, trainees were able to follow the basic movement accompanied by the live music. However, since this program aims to enhance the new engagement with the new approach, all schools were requested to participate in the Rebana Kercing competition to present the new Rebana Kercing performance by incorporating the new components with the original. With this, choreography and creative thinking skills were exercised. Winners of the competition received main prizes, and others received consolation prizes. It can be said that this program can increase the awareness of Rebana Kercing performance, which was once known as a Kampung Laut heritage that no one could have a chance to learn and practice. However, this activity created a sense of ownership that everyone can practice and appreciate this performance as part of Kelantan heritage. At this point, the concept of communal activity was emphasized. The new community was established in the academic setting.

Sustaining Rebana Kercing (Academic Collaboration)

Apart from the formation of the new Rebana Kercing community, this research proposes a teaching module that serves as guidance on how Rebana Kercing can be taught structurally, from dancing and singing to music playing. This study used a modular step-by-step lesson to Rebana Kercing performance in a module at the five schools where Rebana Kercing is taught, and the teachers involved were made familiar with the module. With the module as a guide, Rebana Kercing has been made a cocurricular activity in the schools, among other existing co-curricular activities. Similarly, Universiti Malaysia Kelantan uses the module as part of the subjects offered to students. The structured lesson is done part by part, starting from choosing the song, memorizing the lyrics, understanding the meaning, singing, and learning to play the music, followed by the dance, and in the end, all are combined.

This aspect of academic collaboration, which is training module development and making the performing art a cocurricular activity ensures a dying performing art like Rebana Kercing is sustained. Through the co-curricular activity, Rebana Kercing will be practised on a weekly basis at schools, and since there are several other schools that have Rebana Kercing as part of the co-curricular activities, a Rebana Kercing competition is deemed as relevant. Through constant practice and competition, Rebana Kercing's existence is more sustainable.

Module development that allows co-curricular activity, therefore, must come from academic intervention. In the case of Universiti Malaysia Kelantan, the training module allowed school and faculty students to theoretically see the Rebana Kercing performance through its historical, social, religious and cultural aspects and learn the components of Rebana Kercing performance and its aesthetic. For the practical session, students would get the chance to be trained by the activists, among other trainers. The module would also indirectly allow them to see and suggest possible improvisations to the different aspects of their Rebana Kercing performance to make it more appealing to their anticipated audiences of the current generation by not compromising its identity. In the end, students will be able not just to perform Rebana Kercing but appreciate the performing art. With the teaching module, students were not trained only to perform, but they also can be cultural learners that able to create, analyze, criticize, or discuss this art performance with traditional and contemporary viewpoints.

As for Universiti Malaysia Kelantan students, especially those from the arts faculty, through academic collaboration, they had the opportunity to participate in the research fieldwork, which would allow first-hand cultural preservation experience rather than in-class theory. Students were invited to present the safeguarding methods for preserving Rebana Kercing by applying their analytical and critical thinking abilities.

Academic collaboration would also assist in proper documentation of a dying heritage like Rebana Kercing. The Preservation of the Rebana Kercing of Kampung Laut project, which has interviewed a number of activists, has documented many aspects of the Rebana Kercing performance, from its history, current situation, its association, the costumes, musical instruments, lyrics, rhythms, and the points of view of the people involved in the performance. This kind of documentation will add to the scarce literature and serve as a reference for future study or interest in Rebana Kercing.

Academic collaboration, therefore, serves as a platform that ensures the continuation of this dying art to be sustained.

Conclusions

To conclude, this paper has discussed the ways to sustain the Rebana Kercing of Kampung Laut performing art as a communal activity through academic collaboration. Enforcing Rebana Kercing as a communal activity is an important part of the preservation of this performing art and other arts of similar status. This is because they were indeed the local community's shared form of entertainment and a preservation project that does not consider this aspect will not restore to what it is supposed to be. Efforts to make a performing art communal has to be implemented, and as for Rebana Kercing, having an active association that upholds the art, in addition to training of trainers and training of trainees, contributed immensely to this aspect. Academic collaboration is indeed another great factor that can lead to the effective preservation of a dying performing art. Academic support can help revive

performing art and emphasize communal art so it can be shared, owned, preserved, and practised. In the case of Rebana Kercing, academic collaboration allows the utilization of academic experts in restructuring the traditional way of how Rebana Kercing is taught to a more structured method according to steps and modules. It is evident that academic collaboration can play a huge and effective role in preserving a dying art and sustaining it so it is learned and performed from time to time. The safeguarding methods presented in this paper can be applied to other performing arts that are dying.

Acknowledgements

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Sustainable Animation Production: Movement Effectiveness and Durability of Stop-Motion Puppet Using Alternative Materials for Animation Production

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Abstract

The stop-motion technique for making animated films is one of the oldest techniques with distinctive visual uniqueness that has a lot of enthusiasts, but the number of stop-motion filmmakers are pale in comparison. One of the expected reasons for the small number of filmmakers, especially on a movie production scale, is that it requires a higher cost and complexity. The characters and sets must be physically made in advance with relatively expensive materials. However, by recycling alternative materials from used objects around us, like inorganic household waste and other reusable materials, the cost and complexity can be minimized. At the same time contributes to the effort of reducing waste from the animation sector. In the previous research, author explored the potential of making stop-motion puppets using alternative materials, resulting in 2 puppets and an entire set for stop-motion animation production. In this paper, author will study the performance of the puppets in the production of stop-motion animation regarding their effectiveness and durability during animation process. This research is qualitative research with the method of collecting data from observations and experiments, guided with checklist forms to maintain objectiveness. The results are gathered from the author's first-hand experience in producing a short stop-motion animated film titled " Junk Food". Finally, the author provides insights on what has worked well with the alternative materials, challenges faced, comparisons with conventional materials, and lessons learned during the process.

Keywords: Stop-Motion Animation, Puppets, Alternative Materials, Recycling, Movement Effectiveness, Durability, Junk Food Movie

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Introduction

Every year, approximately 12.7 million tons of garbage enter the sea (Mambra, 2020). In various industrial sectors such as fashion, handicrafts, construction, and so on, many efforts have been made to reduce waste that enters the sea through material recycling. However, these efforts are still very minimal in the animation industry. This inspired author to make a short animated film titled "Junk Food", which raises the issue of environmental pollution through stories and the use of alternative materials in the production process.

When talking about marine waste, the most suitable animation technique to convey the message is through animation techniques that involve physical materials as well, namely stop-motion animation techniques using 3D puppets (Purwaningsih & Yekti, 2020). This will be applied in the use of materials for puppets and sets. The explored alternative materials utilize unused items (used goods), waste, and other reusable items while still paying attention to aesthetics and function.

The stop-motion animation technique is less desirable than other animation techniques that are done entirely digitally because it seems impractical and requires more costs, materials, and tools. Thus, the author hopes to open insight for the public that stop-motion animation can be made by anyone at home and does not always require expensive materials.

The research is divided into 2 stages. The first stage focuses on exploring the making of puppets and sets for stop-motion animation production with these alternative materials, while the second stage focuses on making animated films where the research will discuss the performance of the puppets during production. The first stage of the research was completed last year and this year will enter the second stage.

This research aims to test the effectiveness of the movement and durability of puppets using alternative materials made in the previous year for the production of stop-motion animation. The alternative materials include used goods, waste, and other reusable materials. The benefit of this research for the development of animation knowledge is to provide a perspective that making stop-motion animation does not always have to be expensive with materials that are difficult to find so that it can increase the number of enthusiasts/actors of this technique. Indirectly, it also raises awareness about recycling existing materials. In addition, the application of the results of this research plays a significant role in the production of environmental-themed stop-motion animated films by the author titled "Junk Food."

Research Method

This research uses qualitative methods with data collection methods in the form of observational studies and experiments. Observational studies were conducted by observing stop-motion animated films and behind-the-scenes videos regarding the production process of stop-motion animation. After obtaining these data, author will conduct an experiment by carrying out the puppet animation process for the production of the Junk Food film.

Junk Food film will be 2-3 minutes long in comedy genre. Junk Food tells the story of a cat who dives into the sea in search of fish for lunch. However, the cat several times mistook fish for garbage due to the dirty sea water because it was polluted with waste. After a while, the cat finally caught the fish. While boarding his fishing boat, he was unexpectedly awaited by a

shark wearing a helmet filled with water. The shark snatched the cat's catch. But the victory was not on anyone's side because the fish that was contested turned out to be full of garbage.

There are two main characters in this film; Scubacat and Sharkuza. Sharkuza puppet is made entirely with recycled materials, while Scubacat is mainly made with store-bought conventional stop-motion puppet materials. In this experiment, Scubacat which uses conventional materials will act as a control variable to be compared with Sharkuza which uses recycled materials. A control variable is a variable that is deliberately kept constant and controlled by the researcher to enhance the internal validity of a study (Bhandari, 2021).

These are the phases in this second stage of research:

1. Research Preparation
   The preparation stage begins with reviewing the background by looking at the problems and phenomena that exist through news articles, then conducting a literature study on similar research that has been done.

2. Preproduction Stage
   This research applies the results in a short animated film, so the preproduction stage of the film is crucial to be the basis. This stage includes making story ideas, scripts, storyboards, character designs, and set designs.

3. Data Collection
   At this stage, based on the character designs and sets that have been made, the authors collect alternative materials and then make the puppets and sets.

4. Research Implementation
   This stage is carried out by carrying out the puppet animation process for the cat and shark figures for the production of Junk Food stop-motion animation. Because there are two puppets, the author makes one puppet as a control object where the puppet uses conventional materials while the other puppet uses completely alternative materials. This is done in order to obtain a comparison.

5. Data Analysis
   At this stage, the author analyzes the performance of puppets using alternative materials in terms of ease and effectiveness when moved (animated). In addition, whether the puppet has suffered significant damage until the production period is finished will be seen.

6. Evaluation of Results
   The results of the analysis are evaluated by looking at the advantages and disadvantages. The success indicator is achieved by these alternative materials' ability to function optimally as puppets and stop-motion animated film sets.

Literature Review

Stop-motion Animation Production

Stop-motion is an animation technique in which objects are physically manipulated and photographed image by image so that it looks like it is moving on its own when the photos are sorted at a certain speed (Harryhausen & Dalton, 2008). Stop-motion itself is divided into several types based on the main material used. For example, claymation is a term for stop-motion that uses clay (plasticine/wax). The type of stop-motion that is most widely known by the public and has penetrated the international market is the stop-motion puppet which uses puppets and miniatures as its sets because it has a more complex mechanism so that it can convey stories and visuals more ellaborately.

Puppets

Puppets in stop motion animated films are actors who move the story. Despite having a variety of shapes and materials, a puppet will not be able to replicate the movements of live-action film actors or the visual perfection of animated film characters who use CGI. However, puppets can still convey emotions and stories with simple physical materials such as cloth, wire, wood and so on. This is the attraction of puppetry. Puppets are dolls that have a movable frame commonly referred to as armature (Purves, 2010).

Sets

The set is a world where film characters live and tell stories. The set should be designed in such a way as the set is not just a setting for the film but must be considered for its composition in the camera frame and how the set affects the moving characters. Especially in stop-motion animations that use 3D puppets, sets must not only be designed according to the concept and staging of the scene but must also consider the access of animators when animating puppets (Purves, 2008).

Design Process

Scubacat Puppet

The cat character nicknamed Scubacat, is a male cat in his 20s (human age) who lives alone in a small house by the sea. His daily job was not fishing, but he owned a small boat inherited from his grandfather. His nature is nosy and he does not give up easily, but he is a little cowardly. The following is a character design for the Scuba Cat figure. Scuba Cat has a plumage of white and yellow colour with a long tail. When diving, he wears diving equipment such as oxygen cylinders, scuba diving shoes, and "helmets" connected to oxygen cylinders. Considering the production aspect, author made his limbs long to make it easier in animation process.

As mentioned before, Scubacat will act as control variable where the materials that are used in the making process are mostly conventional materials that are usually used in making stop-motion animation puppets, including the armature.
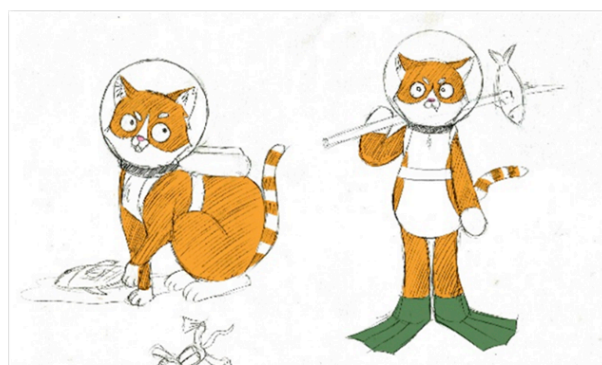

Figure 1: Character Design of Scubacat
(Source: author)

Puppet Body Part	Material
Armature (skeleton)	Store-bought wire and joints
Body	Sponge/ latex
Outer layer	Yelvo Cloth for Doll Making
Eyes (white part) & nose	Plastic eyes and nose (for doll making)
Helmet	Acrylic Ball & magnet
Belt & Oxygen Strap	Synthetic Leather
Scuba diving shoes	Silicone
Oxygen Tank	Metal Pipe
Harpoon	Stick and Epoxy

Table 1: Scubacat Puppet's Materials
(Source: author)
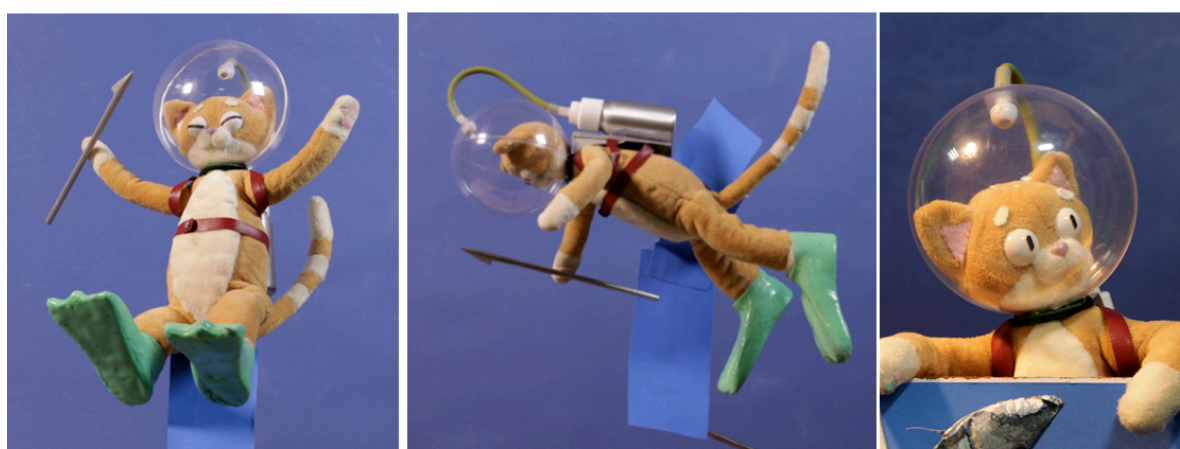
Figure 2: Finished Puppet of Scubacat Made Using Mostly Conventional Materials
(Source: author)

Sharkuza Puppet

The shark character who has the nickname Sharkuza is a shark that lives in the sea near the place where Scuba Cat lives. Sharkuza, like sharks in general, prefers to hunt solitarily. His body has many scars from fighting for food with other sharks. This aggressive sharkuza has a large body and a creepy face with intelligence above the average of other sharks. The sea where he lives is polluted by waste from the mainland, making it difficult for him to get food. When climbing ashore, Sharkuza wears a "helmet" filled with water so that he can breathe longer out of water. The author is looking for references to the anatomy of the Great White Shark that many people are familiar.

The materials that are used in making Sharkuza puppet are all recycled materials from used items, garbage, and other inorganic daily waste (trash). There are some changes in the final puppet result compared to the design due to materials availability and further creative development during the process. Significant change happens in the weapon. Instead of using a harpoon (similar to Scubacat), the team decided to make a sci-fi styled gun to make it appear more intimidating and superior to Scubacat's weapon. The water animation inside Sharkuza's helmet will be done in postproduction.
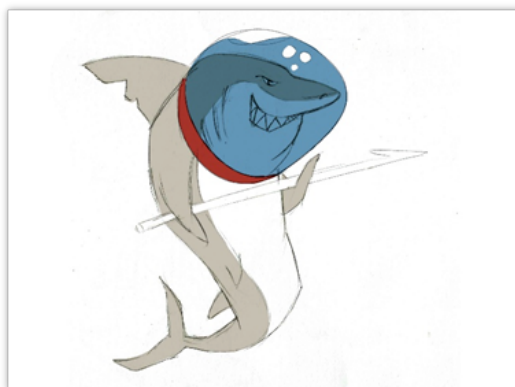
Figure 3: Character Design of Sharkuza
(Source: author)

Puppet Body Part	Material
Armature (skeleton)	Wire from broken clothing hanger & toilet paper cardboard (for rib cage)
Body	Sofa sponge
Outer layer	Used polo shirt (grey) & white plastic bag
Eyes	Shirt buttons (half circle)
Helmet	Take-away food bowl packaging, used belt, & magnet
Body Scar	Instant noodle packaging
Teeth	Plastic bowl packaging (yoghurt)
Weapon (gun)	Used water tap, parts from broken electric tooth brush, cable parts from broken dynamo, tooth paste cap, ring (pull tab) of soda can, drill tap packaging

Table 2: Sharkuza Puppet's Materials
(Source: author)

Figure 4: Finished Puppet of Sharkuza Made Using Entirely Recycled materials
(Source: author)

Research Implementation

Research implementation is done by using both puppets in an actual stop-motion animation production titled "Junk Food" to test their performance regarding movement effectiveness and durability. The production (puppet animation) takes around two months to complete, excluding the postproduction stage. It uses standard bluescreen & greenscreen backdrops, SWIT LED Lightings, DSLR Canon 5D Mark II, customized rigs to hold the puppets, and Dragonframe as the main stop-motion animation software.

Figure 5: Production and Animation Set-up in Research Implementation
(Source: author)

Movement effectiveness means how easy it is to move the armature and joints and pose the puppet to be animated. Animator has to be able to make slight changes in the pose to play with timing and produce well-animated character. And the puppet also has to be able to hold the pose to be photographed. A puppet's durability refers to the puppet's overall condition at the end of the production compared to before it enters the production stage (broken, loose, etc.).

To help measure these variables, checklist forms are made for each puppet. These forms were marked during and after the production. The results for Scubacat puppet, which uses conventional stop-motion puppet materials, can be seen on Table 3 below. Overall performance for Scubacat puppet is good as expected. It might not work at full range (facial expressions, body joints, etc.) like puppets for feature film, but still, from the beginning of the preproduction stage, the mechanism is adjusted with the needs of the movements according to the storyboard.

Title: JUNK FOOD

Character: Scubacat
Frames taken: 523

*1 is lowest, 5 is highest

MOVEMENT EFFECTIVENESS					
Variations of facial expressions*	1	2	3	4	5
Accessibility to change facial expressions (for animator)*	1	2	3	4	5
Flexibilty in changing the pose*	1	2	3	4	5
Movement accuraccy*	1	2	3	4	5
How well the pose hold*	1	2	3	4	5
Does it need additional rig to hold body part/ property?	yes	no			
Can it perform all movements required by the storyboard?	yes	no			

DURABILITY		
Any changes in color?	yes	no
Any changes in shape?	yes	no
Does it need to be repaired mid production?	yes	no
Any broken part at the end of production?	yes	no
Can it be used again for next production? (if any)	yes	no

Figure 6: Checklist Form Results for Scubacat
(Source: author)

The results for Sharkuza puppet which uses recycled materials can be seen in Table 4 below. Although it's a bit lacking in movement effectiveness compared to Scubacat, Sharkuza holds its part well in terms of durability. When animating Sharkuza, animators find it hard to animate the facial expressions, especially the mouth because the helmet limits the lower jaw's range of movements, and sometimes it's difficult to open the helmet because it's stuck on the gun. Sharkuza also needs an additional rig to hold the gun and upper body position when animating a bending pose.

Title: JUNK FOOD

Character: Sharkuza
Frames taken: 221

*1 is lowest, 5 is highest

MOVEMENT EFFECTIVENESS					
Variations of facial expressions*	1	2	3	4	5
Accessibility to change facial expressions (for animator)*	1	2	3	4	5
Flexibilty in changing the pose*	1	2	3	4	5
Movement accuraccy*	1	2	3	4	5
How well the pose hold*	1	2	3	4	5
Does it need additional rig to hold body part/ property?	yes	no			
Can it perform all movements required by the storyboard?	yes	no			

DURABILITY		
Any changes in color?	yes	no
Any changes in shape?	yes	no
Does it need to be repaired mid production?	yes	no
Any broken part at the end of production?	yes	no
Can it be used again for next production? (if any)	yes	no

Figure 7: Checklist Form Results for Sharkuza
(Source: author)

Conclusion

Making short stop-motion animation "Junk Food" took around one year from start to finish, with a total duration of 2 minutes. The process included were story and creative development, character design, storyboarding, animatic, rig building, set & puppet building, materials exploration & experiment, shooting (animating), compositing, editing, and sound. Most of the time was spent on materials explorations and experiments for Sharkuza puppet because there were so many trial and error. For example, the material used for the outer layer was a grey raincoat before. The characteristics of a raincoat were deemed suitable for a shark's skin because it gave an impression of something slippery/ glossy. But it turned out the material was really tough to stitch together to cover the shark's body without rips in many parts of the outer layer (skin).

That didn't mean the process of building the puppet using conventional materials for Scubacat was smooth without any obstacles. The most expensive and time-consuming part was the making of its diving shoes using casting method and silicone material. It took several weeks to find the perfect technique and ratio for the silicone part.

There's also an issue with the limited choice of materials because in the production author could only use trash and other used items that were found around where author lives. Thus, the end result of the puppet might be a little bit different from the initial design because of materials adjustment. In a rare case like the weapon (gun), it turned out to be a happy accident because it's better than the initial design.

According to the checklist form results, performance of the puppet that is using recycled materials (Sharkuza) still can compete with the performance of the puppet that is using conventional materials (Scubacat) during animation process. Sharkuza lacks in movement effectiveness but has a slight advantage in terms of durability. There might be several factors that are causing this result:

1. Knowledge and choice of materials
2. Time spent on experimenting with the materials during puppet building. The longer the better because filmmaker can explore many options.
3. Difference of movement needs according to storyboard between Scubacat and Sharkuza. Sharkuza's movement is very minimal.
4. Difference of shot length between Scubacat and Sharkuza. Scubacat's screen time is almost twice as long.

Finally, it can be concluded that it's possible to make a small-scale stop-motion animation project by recycling trash, inorganic waste, and other used materials around us for the sets & puppets. It's more accessible and cheaper. But the filmmaker must have basic knowledge of stop-motion animation first to be able to find substitute for conventional materials. Using alternative materials also requires higher craftsmanship skills because sometimes the materials must be processed before they can be used to make puppets and sets.

Acknowledgements

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Scaffolding Real and Unreal: Strategies for the Development of Virtual Tour Guides

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Abstract

Mobile and wearable devices have become common communication media for various applications. Especially, in museums and galleries, audio and multimedia guides remain the most common solutions in which visitors can concentrate on appreciating the exhibits while gaining a deeper understanding of collections. Since the spread of Covid-19 reduced the accessibility of physical venues and limited human interaction, the need for purpose-built audio and multimedia guides has grown. However, the multimedia guides were unable to fulfil the visitors' needs. Some organisations have begun to explore alternative solutions such as Augmented Reality by reassessing current digital strategies for the coming post-pandemic era. This paper aims to clarify the current trends in the development of on-site museum technology and identify the gaps that can be closed using the aspects of Education, Interaction, Personalization, and Visualization, which have been declared previously as the four key strategies to enhance the visiting experience. Our main goal is to define which aspect is the most important factor for the development of a Virtual Tour Guide to maintain a museum's resilience. In this paper, we conducted a survey that provides a comprehensive analysis on the development of on-site electronic devices in the top 103 most visited museums in 23 countries. Three stages of data collection are deployed to assemble information. The results show that 83% of museums surveyed are available to engage with on-site visitors through audio or multimedia guides or apps. Our findings indicate that Interaction is the most important strategy, followed by Education, Personalisation and Visualisation.

Keywords: Augmented Reality, Museum Virtual Tour Guides, Personalization, Interaction, Education, Visualisation

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Introduction

With the rapid increase in the user population, mobile and wearable computing devices such as tablets, widescreen smartphones, and smartwatches are increasingly being used as common communication media for various applications (Krishnamurthi, Gopinathan, et al., 2021; Ometov et al., 2021). In museums and art galleries, audio and multimedia guides are the two most common solutions for visitors' experience of the curated material (R. Y.-C. Li & Liew, 2015). Some of these solutions include Augmented Reality (AR) which can aid learning due to the combination of its relevance to the learner's physical world and the customizability of the simulation to offer a virtual world (Damala et al., 2007, 2008; Y. Li, 2015). In this respect, AR realistically transforms visitors' reality and affects their appreciation of exhibits while establishing a deeper understanding of collections at the same time. This transformation is represented by a temporary scaffold between what is real and unreal, in other words. AR technology controls the accessibility, transparency and visibility of this scaffold as learning progresses.

There are many visitors who may benefit from the use of AR technology as a communication medium. Huang (2021) states that Forbidden City received more than 19 million visitors in 2019. The National Anthropology Museum also attracted more than 26 million visitors per year before the pandemic according to Gallaga, Trujillo, and Andrli (Gallaga et al., 2022). Furthermore, the Prado museum reported that the number of their visitor has gradually increased from 2.1 million in 2006 to 2.8 million in 2018. Therefore, to comprehensively understand the circumstance of the development of museum portable devices, this survey as a pilot project is conducted based on the list of "Top 100 Art Museum Attendance 2018" (Skeggs et al., 2019) plus the above cultural monuments to identify the strategies for the development of a Virtual Tour Guide as an augmented embodied conversational agent. The aim of this project is the development of an Embodied Conversational Agent (ECA), which can be used as a Virtual Tour Guide (VTG), integrating several techniques in Artificial Intelligence (AI), AR and Affective Computing, to provide guidance through museum collections when a human guide is not available.

Currently, AR frameworks discuss learning from mainly three perspectives: physical, cognitive, and contextual. On the physical dimension, they argue that physical manipulation affords natural interactions and encourages the creation of embodied representations to support learning. On the cognitive dimension, they discuss how spatiotemporal alignment of information through AR systems can aid learners' symbolic understanding by scaffolding the progression of learning and resulting in an improved understanding of abstract concepts. On the contextual dimension, they argue that AR creates possibilities for interactive learning, ultimately facilitating personal association and personally meaningful experiences (Bujak et al., 2013).

AR systems are successful because they display information relevant to the user at the appropriate time and location (Bujak et al., 2013). Most AR systems leverage this spatiotemporal contiguity by overlaying virtual information relevant to physical objects and spaces (R. Azuma et al., 2001; R. T. Azuma, 1997). Thus, AR technology can bridge the gap between physical manipulatives and their symbolic representation by morphing the physical object into its representation. The main advantages of AR technology are spatial and temporal alignment, engagement through personalisation, situated cognition, instructional scaffolding, mapping between abstract and physical manipulatives, and motivation through emotional connection.

The aspects of Education, Interaction, Personalization, and Visualization have been declared previously as the four key strategies to enhance the visiting experience during museum digitization (R. Y. Li & Liew, 2014). Our goal in this paper is to clarify the current trends in the development of on-site museum technology and identify the gaps that can be closed in near future. Among the four strategies, we will investigate which aspect is the most important factor for the development of a VTG.

In the remaining sections, we first explore the current state of the art in virtual tour guides, then in Section 3 we focus on data collection through surveys over 100 museums, in Section 4 we demonstrate the survey results, and after evaluating the results in Section 5, we draw conclusions and present our recommendations in Section 6.

Literature review on Virtual Tour Guides

Moving to the early nineties, with the constant improvement of technology, the museum device has changed from a simple audio provider to a multi-functional media presenter. The Tate Modern museum was one of the early examples. The Tate Modern Multimedia Tour Pilot (MMT) uses a PDA to offer a wide range of digital content by means of audio, video, and interactive application. It offered a 45-minute pre-set tour and was connected to local WIFI to detect visitors' physical location. In this way, they no longer need to enter a reference number to receive collection-related information. The goal was to observe the interaction between the visitors, devices, and the physical environment and further refine the design content (Proctor & Burton, 2004).

Some well-known techniques, such as VR, AR, QR Code, and html5 have soon been used widely to improve the capability of mobile applications as shown in Figure 1 (Ceipidor et al., 2013). However, according to Tallon (2013), most mobile-based museum apps are developed to be information providers without any back-end support. Pre-recorded audio and video tours remain the most common strategies to enhance museum visits. Typical examples are seen at the virtual museum of the Louvre on iPhone (LeVitus, 2010), the Love Lace exhibit in the Sydney Powerhouse Museum (Wainfeld, 2011), and the Leeum Mobile Guide on Samsung GALAXY NOTE II for the Samsung Museum of Art (Rhee & Choi, 2015).
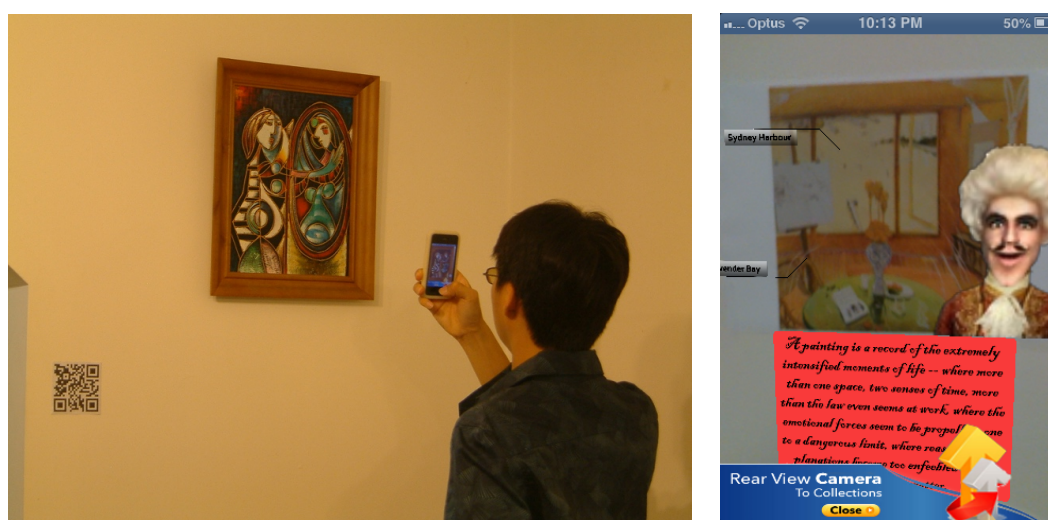

Figure 1. Virtual Tour Guide in a Museum

While most museum and gallery apps are acted as information providers, some focus on the visitor's interaction with limited personalisation. An example is the Solar Equation, a large-

scale public art installation developed as a part of the 2010 Light in Winter Festival in Melbourne Federation Square. According to Lynch (2011), visitors can use their mobile devices to interact with the installation by interfering with the animations on the reflective surfaces in real time. Another example is StreetMuseum, an outdoor AR mobile app launched by the Museum of London (Herman, 2019). Visitors can experience the city's past by interacting with historical images in more than 200 physical locations in the City of London. The motivation was to learn more about sights from the past by bringing the museum's photographic collections and artifacts to life. Similarly, the American Museum of Natural History presented a mobile AR tool for the exhibition - Beyond Planet Earth: The Future of Space Exploration. Visitors interact with 11 AR markers throughout the museum and mark their favourite collections before sharing their opinions and experiences with others via social networks to enhance the on-site visiting experience (Brustein, 2011).

Although the technology is now ripe enough, the four key strategies (Education, Interaction, Personalization, and Visualization) to enhance the visiting experience during museum digitization and which aspects among these strategies are the most important ones remain unexplored in recent literature.

Data collection

The smaller institutes are now much more willing to adopt mobile technology than ever before. According to the Museums and Mobile survey, over 70% of art museums have provided mobile experiences to engage visitors, compared to 2012 which stated only around 50% of organizations reported the use of mobile technology (Tallon, 2013). However, from the visitor's and investor's viewpoint, the issue of whether the applications satisfy the user's needs still generates a heated debate.

We conducted a survey that provides a comprehensive analysis on the development of on-site electronic devices in the top 100+3 most visited museums. Three stages of data collection are deployed to assemble information from May 2019 to mid-2020, including online search, personal contact, and personal visits. In this survey, the data are mainly collected from online resources except the cultural organizations located within Australia, Taiwan, Japan, and South Korea, which they are personally visited. The resources from the App Store (Apple), Google Play (Android market), official annual reports and websites, and online discussion forums are considered in the first stage of data collection. The organizations with no online information available were contacted by making phone calls or by emails and social media in the second stage. In the third stage, the chosen museums in the countries listed above are inspected personally before the overseas travel ban was applied in Australia.

Survey Results

After setting up the criteria and constraints, the first and second steps of data collection were done from May to October 2019. The third step of personal inspections was spread through the survey period until mid-2020. There are a total of 103 organizations located in over 23 countries. Most of them are in Europe (52%), the United States, and Canada (18%).

As demonstrated in Table 1, the results show that most museums are available to engage with on-site visitors through audio guides or multimedia guides/smartphone apps. 35 of them provide support for both engagements, 23 provide audio guides, and 28 provide either

multimedia guides or smartphone apps. Only 17 organizations do not offer any on-site handheld electronic devices.

Table 1. Types of engagement with visitors in Museums.

AG = Audioguide
CO = Cost
ED = Education
IN = Interaction

MS = Multimediaguide/Smartphone application
PE = Personalization
VI = Visualization

The italics are the museums which did not include in the original list of TOP 100 ART

NO	Name of Museums	AG	MS	CO	ED	IN	PE	VI
001	*Palace Museum- CN*	*Y*	-	*R*	-	*A*	*L*	-
002	Musée du Louvre- FR	Y	Y	R/P	K/r	A/O/d/p	L/f/i	-
003	The Metropolitan Museum of Art- US	Y	Y	R/F	r	A/O	L	-
004	British Museum- UK	Y	Y	R/I	K/Q/W	A/M/O/d/s/v	L/b/g/i	-
005	Tate Modern- UK	Y	Y	R/P	K/V/r	A/s	L/b	H
006	National Gallery- UK	Y	Y	R/P	V	A	L	-
007	Vatican Museums- VA	Y	-	R	-	A	L	-
008	National Palace Museum- TW	Y	Y	R/F	G/K/S/T	A/C/O/d/s	L/b/i/k	-
009	National Gallery of Art- US	Y	Y	R/F	K	A/O	L/i/k	-
010	Centre Pompidou- FR	-	Y	F	K/V	A/s	-	-
011	Musée D'Orsay- FR	Y	Y	R/P	G/K	A/M/O/s	L/e/f/i	-
012	Victoria & Albert Museum- UK	-	Y	F	K/r	A/O	-	-
013	National Museum of Korea- KR	Y	Y	R/F	S/r	A/O	L/i	-
014	The State Hermitage Museum- RU	Y	Y	P/I	D/K/V	A/O/s	L/b/i	-
015	*Museo del Prado- ES*	*Y*	*Y*	*R/P*	*K/U*	A/X/s	L/b/i	-
016	Museum of Modern Art- USA	Y	Y	F	K/r	A/O/h/s	L/b/i/k	H
017	The National Folk Museum of Korea- KR	Y	-	R	-	A	L	-
018	Museo Nacional Centro de Arte Reina Sofía- ES	Y	Y	R/F	K	A/E/s	L/i	-
019	CCBB (Rio de Janeiro)- BZ	-	-	-	-	-	-	-
020	National Portrait Gallery- UK	Y	Y	R/P	K/V	A/O	L/f	-
021	Shanghai Museum- CN	Y	-	R	-	A/O	-	-
022	National Museum of Scotland- UK	-	Y	F	K	O/s	i	-
023	Galleria degli Uffizi- IT	Y	Y	R/P	K/r	A/m	L/b/i	-
024	*National Museum of Anthropology- MX*	*Y*	-	*R*	-	*A*	L	-
025	The Moscow Kremlin- RU	-	-	-	-	-	-	-
026	National Galleries of Scotland- UK	-	Y	F	G/K/V	M/s	b	-
027	The J. Paul Getty Museum- US	-	Y	F	K/V/r	A/O	b	-
028	National Gallery of Victoria- AU	-	Y	F	K	O/s	-	-
029	Tate Britain- UK	-	Y	F	T/V	A/s	-	-
030	Le Grand Palais- FR	-	Y	F	V	-	L	-
031	Tokyo National Museum- JP	-	Y	F	K/r	s	L/b/i	-
032	State Tretyakov Gallery- RU	-	Y	R	-	A	-	-
033	Van Gogh Museum- NL	-	Y	F	-	A/p/s	L/k	-
034	Queensland Art Gallery/GoMA- AU	-	Y	F	V	O/s/q	-	-
035	FAMSF- US	Y	-	R	-	A	-	-
036	The Art Institute of Chicago- US	Y	Y	R/F	K	A/O/m	L/f/i	-
037	Saatchi Gallery- UK	-	-	-	-	-	-	-
038	Pergamonmuseum- DE	Y	-	R	-	A	L	-
039	Gyeongju National Museum- KR	Y	Y	R/F	S/r	A/O	L/i	-
040	Palazzo Ducale- IT	Y	Y	R/F	S	A/M/O/s	i	-
041	Musée du quai Branly- FR	Y	Y	R/F	K/V	A	L	-
042	Institut Valencià d'Art Modern- ES	-	Y	F	K/V/r	d/s/p	b/f/i	-
043	MMCA (Seoul)- KR	-	-	-	-	-	-	-
044	El Museo Thyssen-Bornemisza- ES	Y	Y	R/F	K	A/B/s	L/i	-
045	SAAM/Renwick- US	Y	-	F	-	A	-	-
046	Galleria dell'Accademia- IT	Y	Y	R/P	K/r	A/O/m	L/b/i	-

047	CCBB (Brasília)- BZ	-	-	-	-	-	-	-
048	Royal Academy of Arts- UK	Y	-	R	-	A	-	-
049	Art Gallery of New South Wales- AU	-	Y	F	K/V	A/M/s	b/e	-
050	Parco del Castello di Miramare- IT	Y	-	R	-	A	L	-
051	Guggenheim Museum- US	-	Y	F	K/V/r	A/O/s	L/b/e/i	-
052	LACMA- US	-	Y	F	K/V	a/m/s	f	-
053	Palazzo Reale- IT	-	Y	F	K/T/V	v	I	-
054	The Russian Museum- RU	Y	Y	R	K	A/O	L	-
055	The Belvedere- AT	Y	-	R	-	A	L	-
056	Museu Picasso- ES	Y	Y	R/F	K	A/O	L/i	-
057	The National Art Museum of China- CN	Y	-	R	-	A	-	-
058	The National Portrait Gallery- US	-	-	-	-	-	-	-
059	Mori Art Museum- JP	Y	Y	R/F	-	A/s	L/i	-
060	Kelvingrove Art Gallery and Museum- UK	-	Y	I	G/K/Q	A/O	f	-
061	Royal Ontario Museum- CA	Y	Y	R/F	G/K/V	A/O/X/q	i	-
062	Acropolis Museum- GR	-	-	-	-	-	-	-
063	Guggenheim Bilbao- ES	Y	Y	R/F	K/V/r	A/O/s	L/b/f/i	-
064	Riverside Museum- UK	-	Y	F	G/Q	-	-	-
065	Museum of Fine Arts- US	Y	-	R	V	A	L/f	-
066	The National Art Center, Tokyo- JP	-	-	-	-	-	-	-
067	CaixaForum Barcelona- ES	-	Y	F	V	-	-	-
068	CCBB (São Paulo)- BZ	-	-	-	-	-	-	-
069	Rijksmuseum- NL	Y	Y	R/F	V	A/O/m	L/b/f/i	-
070	The National Museum of Western Art- JP	-	Y	F	K/V	A	L/i	-
071	Palazzo Strozzi- IT	Y	Y	R/F	K	A	L/b/i	-
072	Parco di Capodimonte- IT	-	-	-	-	-	-	-
073	ACMI- AU	-	-	-	-	-	-	-
074	Castel Sant'Angelo- IT	Y	-	R	-	A	L	-
075	CaixaForum Madrid- ES	-	Y	F	V	-	-	-
076	Freer and Sackler Galleries- US	-	-	-	-	-	-	-
077	Ashmolean Museum- UK	Y	Y	R/P	-	A/O	L/i	-
078	Museum of Contemporary Art- AU	-	Y	F	K	A/O/s	b	o
079	Philadelphia Museum of Art- US	Y	-	F	-	A	-	-
080	Museo Soumaya- MX	-	Y	F	K	O	-	-
081	The Israel Museum- IL	Y	Y	R/F	K/V	A/O/s	L/b/f	-
082	Museu Nacional d'Art de Catalunya- ES	Y	-	F	-	A	L	-
083	Musée de l'Orangerie- FR	Y	Y	R/P	K/V	A	L	-
084	Art Gallery of Ontario- CA	-	Y	F	K/V/r	A/O/s	L/b/i	H
085	Melbourne Museum- AU	-	Y	F	K	s/c	b	-
086	Birmingham Museum & Art Gallery- UK	-	-	-	-	-	-	-
087	National Gallery of Australia- AU	Y	-	F	-	A	-	-
088	Hirshhorn Museum- US	-	-	-	-	-	-	-
089	Tel Aviv Museum of Art- IL	Y	-	R	-	A	L	-
090	Palazzo Pitti- IT	-	Y	P	K	M	i	-
091	The Museum of Fine Arts (Houston)- US	Y	-	R	-	A	L	-
092	MACBA- ES	-	Y	F	K	O/a/s	i	-
093	Kunsthistorisches Museum- AT	Y	Y	R/F	K	A/s	L/i	-
094	Neues Museum- DE	Y	-	R	-	A	L	-
095	Ullens Center for Contemporary Art- CN	-	-	-	-	-	-	-
096	Museo centrale del Risorgimento- IT	-	-	-	-	-	-	-
097	Reggia di Venaria Reale- IT	Y	-	R	-	A	L	-
098	Complesso del Vittoriano- IT	Y	Y	R/F	K/V	A/a/q	L/b	-
099	National Portrait Gallery- AU	Y	-	F	-	A	-	-
100	Istanbul Modern- TR	Y	Y	R/F	K/V/r	A/O/s/t/q	L/i	-
101	National Gallery of Ireland- IE	Y	Y	F	K	A	L/k	-
102	Musée des Arts Décoratifs- FR	Y	-	R	-	A	L	-
103	Gwangju National Museum- KR	-	-	-	-	-	-	-

A = Audio guide/ Podcasts	a = Augmented reality supported
B = E-book based collection interaction	b = Collection bookmarking
C = Cooperative ranking	c = Motion control interaction
D = 3D collections recreation video	d = 3D model interaction
E = Sound enhancement	e = Event alert
F = Free	f = Fixed preset tours
G = Interactive game/ collection hunter	g = Personal trajectory guide
H = History of collection visiting	h = Photo shooting
I = In-App purchases	i = Multi-language interface
K = Collections information/ related knowledge	k = Audio guide for adult/ kids
L = Multi-language application/ audio supported	m = Indoor Map navigation
M = Outdoor Map navigation	o = Trip overview
O = On-site floor maps	p = Real-world panoramic
P = Online purchases	q = QR Code supported
Q = Interactive quiz	r = Collection retrieval
R = Rental	s = Social interaction
S = Storytelling introduction	t = Microsoft Tag supported
T = Timeline of collections	v = 2D virtual environment
U = Ultra-high image observation	
V = Video authors/ collections/ exhibits introduction	
W = Wikipedia supported	
X = x-ray/Periscope viewing	
Y = Yes	
- = No	

Some interesting implementations were explored during this year-long survey. For example, the interactive platform of Musée du Louvre is operated by a Nintendo 3DS, The Royal Ontario Museum used ScopifyROM1 technology to allow visitors to view x-rays of Egyptian coffins from their own devices and load a decoder to translate the hieroglyphs on the outside. The National Gallery of Ireland adopts Vision Recognition technologies to replace the traditional audio guide. Although the authorities attempt to enhance the museum experience via mobile devices, 40% of services charge an extra fee from either on-site renting or online/In-app purchases; only one-third of organizations offer the experiences completely free of charge.

Evaluation

In terms of the four key strategies defined by Li & Liew (2014), a total of 32 functions have been identified: 10 for Education, 14 for Interaction, 7 for Personalization, and 1 for Visualization. Figure 2 indicates the trend that each application focuses on. Each line represents an application assessed by the four aspects. The value represents the number of functions available for each aspect. Most respondents focus more on visitor interaction, followed by Education, Personalisation and Visualisation in an order.
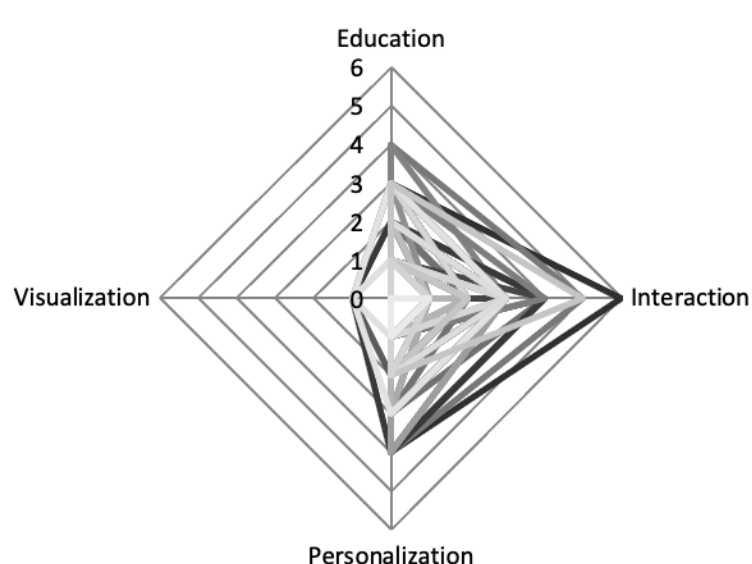
Figure 2. The trends of each aspect based on the available functions of each application.

According to the survey, British Museum provides up to 6 interactive functions in its app including audio guide, outdoor navigation, on-site floor maps, 3D model interaction, social interaction, and 2D virtual environment presentation is the most interactive application. On the other hand, the aspect of Visualization appears to be a major weakness in the development of museum handheld devices. Also, only 3 out of 103 organizations support after-visit feedback, such as a trip overview or a list of the visited collections. None of them provides recommendations during the visit. Interestingly, even for organizations that offer after-visit feedback, the feedback can only be received by email. This means that visitors cannot get feedback directly during the visit.

Interaction

Interaction is the most popular element conferred on mobile devices. Fourteen techniques are deployed to interact with visitors across different platforms. As shown in Figure 3, the traditional pre-recorded audio guide is still the preferred technique used by 70 out of 86 authorities. Social media, such as Facebook or Twitter gradually become the major communication platform compared to other tools, such as email or phone calls.
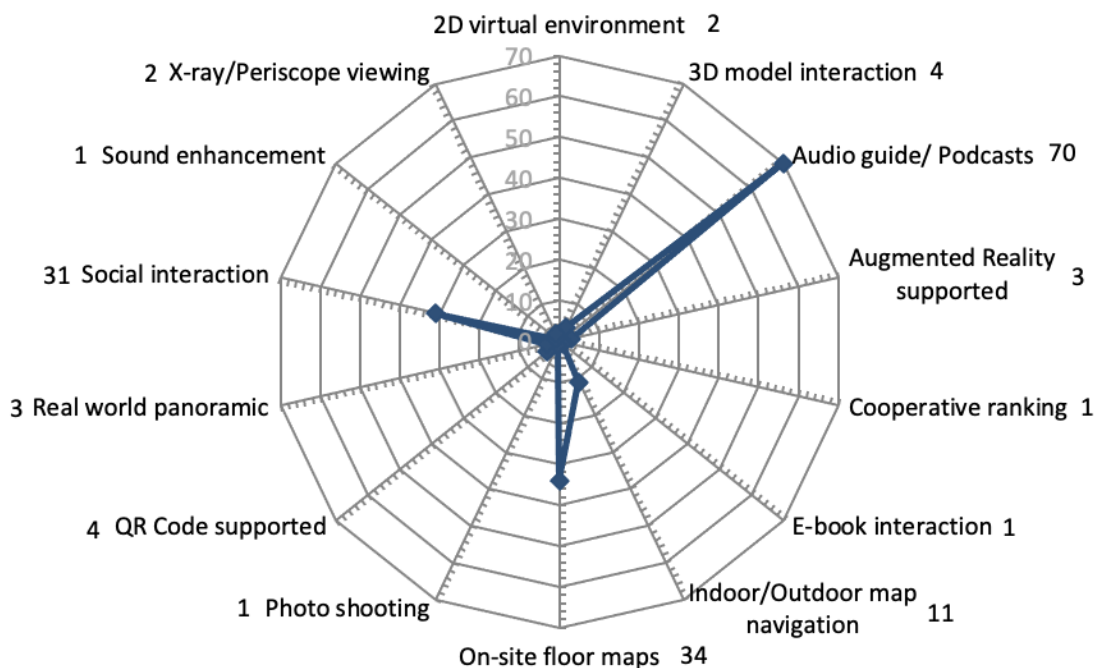
Figure 3. Distribution of adopted functions from the interaction aspect.

Education

The most popular method to enhance education through technology is by providing extra information, which is adopted by 47 authorities. This is followed by the video-based introduction and collection retrieval applied by 28 organizations. It is worth noting that some organizations use dynamic presentations to trigger visitors' interest instead of literal transcription of collection information. For example, the National Museum of Korea and Gyeongju National Museum present their collection information through a series of storytelling videos; the literal transcriptions of antiques are replaced by 3D recreation clips in the State Hermitage Museum, and the Van Gogh Museum applies real-world panoramic with an audio guide to explain Vincent's painting.
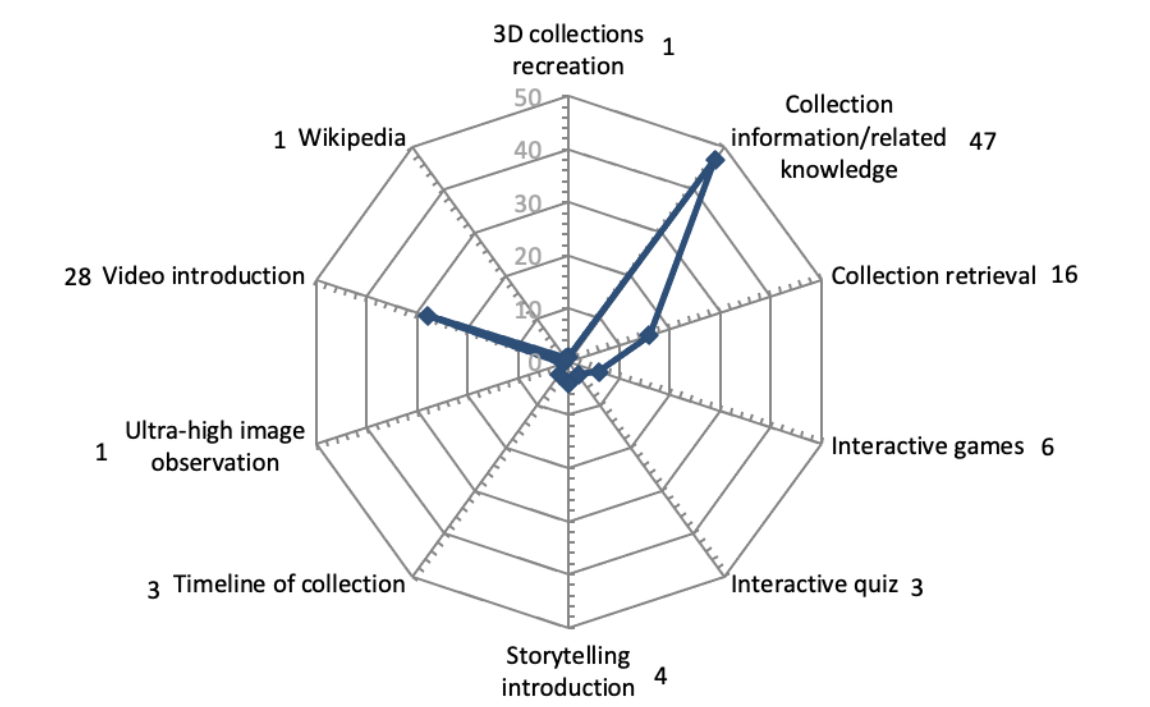
Figure 4. Distribution of adopted functions from the education aspect.

Personalisation

Personalization is regarded as the third most popular application just above Visualization. As seen in figure 5, most organisations applied multi-language support to enhance the personalised experience. However, around 60% of museums still use the traditional audio guide as an information provider despite significant advances in mobile technologies over the past decades. The machine-guided tour, such as personal trajectory guides and pre-set fixed tours can also be seen in some of the museums. However, without collecting user behaviour, these systems can only perform preloaded tours with a limited number of themes.
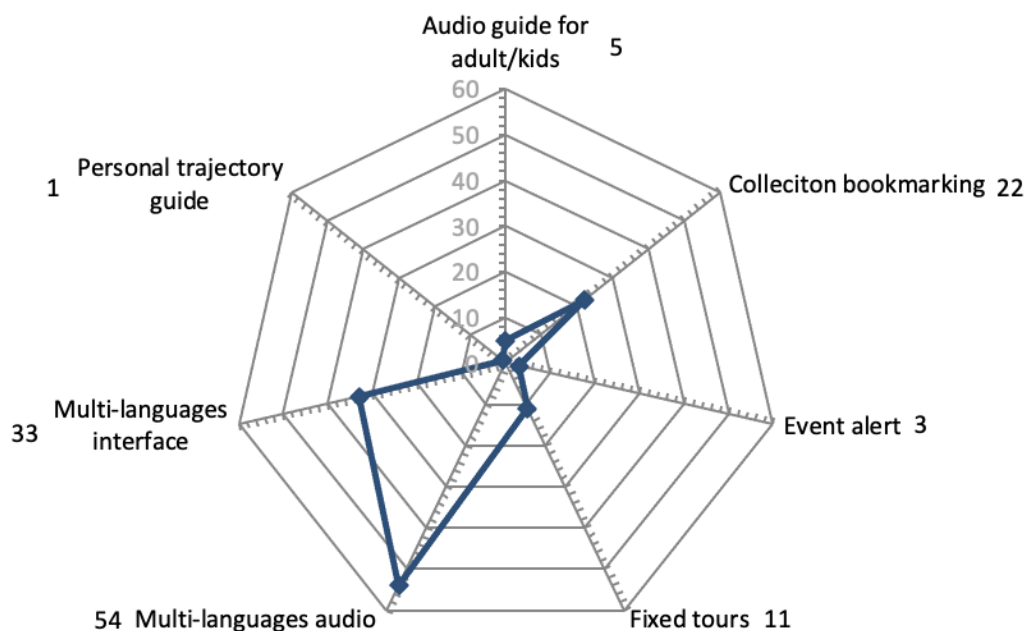

Figure 5. Distribution of adopted functions from the personalisation aspect.

Visualisation

In terms of Visualisation, only three museums, the Art Gallery of Ontario, the Museum of Modern Art in the USA, and the Museum of Contemporary Art in Australia allow visitors to review their visited collections by bookmarking collections on-site.
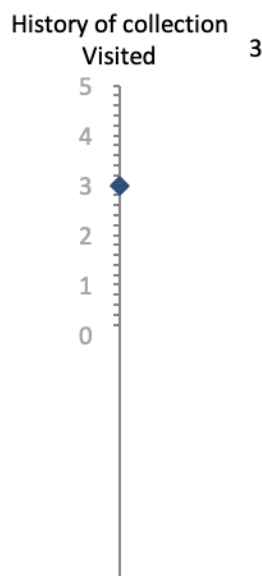
History of collection
Visited   3

Figure 6. Distribution of adopted functions from the Visualisation aspect.

Conclusion

In this paper, our goal was to clarify the current trends in the development of on-site museum technology and identify the gaps that can be closed in the future using the aspects of Education, Interaction, Personalization, and Visualization, which have been declared previously as the four key strategies to enhance the museum visiting experience. We conducted a survey that provides a comprehensive analysis of the development of on-site electronic devices in the top 103 most visited museums in 23 countries. Three stages of data collection are deployed to assemble information from May 2019 to mid-2020, including online search, personal contact, and personal visits. The results show that 83% of museums surveyed are available to engage with visitors either through audio guides or multimedia guides/smartphone apps. However, only 35% of them support both. Our findings indicate that Interaction is the most important strategy implemented in the museums, followed by Education, Personalisation and Visualisation in order.

The main gaps in the development of VTG are the following: First, apart from the audio guide, the apps developed by most English-based museums do not support a multi-language interface. Second, all applications in this survey perform only one-way passive interaction. The visitor cannot receive personalised recommendations or feedback during their interaction with the devices. Third, none of the applications provides active personal on-site tours and visiting recommendations. Finally, Casual InfoVis, which focuses on promoting personalized experiences has not yet been considered widely to enhance museum visiting experiences.

Although many organizations strive to bring visitors back through their doors in the post-pandemic era, our results indicate that the on-site visit experience is still at the primaeval stage. With these results, we conclude six recommendations for future work below:

(1) The system should be developed based on open-source tools, applicable to different platforms, to reduce development costs and avoid additional charges to visitors.
(2) The development of mobile devices in museums needs to pay more attention to the cooperation of personalization and visualization.
(3) Personalization should focus on providing real-time recommendations about the collections during the visit.
(4) The concept of Casual InfoVis can be considered a strategy in the system development to collect visitor's behaviours proactively.
(5) Social media should be used as a cooperative platform to enhance on-site interaction.
(6) Collection information should be accessed through interactive technologies, such as AR or QR Code to arouse the interest of visitors to achieve educational goals.

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The Views on Linguistic Imperialism in Multicultural Classroom

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Abstract

This study reports on a project in a Japanese university's multicultural classes where international and Japanese students studied together. Students investigated various linguistic dominance cases throughout the world, based on 'Linguistic Imperialism' as originally defined by Phillipson (1992). Linguistic Imperialism involves the imposition of a dominant language, in particular, English. The negative view included in this concept can be traced through history to the expansion of English as the result of colonialism and hegemonism which has led to inequalities between English and other languages. The imposition of other languages has also been repeated in many areas of the world, often under circumstances of colonialism and border conflicts. This seemed to be a thought-provoking topic in multicultural classes since the linguistic backgrounds of the students vary and its aims include the dimension of learning from differences and otherness. Each student investigated an area of the world which experienced the imposition of another language. Fifteen students' written products, such as essays and reflection diaries after discussion, became the primary data of this study to qualitatively analyse how students' views developed throughout this project. Although many students did not exclude negative views on hegemony, most of them also pointed out the complexity of the issues and beneficial results of the dominant language, as well as protecting the rights of Indigenous languages and their speakers. The solution suggested was that the context using more than one language, i.e. multilingual or plurilingual settings should be much more common in societies.

Keywords: Linguistic Dominance, Linguistic Imperialism, Multicultural Class, Plurilingualism

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Introduction

This study reports on a project in a Japanese university's multicultural classes where international and Japanese students studied together. It investigated various linguistic dominance cases in the world, based on 'Linguistic Imperialism' originally defined by Phillipson (1992). The significance of the English language in a globalizing world is recognized, while the negative aspects of English dominance in non-anglophone areas are identified. In the contemporary world, the spreading influence of English in culture, media, education, etc. even dominates the lives of non-anglophone countries through language. Students presented different linguistic dominance cases in different areas of the world and analysed the influences of the imposed languages. The diverse linguistic backgrounds of the students were utilized through this project and its implication and future directions and agenda are presented at the end.

Multicultural classes

The context of this study is a Japanese university's multicultural classes where international and Japanese students study together. The international students who are enrolled in these classes are primarily exchange students participating in Study Abroad programs in Japan for 6 months to a year. The term, 'multicultural class' may not be common in universities in other countries, and if a society has a culturally diverse construct, perhaps such multicultural classes are unnecessary. However, in a country like Japan where 'one nation-state, one language and one culture' remains generally the case (despite the population of foreign residents gradually increasing), the occasions to meet foreigners remain limited and multicultural classes can offer students occasions to interact with those from other countries, i.e. a Study Abroad-like experience while staying at home. Many of these classes are conducted in English, according to the internationalization policy of higher education to introduce EMI (English-medium instruction). Additionally, quite a few multicultural classes are offered as Japanese-medium instruction classes, for international students who are advanced or better-level L2 (second language) Japanese learners. A bilingual mix of English and Japanese multicultural classes is occasionally also offered.

Typically, the teaching style of multicultural classes utilizes PBL(problem-based learning/ project-based learning) to maximise the interaction between students and discussions in small groups of several students are encouraged.

Multicultural classes are content-based and non-language teaching courses. A minimum language level is usually required for non-native speakers, but language barriers remain. The management of linguistic accommodations within the classroom can be an issue in such courses (Yamada, 2021). Therefore, the topics of multicultural classes require more careful consideration and are somewhat linguistically controlled compared to usual content-based academic courses.

In contrast, the variety of the students' backgrounds can be an advantage in these courses and enable and expand valuable educational opportunities to learn from differences and otherness. It occurred to the author to deal with 'linguistic dominance' cases as a topic to utilize the diverse linguistic backgrounds of these students, since many areas of the world have experienced certain types of linguistic dominance in their histories.

Linguistic Dominance and Linguistic Imperialism

There are quite a few areas in the world which have experienced dominant languages imposed through occupation by powerful nation-states, often during colonialism, border conflicts or nation-building.

In the class, the case of English and its influence on the world was first studied and discussed. The concept of 'Linguistic Imperialism' was initially defined by Phillipson (1992) as follows:

> …the dominance asserted and maintained by the establishment and continuous reconstruction of structural and cultural inequalities between English and other languages. (p.42)

Within a global context, the condition of the English language has been changing for approximately 20 years since the end of the Cold War. The power balances between anglophone countries and others differ also. Concepts such as 'World Englishes' and 'English as a Lingua Franca', suggest basically sharing the English language between native and non-native speakers and could have weakened the 'status' of particular anglophone countries associated with the English language. The concept was redefined by Phillipson (2009) as follows:

> Linguistic imperialism, or linguistic dominance in the sense of the maintenance of injustice and inequality by means of language policies, is invariably connected to policies in commerce, science, international affairs, education, culture and the media, all of which involve material resources and attitudes, and all of which evolve dynamically. (p. 5-6)

What must be addressed here is that his critique of 'Linguistic Imperialism' focuses on 'inequality' between dominant and the subordinate being dominated remains the same. The English language continues to invade other non-anglophone countries and continues to influence their cultures and economies without people's awareness, through a kind of demilitarization.

Although Phillipson's description was a sort of warning about 'Linguistic Imperialism' as a threat, there are controversial views on 'Linguistic Imperialism', in particular, more recently. Zhao et al. (2017, p. 418) raised four contrasting points to be carefully considered for the comprehension of Linguistic Imperialism:

> …whether the dominance of English is imposed or elected, by force or by choice, conspiracy or non-conspiracy and whether the spread of English has led to hegemony or to democracy, to the decline of local languages and cultures or to linguistic diversity and the cultural progress of the dominated.

The position of English in the contemporary globalized world is specific and unique and no other language is comparable. However, what can be inferred from English Linguistic Imperialism is that imposition of a language can also influence and dominate other aspects beyond languages, such as culture, political structure and media within a society. It was assumed that students with various linguistic backgrounds could bring thought-provoking perspectives into multicultural classrooms.

Project on Linguistic Dominance

The project on Linguistic Dominance was introduced into the multicultural classes where international and local Japanese students studied together. Each student introduced a case of imposition of a dominant language in any area of the world. It was expected that this project would utilize students' various linguistic resources, though these were primarily knowledge rather than practical language skills.

The context of the study was three multicultural classes conducted over three academic years (2020–2022). These were English-medium classes and online classes using Zoom in 2020 and 2021 and classroom-based teaching in 2022. In total, 2 Japanese students and 13 international students (from Hong Kong, Taiwan, Indonesia, India, the UK, France, Germany, Poland, and Canada) participated. The students were third- and fourth-year undergraduate students and postgraduate students, so the abstract topics could be adjusted relatively easily.

This study aims to explore the types of views students developed through the various cases, based on a research question set with a relatively loose classroom research design. The target data collected and analysed were students' written products, such as essays and reflection diaries after class discussions. Rather than quoting from academic literature, student' original analytic views were required in their work. An ethical consideration was followed to deal with their work anonymously. Students did not necessarily select areas of their home countries and the choices were based on their interests. The cases students introduced are listed in Table 1.

Ainu language in Hokkaido, Japan
Okinawan language, Japan
International resort area in Japan
Japanese occupation in Taiwan
Language policies on indigenous Taiwan
Japanese occupation in Hong Kong
Mandarin in Canton Region in China
Domestic language issues in Indonesia
English language in India
Breton language in France
Latin and Roman Empire
Silesian ethnolect in East Europe
Colonization in America by Spanish Empire
Sign language users of deaf communities

Table 1: Student-introduced cases

The key concepts that emerged from the analysis

The descriptions which include the students' analytical views were extracted from the written products. These were categorized into six thematic groups and a description of noteworthiness for items that could not fit into any of the six groups. The key parts are underlined in the following section.

The roles of the imposed language

All of the following are related to the roles of languages rather than languages as communication tools, that imposed languages played.

Language played a role in bringing *the power* of the dominator during colonialism.

Not only language, but *culture and values* were also imposed.

The role *to reinforce domestic unification* was introduced by the language, as well as the role of a common language.

The skills associated with the dominant language indicate *social class and are a symbol of the elite.*

The dominant language has *the power to change social structures.*

Local languages are connected to local identity. This may allowed an opportunity for the imposed language to enforce *"civilizing the locals".*

The need for a local common language

Some countries have many internal local language areas. The following identifies the need for a local common language other than English.

A local common language is more needed than global English in some areas.

Both the local languages and a local common language need *to co-exist according to policy.*

Teaching local languages

The growing presence of English in a globalized world may lead to disregarding local languages. The following identifies the need for teaching local languages.

Some non-anglophone countries have policies to prioritize English in their general education. There are objections to this, including *the loss of opportunities to foster identity through local languages.*

Minority languages, extinct languages

There are many more than other categories. The following are related to minority languages.

Not only languages but *cultures*, should be maintained and introduced.

It would be difficult to maintain them in reality, if they are used *only in rituals for special occasions.*

Minority languages are officially protected, but this is sometimes decided *for political reasons.*

The distinction between language, dialect, and ethnolect is sometimes decided *for political reasons.*

It is difficult to maintain minority languages due to associated *costs and work.*

Contrastive methods of dominance

The following analyses and summarizes methods of dominance.

Direct and deductive vs. indirect and inductive patterns are found, with the latter seeming to be more effective in integrating the imposed language into societies with an 'emphasis on the benefit of the language'.

Multilingual environment as a solution

The followings is presented as a suggestion associated with social environment changes.

A multilingual society may naturally raise awareness among people.

Multilingual environment in societies should be more common to foster respect for other languages.

The following description did not fit into any of the six categories but is noteworthy, as a kind of deeply-expressed insight.

The position of Latin is special. Although it no longer has political power, its influence is huge since it provided a foundation for many European languages and academic terms. It can be said to have power globally, not only in Europe.

Overall, students tackled this task enthusiastically and many of their views were not superficial but indicated deep insights. Interestingly, similar views which were categorized into the same groups were generated from cases in different areas.

Implications and Future Directions

The major finding is that power structure and the sacrifices caused by linguistic dominance are similar among the cases examined in different areas. Languages are generally considered communication tools but this project highlighted that they can be political mediums of dominance. The political aspects of language and language education are also addressed in some studies (eg. Byram, 2008).

The initial intention of this study was to lead the students to focus on the inequalities created by linguistic dominance, but they expanded their analyses to issues including the beneficial aspects of language imposition.

The suggestions of these students provide valuable insights. The multilingual social context was suggested to raise the social awareness of society towards language issues, but the social context is not created easily. Instead, plurilingalism will be a more adequate and alternative concept in an educational context as it can be taught through education. Plurilingalism refers to the capacity of individuals to speak, read and write two or more languages or language

varieties to differing degrees and for changing purposes throughout their lives (Hu, 2017, p. 535). It is contained in the language policy of the Council of Europe (2001) and is an educational initiative. It has been confirmed that the project utilizes the diverse linguistic backgrounds of multicultural classes and will lead to the development of a plurilingual dimension in society.

An important future goal resulting from this study is to further explore the influence of this type of activity specifically on Japanese students, who are based in their homes. In contrast, international students tended to provide more varied topics and analyses which can be assumed to reflect their original linguistic backgrounds.

Acknowledgement

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Reshaping the Resistance of Women's Bodies After the Pandemic in a Totalitarian Country Like Iran

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Abstract

Each society and country has been affected differently by the pandemic. Nevertheless, I believe its impact on societies with dictatorial politics that control almost every aspect of people's lives could be more profound. During the last three years, citizens of these countries have been able to live their lives however they wished since they didn't have to worry about the 'public'; as a result, the sphere of their 'private' lives has been expanded to include their 'public' lives. Now we are back to 'normal life.' In these countries, 'normal life' is closely tied to the laws and forces of the state. However, living for three years more freely opens the possibility for the citizens of these countries the "I can" belief: "I can" live however I wish. Iran is among these dictatorship-ruled countries where we observe women's uprisings these days. These uprisings or protests are reactions to the "morality police" who control women's clothing and hijab. In my paper, I argue that the effect of living in isolation for almost three years in Iran has reshaped and reframed the resilience of women in a closed society like Iran. They have experienced living more freely during the pandemic, while the public sphere was not an issue for them. And as a result, now they are resilient to the state's dictatorship. I will use Sandra Harding's view of women's bodies as an objection to show how this new shape of resilience is the resilience of women's 'figurative body.'

Keywords: Iran, Covid-19, Totalitarianism, Women's Revolution, Figurative Bodies

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Introduction

Over the last four years, the whole world has faced a unique situation caused by the Coronavirus, which created uninvited isolation with new concerns and strategies. Different societies and countries have been affected to varying degrees by this pandemic. Its impact, however, could be more profound in societies where dictatorial politics aims to control almost every aspect of people's lives. Due to quarantine and isolation (which varied across countries), citizens of these countries were able to live their lives as they liked since they did not have to worry about the 'public' rules constantly; as a result, the sphere of their 'private' lives has been expanded to include their 'public' lives, which was contrary to their "normal life" before the pandemic. It's back to 'normal life' now. In these countries, 'normal life' is closely tied to the state's laws and forces. Living for three years more freely provides citizens of these countries with the opportunity to adopt the "I can" belief: "I can" live as I choose.

Iran is one of these dictatorship-ruled countries where women are uprising these days. The protests are a direct response to the existence of "morality police" who control women's clothing and hijab on the streets. My paper argues that living in isolation for almost three years in Iran has reshaped and reframed the resistance of Iranian women. I also will use Sandra Harding's concept of Strong Objectivity to show how this new shape of resistance is the resistance of women's 'figurative body.'

Totalitarianism

For the sake of argument, I will briefly explain the characteristics of totalitarian countries in the first part of this paper. The purpose of this section is to describe how power is confined to one territory in these societies. This territory has sovereignty over all aspects of people's lives, including their most private affairs. This issue is becoming increasingly serious as technology advances since it equips authorities with more surveillance tools.

Totalitarian countries with the case study of Iran

In this section, Mostly, I am referring to Hana Arendt's The Origin of Totalitarianism. A deep investigation of totalitarianism, however, will be impossible in this paper, and it needs further research. My purpose is to provide a background about what kind of society we are discussing by briefly listing the characteristics of totalitarian countries.

One of the primary characteristics of these countries is the establishment of a fictitious world by the government and the attempt to make it a tentative working reality in everyday life. A totalitarian ruler must also prevent this new world from developing new stability. Stabilization will weaken the need for movement in this fictitious world, and with it, the hope for eventual world conquest will disappear. By means of propaganda and the party's organizations, the rulers constantly warn about enemies both inside and outside the country. Still, the greatest threat to totalitarian dominance is the flood of reality coming from the other, nontotalitarian side.

Power is a means of confronting reality directly, and totalitarianism in power is constantly trying to overcome this challenge. Additionally, nations in this fictitious world are portrayed differently than other nations in many ways. For instance, the authorities stress different elements, such as race (Nazi), religion,.tradition, culture, history, and so on, to empower this fictitious world.

Totalitarian regimes in this fictional world play Power in a particularly ruthless way, so violence is their determining tool. Furthermore, "they use their power to neglect national interests rather than nationalism; and promotes "contempt for utilitarian motives, which is different from their unwavering belief in a fictitious ideological world. Hence, by replacing the fictitious world, which can be anything as long as it serves the "Supreme's ideal world," we face a kind of structureless country, which is unpredictable and in neglection of material interests (418-419).

The other element of totalitarianism is the category of the suspect. "The category of the suspect embraces, under totalitarian conditions, the total population; every thought that deviates from the officially prescribed and permanently changing line is already suspect, no matter in which field of human activity it occurs. Simply because of their capacity to think, human beings are suspects by definition." As a result, the individuals and their unique identities are not important under the domination of a totalitarian ruler. Their personal realm gets lost among the public realm, and "freedom" and "equality" fade in the name of "law."

Now let's see how Covid challenged these features of totalitarianism in Iran. A large-scale disease outbreak such as Covid destroyed the fictitious totalitarian world. The state first needed assistance with vaccination and other health services from other countries. Despite initially claiming that Iran would not accept help from foreigners, particularly the USA and England, the supreme leader changed his mind after a few months when the death toll rose. Consequently, when such a virus became more threatening than human power, the power of that built-up fictitious world decreased, and reality forced itself on the state.

Secondly, the state's attempts to distance the Iranian nation from other nations failed. There is a sense of closeness between Iranian nations and other nations. Everyone was suffering throughout the whole world from Covid-19. "Suffering" became a linking element for all humans worldwide. This closeness covered all the distances that were situated in the fictitious world of the totalitarian ruler. Society was still unstable. But the world was unstable. The dis-stabilization of the totalitarian ruler became a link, contrary to his desire.

Now let's consider how the pandemic changed rulers' contempt for utilitarian motives, which led to their structurelessness and unpredictable behavior. Corona was stronger than the nonfactual elements of their "fictitious world." It was a time when regimes had to consider their nations' utility or face the consequences. The brutality of death outweighed the ruthlessness of the regime's power. So, the power of reality was more severe and cruel. As a result, the walls of their fictitious world cracked, and the real world emerged from those cracks.

Another category of totalitarianism was the category of the suspect—the suspect of individuals and their freedom in the name of the law. As a result of isolation, people began to see themselves as an agent with free will who could even act against not logical law without being afraid of counting as suspects.

After explaining the basic characteristics of totalitarian societies, I would like to add how technological development and algorithmic societies can complicate totalitarianism and give authorities more violent power to control the most private aspects of people's lives. This is true that algorithms control every aspect of our lives, no matter where we are in the world. However, this issue is more severe for totalitarian countries since these algorithms are planned and controlled only by authorities. Other independent parties who design these

technologies will be arrested and punished. Therefore, in general, only the regime benefits from algorithms. As a result, technology facilitates the state's intrusion into private lives.

The fact that everything we do online is recorded is known, but who records it and for how long is not. Algorithms detect your performances (by different kinds of surveillance cameras), track your activities via variable technologies (like GPS-enabled trackers), or block online content by filtering them, which happens very harshly in totalitarian countries, specifically in our case study Iran. Computer codes are conducting these systems of automatic law enforcement, and we don't have any knowledge about them. Our ignorance causes the increasing knowledge of the other side (in our case, the state). Consequently, knowledge is power, which exclusively belongs to a limited territory. They use it to "make important decisions about us and to influence the decisions we make for ourselves" (Pasquale, p:3). Consequently, this structure can increase violence in new modes.

Nonetheless, the situation changed with the onset of the pandemic in 2019, which led to a clearer distinction between the private and public sectors. In more concrete terms, during the pandemic, the algorithms behind these computers leaked[1,] resulting in increasing public knowledge about these systems and reducing the power of the government, which made them more responsible for the violence they perpetrated. Obviously, they didn't respond, but people's dissatisfaction and feeling of insecurity increased.

Public education also undergoes a change. For almost two years, students stayed at home. As a result, they became more authoritative and had more control over their lives. Ideally, Iranian students are raised as puppets, serving their superiors. Authorities want to reproduce dictatorship in schools by different methods. However, the situation was completely different for two years. A principal could not force students to wear uniforms and headscarves in school or sing chants about praising governments every morning in long lines. As a result, students became more self-authoritative, unable to return to their previous disrespectful situation. This can be one important cause explaining why generation z is one of the protagonists of these current protests. It is hard to make them silent again.

Further, family and friend gatherings moved from public places (such as restaurants, public salons, coffee shops, etc.) to private places, which were mostly private properties. By doing so, people are free to be themselves without worrying about their hijab or clothing. After the pandemic ended, they returned to public places, but they no longer took the public's dominance over their basic rights, such as cloth, for granted. They saw the possibility of saying NO to violent surveillance.

Last but not least, the pandemic has led to a decrease in moral police presence. There was something more crucial threatening in the country than women's hair, so more budget and forces were allocated to fight Corona, and as a result, people in the public domain were freed from being controlled continuously.

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[1] I can talk about how it leaks, but in this speech, there is no time to do that in this speech. But: since many experts were at home at that time, they started to do private businesses; among them, we can name producing many podcasts about technology which explain the functions of algorithmic policies and filtering in simple languages for ordinary people (many of these podcasters now are in prisons). The "live" videos on social media like Instagram enhance which, without the interference of the authorities and their permission, experts, artists, technicians, philosophers, and scholars find chances to talk freely about forbidden concepts. All of these caused an increase in public knowledge and restriction on state forces.

All of these ended in more freedom and more distance between private (personal) and public lives. People see the "possibility" (and I want to emphasize the term "possibility" here) of living their own lives without the constant intervention of states regarding their cloth, their food and drinks, their thoughts, their companionship, and so on. This possibility opened new doors in nations' lives in this totalitarian society, doors to a more private life where they could resist the constant invasion of public life. Isolation is more or less over, but the state cannot cope with the new community shape and its confined power. On the other hand, it is also impossible for the nation to go under total control of the state again. The conflict becomes more serious at this point.

What is happening now in Iran

On September 13th, Iran's "morality police" killed Mahsa Amini, a 22-year-old girl who had traveled with her brother from Saqqez, a city west of Iran, to Tehran, the capital. At first, she was arrested for "violating the hijab law." Her brother pleaded with the police that "we are foreigners here. We do not know what we should do. Please!" Regardless, the police arrested Mahsa and suggested her brother go to the morality police station to find out what to do next. Her brother arrived there just in time to see the ambulance carrying Mahsa's body to the hospital. The Police said she suddenly went into heart failure at the station, but the eyewitnesses claimed she was beaten and her head hit the side of a police car. Despite all these narratives and the medical evidence, the police, like always, denied their cruelty and announced other reasons for her death. Sadly, Mahsa died after two days in a coma due to a cerebral hemorrhage and stroke.

After that tragic death, the protests are going on and on. People are more persistent, and governmental forces are becoming more and more violent. It's been almost 120 days that people have been protesting with whatever they have. They call this no more a "protest" but a revolution.

The protagonists of these protests are women and new generations (generation z), and the trigger was their demand to wear whatever they wanted. Despite the fact that this sounds like a very basic demand that stems from a very basic right, even the morality police have not been abolished completely, proving that the authorities do not want to compromise or step back in any way in their relationship with the nations. So, they cut the internet, continued blocking more services, social networks, and websites, and imprisoned more normal people and activists. Additionally, foreign sanctions are increasing, which results in decreasing people's well-being.

People are uprising without anything but their lives and bodies in this situation. I propose this fight as a figurative account of the "I can" and a figure with bodies as figures. I will benefit from Sandra Harding's "Strong Objectivity" to explain this fight as a women's fight.

Strong Objectivity

Strong objectivity is a term coined by feminist philosopher Sandra Harding, known for her work on feminist standpoint theory. Harding suggests that starting research on the lives of women "actually strengthens standards of objectivity." Strong objectivity is posited in contrast to scientific objectivity since strong objectivity amplifies researcher bias, something that Harding argues can never really be removed; a researcher's life experiences will always be a lens through which they view the world and, subsequently, their research.

Strong objectivity argues that there is androcentric bias in research because male researchers attempt to be neutral researchers, whereas Harding argues that is not possible. Harding suggests researcher reflexivity, or consideration of the researcher's positionality and how that affects their research, as "stronger" objectivity than researchers claiming to be completely neutral. For instance, Oppression is one of the central grounds of strong objectivity. Women have an interest in representing social phenomena in ways that reveal their oppression. They also have personal experiences of sexist oppression, unlike men, whose power enables them to ignore how their actions affect women.

This paper focuses on women as strong objects with different experimental epistemologies and how this cognition has been challenged during pandemics. Before, they got used to these oppressions, but now they know they can stand against them. As a result, they are rising against all oppressions imposed on their bodies with their bodies. I do believe that it is women's bodies' revolution, in Harding's words, based on their strong objectivity.

"Women's figurative revolution, Bodies' interaction with their Images."

In order to clarify this, I will turn to an anonymously written article by a woman who took part in these protests and wrote in the early days of the protests an article entitled "Women's figurative revolution, Bodies' interaction with their Images." This essay begins with a concentration on an intuition born of experiencing a gap: A gap between viewing photos and videos of protests online and presence in the street." I will call this gap a gap between representative episteme and practical episteme. In other words, the gap between images you see and those images. The writer says that for several days she was exposed to video recordings of the people's street protests, their exciting songs, and the photos and figures of women protestors. The videos and, more importantly, images are instruments to remind her of the oppression the women's body has tolerated, along with the possibility of resistance against these oppressions. The images cannot have the same function and meaning for men since they do not posit "strong subjectivity." Eventually, the writer found herself in the middle of a protest on the street. "The first moments of being "there," in the street, surrounded by protestors, were extremely strange." This is the moment of revolution when all those epistemology and images push the woman to act, perform, and revolution. "What I saw firsthand was very similar to what I had previously viewed on screen, but there was a gap between the spectator-I and the I-in-the-street that took a few short moments to recognize…I myself was those images." Therefore, it can be said this revolution is the space that fills the gap between the representative me and the real me. The woman becomes the same image of resistance that she has seen before.

She recognizes "these protests are not as crowd-centered but situation-centered, not slogan-centered but figure-centered." Any woman can "desire" to become that image of resistance that they had seen in previous days. Therefore, anybody "can" create an unbelievable, radical situation of resistance by themselves, such that it astonishes the viewer. "Belief in this "I can," this ability, has spread very far. Everybody knows that they are creating an unforgettable situation with their figures of resistance: I want to be that woman with the figure of resistance, the one I saw in the photo, and I create a figure." These figures were already present in the unconscious of the protestors without ever having been practiced, as if they had been practicing them for years while they were oppressed and subjugated. She proposes, "what has extended this uprising in a feminine and feminist form is the plural, figurative stimulation points in protesting bodies: Figures that protestors visibly desire to

become, such that it's no longer possible to go to the street without striking the figure of one of those disobedient, rebellious, resisting bodies."

The images of other resisting women have granted us a new understanding of our bodies. So, she considers images more stimulating and important than other media because the time imprisoned in the photograph makes it dense, a carrier of the entire history in which that body has been subjugated. Photographs stimulated this uprising and drove it forward: The photo of Zhina [Mahsa] Amini on the hospital bed. The photo of Zhina's relatives holding each other in grief in the hospital. The image of Kurdish women in the Aychi cemetery waving their headscarves in the air. The photograph of Zhina's gravestone. The figure of the torch-bearing woman of Keshavarz Boulevard. And so many other photos.

In truth, what distinguishes this uprising as a feminist is the possibility of creating images that do not necessarily capture the intensity of conflict, the cruelty of repression, or the unfolding of events but instead carry the history of bodies. Accordingly, the bodies are becoming figures that can reproduce the resistant images. People thereafter go to the street not with the bodies that they are but with the bodies that they can and want to be. The feminist uprising is characterized by this figurative desire that springs from strong objectivity. The outbreak of repressed history. "Giving birth to a body we, women, have been pregnant with for years."

Conclusion

To wrap up, I want to emphasize that these new bodies have been already born and are inspirations for future bodies yet-to-be-born. The outcome of these protests is and is not important anymore. If regime change happens or not does not matter. What matters is that women's new modes of resistance do not allow the government to oppress women's bodies any longer. Their bodies are not men's property anymore. Rather, they are figures that can reproduce resistance and new epistemological ground for equality and freedom.

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The Constitution and the Educator: Social Justice Education Policy Content
Through the Lens of the South African Educator a Rapid Evidence Review

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Abstract

South Africa's education legislative framework was developed to promote equal access for all learners (SASA, 1996). The educator is an essential part of the implementation of policy objectives through their various roles involving the curriculum, administration, and social interaction with all members of the schooling community (Maluleke, 2015). Since conservative religious and traditional societal norms are a prominent part of many South Africans' identities, including educators; they influence educator practice in schools (Bhana, 2013). Some educators express feelings of conflict with some of the inclusive, pro-human rights, content in the Curriculum (CAPS Social Studies and Life Skills and Life Orientation: Comprehensive Sexuality Education, Religious Studies etc.) subjects (Appalsamy, 2015). Educators' religious, traditional and moral beliefs are often ignored as essential parts of their identities that often inform their professional practice (Palmer, 1997; Appalsamy, 2015). This paper reports on the rapid evidence review of South African research to identify, the various policy conflicts that educators experience in executing their duties within SA schools (Gentles, Charles & Nicholas, 2016).

Keywords: South African Educators, Social Justice, Role Conflict

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Introduction

The concept of teacher education for social justice is characterised by sensitivity towards educator and learner awareness of cultural and ethnic identity, teaching prospective educators how to provide culturally responsive curriculum and pedagogic and how to build social support for the learning of all learners (Cochran-Smith et.al, 2009, p. 626). Social justice education whether within teacher education or as content towards promoting an equitable and equal society is often met with criticism. Much of the criticism is brought on by the perception that there is a move to politicize education. The proponents of this discourse would rather have value-free education that is characterised by hegemonic values (Cochran-Smith, et.al, 2009). Some of these proponents are educators themselves. However, schools as a microcosm of society and socialization tools, can not ignore the broader social discourses and narratives, instead, they need to use them to educate learners to emulate the most cherished values within a particular society. In South Africa, these are values that promote "unity in diversity" as stated in the country's motto "! ke e: /xarra //ke" (diverse people unite) (The Presidency, 2000).

Social justice concerns itself with issues of access, equity and equality in South African schools. Hlalele (2015) defines social justice as the humanising process – a response to human diversity in terms of ability, socio-economic circumstances, choice and rights. Thus social justice while focused on equity and equality along gender, race, class and inclusive education is more complex than it appears. Social justice strongly relates to power dynamics in society. These dynamics can be explained using the concept of in-groups and out-groups borrowed from sociology. According to McLaughlin and Pearlman (2012) in-groups and out-groups, the representation of the hegemonic, often dominant group (in-group) aims to maintain the status quo, which benefits their interests. Thus disenfranchising those in the out-group who often lack adequate representation (McLaughlin & Pearlman, 2012).

To promote an equitable and just society the introduction of democracy and citizenship education are important components of the social justice curriculum. The Life Orientation curriculum in South Africa is the vehicle used to promote social cohesion and citizenship education to promote social justice. This curriculum aims to reform South African society, where injustice and inequality persist, thus attempting to balance the group dynamics (in-group and out-group) to promote equity and restore dignity to those who were previously marginalised during apartheid (Arendse, 2014; Francis, 2013; Rooth, 2005). This mandate to deliver the LO curriculum which includes citizenship education as well as comprehensive sexuality education is often challenged by multiple factors including inadequate content training, resistant educator attitudes and beliefs towards certain values (especially when teaching sexuality education) and the perceived lack of support (George et.al, 2019; Francis & Msibi, 2011). In this study, beliefs are denoted as an ideology or set of principles that enable the interpretation of everyday reality. Beliefs can be "in the form of religion, political affiliation, philosophy, or spirituality, among many other things" (Sartori, 1969). The concept of cognitive dissonance itself has not been mentioned however some characteristics appear throughout the studies.

Background

Samuels (2002), posits that South African educators have changed in their roles, responsibilities and identities within the past five decades. He notes that educators are expected to fulfil at least seven roles, beyond classroom practice and these include serving as

"learning mediator; interpreter and designer of learning programmes; learning area/subject/discipline/ phase specialist; assessor", but also social responsibilities, such as "a leader, administrator; scholar, researcher and lifelong learner; and a community, citizenship and pastoral role" (DoE, 2001; Samuels, 2002, p 6). The assumption of these roles is often approached from the perspective that the educator is a neutral conduit without a conflicting value system that would disrupt their practice. However, we know that educators are often individuals with belief systems outside of the schooling system (Burns, 2006). When relating this to religious education Jackson and Everington (2017) relay that when educators are confronted with teaching content they do not necessarily agree with, they reach in one of three ways. The first reaction includes the neutral, which is characterised by the "concealment of any personal commitment on the teacher's part, and any personal views of pupils are set to one side (2017, 4)." The second reaction is the impartial approach which is characterized by "organising teaching and learning without discrimination as to ethnicity, religion, class or political opinions, with freedom of expression allowed within agreed limits (2017, 4)." The final reaction is the non-impartial approach which is the non-impartial approach which reflects the teacher's knowledge and experiences, rather than a broader view incorporating an understanding of the diversity within" education (2017, p 7). While Jackson and Everington (2017) report these findings within a religious education context, this study believes that where there is dissonance, educators respond in similar ways (Burn, 2016).

Palmer (1997) also highlights that educators teach who they essentially are. As demonstrated in this quote:

> By *intellectual* I mean the way we think about teaching and learning-the form and content of our concepts of how people know and learn, of the nature of our students and our subjects. By *emotional* I mean the way we and our students feel as we teach and learn-feelings that can either enlarge or diminish the exchange between us. By *spiritual* I mean the diverse ways we answer the heart's longing to be connected with the largeness of life-a longing that animates love and work, especially the work called teaching." (1997: p. 16)

In expressing that educators are not merely transplanting information, Palmer (1997) argues that educators infuse themselves into their teaching practice and whoever they are, is communicated in their pedagogic practice. Based on this premise, educators' beliefs (cultural, moral, traditional and religious) impact their pedagogic practice (Palmer, 1997).

Educators implement and oversee the grassroots implementation of policies in schools. With this in mind, the religious and moral affiliations of educators can not be ignored, as they impact how educators implement policy (Appalsamy, 2015). This paper reports on the findings of a rapid evidence review that explores role conflict among educators in teaching citizenship and democratic values as espoused in the South African Constitution. Taking into account the mandate of social justice and the promotion of human rights as enshrined in the constitution.

Methodology

This rapid-evidence review aims at providing collective insight into the research that has been conducted on educators' experiences of teaching social justice and how it impacts their practice. To date, no synthesized body of research has been conducted to document the extent

of the dissonance that the conflict of educator beliefs impacts their ability to effectively conduct roles. This review's main objectives are:

- Explore the research conducted into educators' experience of role conflict when teaching about social justice in South African basic education
- Determine the extent to which the topic of educators experience role conflict when teaching about social justice has been explored
- Identify any gaps in the literature to inform a future study into educators' experience of cognitive dissonance when teaching social justice pedagogic content in schools

Research question: *"What are the different ways that educators experience role conflict when teaching about social justice including, gender diversity, in school?"*

The rapid evidence review is predominantly limited to the discipline of education, this was due to time constraints and because this review is focused on basic education. The databases that were used were ERIC, Google Scholar and Science Direct. To ensure an accurate search the review used the following keywords in its database searches:

Keywords: social justice in education; social justice and educators; South Africa; Educator beliefs; role conflict

Criteria for selection of literature

Although many studies may have been conducted on the topic of social justice in South Africa. Not all of them were included in this collective review. The criteria for the studies that were included are listed below, as well as the criteria for excluded were excluded Denison et.al (2013).

Criteria of inclusion

The articles that were included in this review were those conducted in South African schools with South African educators. The research must have been conducted from 2011 to 2022. The research focus must explore thematic areas of social justice and educators; educators' beliefs and the impact of pedagogy; or educators' roles and experiences of role conflict (Denison et.al (2013).

Criteria of exclusion

The studies that were excluded from this review that did not meet these criteria were excluded, these are studies that were conducted outside the period of 2011-2022. These studies that did not focus on the above-highlighted thematic areas (social justice and educators; educators' beliefs and the impact of pedagogy; or educators' roles and experiences of role conflict) were excluded (Denison et.al (2013).

Identifying studies

The studies that were searched related to their likely relevance to the review. An assessment of relevance was achieved by sifting through search results in a systematic and structured manner. The review question and criteria were essential in establishing the inclusion and exclusion criteria for the review. As listed above, the criteria relate to studies including

educators, in South Africa, between the periods 2011-2022, types who experience challenges teaching social justice pedagogic content (Tsafnat, 2014).

Searching for studies

The review adopted a strategy to look for different research evidence across multiple databases (ERIC, Google Scholar and Science Direct) that would meet the above-stated review inclusion criteria. The effective search strategy was largely dependent on the review question. Due to the large scale of research published in journals across many databases covering a wide range of topics it became important to identify and sieve through the most appropriate of these. Using Boolean searches, the search was conducted to supplement the already identified sources and broaden the search approach (Tsafnat et.al, 2014).

According to Tsafnat et.al (2015), the process of sifting or screening results is systematically undertaken against the strict inclusion and exclusion criteria. The screening was initially undertaken against research titles, and abstracts, the next step included screening the full text. The inclusion and exclusion criteria were essential to the screening process to ensure that; a) relevant studies were excluded, or b) irrelevant studies were included.

Typically sifting is verified with at least one other researcher. Having more than one reviewer promotes the consistency and reliability of the review. The final review report included all the citations that were initially sifted, a distinction is made between those that met the inclusion criteria and those that were then excluded after the assessment of the full texts Tsafnat (2014).

Data extraction

The process of extracting the relevant data from the eligible studies in the review. The data must be arranged systematically to enable efficient synthesis of the studies and draw conclusions. Pre-established guidelines should be used for the extraction of data and examples can be retrieved from PRISMA. The information should be included from all the studies relevant to the review such as the: title, author, year, journal, research question and specific aims, conceptual framework, hypothesis, research methods or study type, and concluding points. The methodology of each study needs to be taken into consideration, to enable further organization by study type in the review. For a meta-analysis, raw and refined data must be extracted from each study (Denison et.al, 2013). Data extraction onto PRISMA and Excel templates was used to collect and collate data.

Quality assessment

To ensure quality in a Rapid evidence review, it is important to analyse the data within the articles. A poor quality assessment results in skewed results that may bias because of methodological practices. Studies that do not have a well-developed methodology may be acknowledged and even cautiously included and interpreted or completely omitted from the review altogether (Denison, et.al, 2013).

Data Analysis

The common reason for the exclusion of many of the articles included incorrect context (higher education focus), incorrect location (non-South African) and incorrect relationship

(focused on learners, managers or teacher training). Reasons for exclusion were coded as reason 1: higher education; reason 2: incorrect focus; reason 3: international.

Figure 1: PRISMA Flowchart diagram
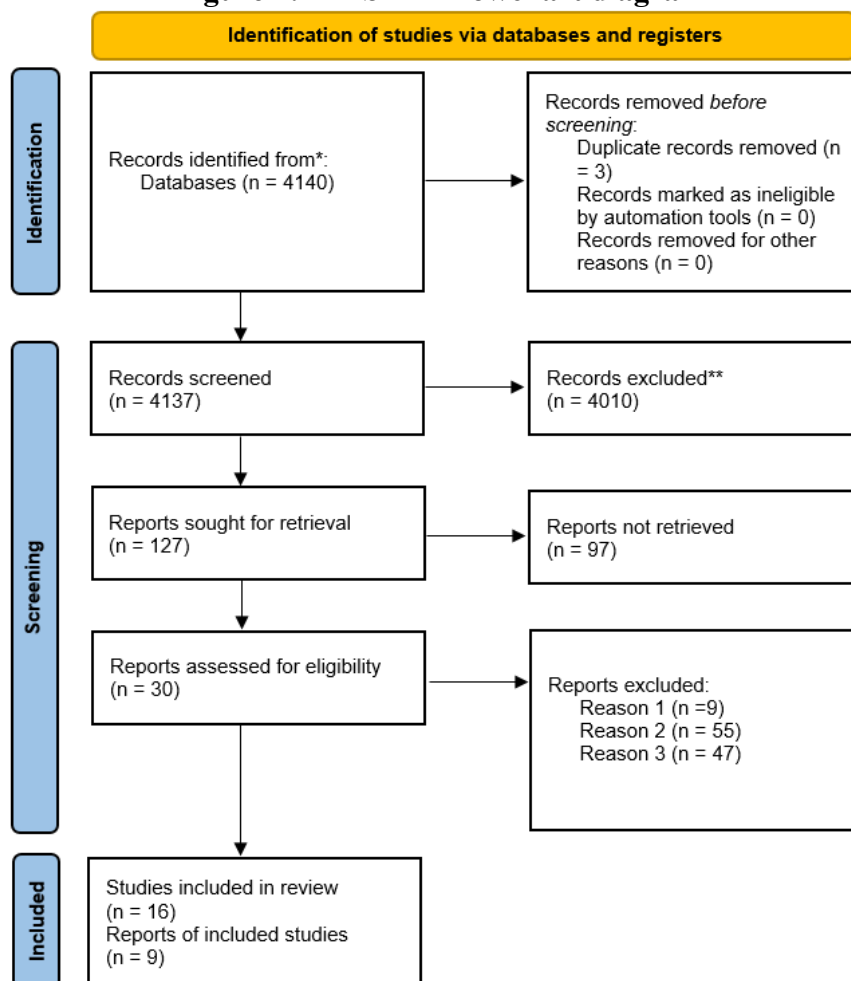
A methodical approach was used to analyse the rapid evidence review data. Only the major findings of all the relevant studies were categorized by study type (Denison et. al., 2013). According to the Centre for Cognitive Ageing and Cognitive Epidemiology at the University of Edinburgh (CCACE) heterogeneous studies (or mixed method studies) should rather prioritize the narrative synthesis (qualitative) over the statistical or meta-analytical summary (Denison et.al, 2013). This review featured predominantly qualitative articles (8), and narrative syntheses were thus applied.

Generally, when analysing quantitative studies similar in quality and methodology, analysis and comparison, and aggregation using meta-analysis tools. A tool that was used in this Rapid evidence review manuscript development tools such as Excel (Denison et.al, 2013). The guidance for the reviews' next phase, explicit guidelines and templates for analysis were provided by PRISMA.

These search criteria meant that the scope of the literature was delineated from the onset. Because the concept of social justice is so broad the search was rife with a wide range of suggestions, the narrower the components being focused on, the better the search became. In the next phase of the review explicit concepts such as gender diversity will be included to

ensure better-related searches. This section as shown in table 1 above, contains the summary of each of the studies below. The main headings included: author(s), year, key argument, context, methodology, key quotes, my notes and reasons for inclusion.

Results

Of the 16 studies that were included only 9 studies were relevant to the review. These studies (Alexander, 2012; Engelbrecht, 2020; Francis & Msibi, 2011; Francis & le Roux, 2011; Hammett & Staeheli, 2011; Martella, et.al., 2021, Perumal, 2015; Potgieter & Regan, 2012; Sebbett, 2022) met the three core criteria, studies from *South Africa*, highlighting *educator challenges*, while teaching *social justice education content*.

Eight of the 9 studies were qualitative using a wide range of data collection methods including interviews (Francis & le Roux, 2011; Hammett & Staeheli, 2011; Perumal, 2015), document analysis (Francis & Misbi, 2011; Potgieter & Reygan, 2012), case studies (Martella et.al. 2021; Sibbett, 2022) and a collective review (Engelbrecht, 2020). While the single study used a quantitative research approach (Alexander, 2012).

These studies also used different categories of educators ranging from pre-service educators (Francis & Msibi, 2011), school-based educators and principals (Perumal, 2015), and Curriculum, Assessment Policy Statement (CAPS) curriculum Life Orientation textbooks (Potgieter & Reygan, 2012). The reports used different sampling methods and different sample sizes ranging from a sample of 1 (qualitative case study) to 241 (quantitative survey). This information is important to mention because comparisons across such a heterogeneous review are difficult.

The concept of social justice in the studies

Social justice commonly speaks of access, equity and equality, the foci of the different studies demonstrated these wide-ranging themes of social justice including race, gender, curriculum representatively, and nationality. Central to these thematic expressions is the research, that reveals educators' beliefs as affecting their teaching of social justice-related content. Educators' feelings of fear, anxiety and conflict were well recorded in these studies. Their context and how their race, culture and nationality also affect how they respond to their profession were evident in the findings of at least three of the studies (Alexander, 2012; Francis & le Roux, 2011; Perumal, 2015).

The single similarity found among the studies is that social justice is described beyond the scope of access relating to inclusive education (learners with different learning abilities), socio-economic status and access to schooling (rural and urban divide). The studies instead focused on concepts of race (Francis & le Roux, 2011), disability and inclusivity (Engelbrecht, 2020), educator nationality (Perumal, 2015), gender and sexual diversity are identified (Francis & Msibi, 2011). These concepts that feature in the LO curriculum are explored through these research articles. Challenges to their implementation are explained and factors such as nationality or contexts are considered (Perumal, 2015), educators as conduits of knowledge to describe the challenges they experience when teaching social justice content (Francis & le Roux, 2011; Francis & Msibi, 2011; Engelbrecht, 2020; Alexander, 2012). The nature of the challenges varies from lack of training to conflicting beliefs and the impact on the promotion and teaching of LO thematic content (Potgieter & Reygan, 2012).

Multiple facets of social justice

The studies focused on different facets of social justice, and at least three studies focus on gender diversity (Francis & Msibi, 2011; Martella et.al, 2021; Potgieter & Reygan, 2012). One study focuses on educator nationality and how their foreignness impacts their teaching practice (Perumal, 2015). Further, two studies focused on race and whiteness (Alexander, 2012; Francis & le Roux, 2011). Engelbrecht's (2020) study focused on inclusive education while Hammett and Staeheli (2011) explored issues of respect and learner responsibility. Sibbett's (2022) study explored democratic education.

Educators' expression of role conflict

The expression of role conflict experienced by educators is apparent in the studies undertaken by Alexander (2020), Francis and Msibi (2011), Hammett and Staeheli (2011) and Perumal (2015). In these articles evidence of role conflict with performing their function as an educator when teaching social justice content is evident. Some of this conflict is influenced by religious beliefs (Alexader, 2015), behavioural patterns (Hammett & Staeheli, 2011) as well as feelings of a sense of rejection and being unwanted (Perumal, 2015). Some educators are afraid (Francis & Msibi, 2011) to advocate for LGBTQI+ learners because of the consequences of rejection, by colleagues and community members.

Educators experience role conflict when feelings of being unwanted

The studies by (George et.al, 2019, Francis & le Roux, 2011; Francis & Msibi, 2011; Perumal, 2015;) indicate that educators are influenced and influence their profession. Educators who hold conservative belief systems may experience role conflict. The conflict is not always based on religious beliefs at times its differences in opinion and fear of rejection (Francis & Msibi, 2011; Perumal, 2015) that causes conflict within the educator. The execution of their role requires a supportive and affirming environment, which they have expressed they do not have.

Discussion

as indicated in the multiple articles reviewed is multifaceted. It is evident in the wide range of social justice themes covered by the authors, which include disability, race, access, rural education, quality educator training, gender equity, sexuality, and meeting global standards of quality education these are a few conceptualisations of social justice uncovered during this review process (Hlaela, 2015). The strength of this review was in its specific focus on exploring educator experiences of teaching social justice content in South African schools.

Social justice and gender diversity
(Francis & Msibi, 2011, Martella et.al, 2021; Potgieter & Reygan, 2012)

The qualitative study by Francis and Msibi (2011) explore pre-service educator attitude towards teaching and advocating for gender diversity content in schools. Through interviews, observations found that educators feared being ostracised in schools and the broader community for advocating for and teaching gender diversity.

Similarly, Martella et, al (2021) whose study explored:

This paper opines that South Africa is a conservative country, this position is informed by the evidence provided by the StatsSA General Household Survey (2013). The General Household Survey reports that the population comprises 84.2% Christians, a further 5% identified with ancestral or traditional African religions, 2% identified as Muslim, 1% identified as Hindu, and 0.2% identified as Jewish (Scroope, 2019; 1). Agnostic and Atheist were identified as 0.2% of the population. While 5.5% identified with 'nothing in particular', and 1.6% did not specify (StatsSA, 2013). These religions operate on very strict moral codes that prize piety above all. (Malherbe, 1977)

Smith and Harrison's (2013) study points to challenges in sex education and attributes it to challenges in male administrators' and teachers' attitudes towards sexuality as affecting the delivery of school-based sex education. The position of this paper is that culture, tradition and religion are highly impactful in how educators teach. As such the position of religion and traditional beliefs on sexuality and gender diversity is that it is not acceptable. This belief is common within the Abrahamic religions (Christianity, Judaism and Islam) based on multiple religious texts from the Bible, the Torah and the Koran which regard same-sex relationships as immoral Meladze & Brown, 2017). In African traditional society, the common belief is that gender diversity is un-African (Dlamini, 2006).

Similar to the broader discourse on the African continent, where gender diversity is generally condemned and where the rights of gender-diverse individuals are not considered a priority. Although global trends show that some shifts have occurred, where some denominations have become more accepting of gender diversity, especially between the Christian and Jewish faiths (Whitehead, 2014). South Africa and the global south in general, are behind the trends of the global north and this observation is largely based on the fact that same-sex relationships are illegal in most African countries and even within South Africa where same-sex marriage has been legalised, homophobic crimes still take place. As Wells and Polders (2006) initially highlighted that despite the protections that the constitution offers gender-diverse individuals homophobia is still rampant in South African society. Based on these facts his study infers that the country still holds conservative beliefs on the topic and tries to maintain heteronormativity.

These different positions by religious groups and traditionalist African society on sexual orientation and gender expression are illegitimized by the fact that South Africa's constitution, promotes and protects the rights of gender-diverse individuals. As such religious or moral beliefs on a legislative basis cannot override the rights of gender-diverse individuals (Department of Justice, 1996).

This precursor of the position of religion on gender diversity is important to add since many educators ascribe to conservative religious beliefs. These beliefs influence their attitudes which can be at times demonstrated through their interaction with learners when delivering LO curriculum content promoting social justice content, specifically gender diversity content (George et.al, 2019).

Smith and Harrison (2013) propose that improvement to the delivery of sex education content lies in educators' ability to deliver impartial, non-judgemental and accurate information about sexuality. While their study focused on HIV and sexuality, the sentiment extends to CSE, since prejudice and morality are often at the heart of poorly delivered content (Bhana, 2013).

**Social justice and foreign nationals
(Perumal, 2015)**

The educators and principals interviewed in this study point to the feelings of being unwanted, yet still being expected to teach South African children constitutional values. The theme of xenophobic sentiments emerges in this article, though the author does not explicitly name it such. Perumal (2015) alludes to the awareness among educators of feeling unwanted and unwelcome in light of the constitutional position on the protection of all within SA regardless of their nationality is another value that forms part of the LO curriculum.

The common belief that foreign nationals steal the jobs of local South Africans is common and often results in the sentiments expressed in the study (Claasesn 2017). In recent news Operation Dulula marched against the hiring of foreign national educators. They support the discourse that foreign nationals take away jobs from locals. An excerpt from SABC news (2022):

> We are unapologetic about that comrades, they can call us names or xenophobic. The law of this country is the law of the country. We cannot allow lawlessness while we are watching. There are those coming from other countries turning ours into a banana country. We can't allow foreign nationals to do as they wish without even proper documents to come and work in our country. (Thabo Ngayo on SABC News, 2022)

These sentiments seep into schools through learners and educators and affect the lives of educators from other countries working in South Africa. With inequality being so rife and poverty so prominent, foreign nationals become targets for the frustration of the populace (Hassim et.al., 2008). The presence of foreign educators in South African schools teaching could lend itself to the continuation of this discourse. The reverberation of apartheid, and xenophobia lends itself to a populace that has been disempowered and attempts to regain its power by oppressing others (Claasesn 2017). Social justice pedagogy is empowered by the constitutional mandate that protects foreign nationals within SA borders and has informed emergent themes in the LO curriculum to facilitate social cohesion from an early age.

**Social justice and race
(Alexander, 2012; Francis & le Roux, 2011)**

Post-apartheid, the focus on race is still prevalent in South African literature as demonstrated by the studies undertaken by Alexander (2012) and Francis and le Roux (2011). The studies have methodological differences and as such cannot be directly compared. The common theme that this discussion picks up on is that race and specifically, whiteness is still highly privileged in South African society, which contradicts the aim of the democracy project and social justice in particular. Educators' inability to acclimatise to the new democratic principles through embracing the 11 languages and diverse cultures, shows that the democratic process for many was largely symbolic (Alexander, 2012). In their study, Francis and le Roux (2011) studies the 'intersection between Identity, critical agency, and social justice education is looked at how pre-service educators related to their agency to recognise their white privilege to become agents of change. They found that students has no awareness of their agency and believed that change was the role of the school.

The racial differences in South Africa exacerbated by inequality along racial lines means that the discourse of racial prejudice remains prominent. While the origins of racial tensions are

not always explained they often reside in the realm of emotion and the disdain for differences and social practices. The root cause is seldom brought into the debate, the remnants of apartheid beliefs still hold fast in our society and schools today which contradicts the democracy project.   Educator awareness of internal racial conflict is of great importance (Francis & le Roux, 2011). South African schools are still exhibiting strong racist cultures that are a sign of the failure of the curriculum to translate to change in social practice over the past twenty-nine years. Educators of different races have to work together in schools where issues of internalised prejudice are still largely ignored. Educators of different races teach children of different races with the same prejudice (Joorst, 2019). The need to express and directly address the racial tension in south African schools is important. While these studies touch on these hindrances to social justice education South African educator education and basic education curriculum need to identify the modalities that will promote the best way forward for social justice education. By identifying social justice and social cohesion barriers and addressing them.

Social justice and inclusive education
Engelbrecht (2020)

Engelbrecht's (2020) study reviews the status of inclusive education in South Africa, in light of constitutional values. The study found that teachers and found that they were still not qualified to support learners, but attitudes have shifted over the years providing some hope.

Though generally inclusive education policy is often considered in terms of disability in South Africa according to the White Paper 6: Special needs education; building an inclusive education and training system (Department of Education, 2001). The Salamanca statement of 1994 promotes inclusive education globally to include a broad conception of inclusivity (UNESCO, 1994). The concept of inclusive education is broader than just disability and in the past has seen more support for its implementation (Shaefer, 2019).

Learners with disability in South Africa according to the constitution and legislation such as the white paper 6 and the Salamanca statement promote access for all learners regardless of ability. However, challenges including lack of educator training as mentioned in this study remain a challenge. This is due to inclusive education being a specialisation and needing more time for educators to train. As such educators who have not been trained are expected to deliver on the curriculum and often express feelings of being overwhelmed (Forlin et.al., 2008). This legislation and educator frustrations in dealing with learners with special needs, without training to do so must be taken into consideration in the design of teacher education and mainstreamed.

Social justice and respect
Hammett and Staeheli (2011)

"The constructions of respect and responsibility in these situations are imbued with assumptions around authority and power relations, such that learners are expected to take responsibility for demonstrating respect in an unequal rather than reciprocal understanding of respect study explores the notion of respect as experienced by educators (2011, 269)." Framed within a social justice paradigm, this study looks at educators' perceptions of what they constituted to be respectful. Through interviews, educators relay their experience of how learners behave and what behaviours they considered to be respectful and disrespectful. Some

of the educators' definitions are then compared to the behaviours they exhibit which are contradictory to their definitions of respect.

Educational leadership emphasizes moral values, justice, respect, care, and equity; always in the forefront is a consciousness about the impact of race, class, gender, sexual orientation, and disability on schools and students' learning (McCabe & McCarthy, 2005, 201). Values such as respect are difficult to quantify because respect can at times be considered to be subjective and culture-specific. The challenge concerning a social construct and not an academic one is that it becomes difficult to monitor its success.

In South Africa a country with leadership challenges, leading by example is a challenge for teachers and learners. The role of the principal in leadership cannot be undermined, even though has expanded over the years a growing demand for teachers over the past five decades (Samuels, 2002). The changing discipline measure aligned with the human rights era means that school leaders are dealing with a different era in school culture (McCane & McCarthy, 2005). Teachers grapple with the absence of corporal punishment and what is perceived to be a vacuum in its place. These are feelings teachers often express about their frustration with learner behaviour that goes unpunished which are often ignored. As demonstrated In this excerpt:

> Many educators are suspicious of the transition to more democratic schooling, having been trained within traditional, authoritarian pedagogics and power relations; many of these educators view the new pedagogical approach as undermining their status, power and respect. (2011: 276)

Social justice and democratic education
Sibbett's (2022)

Sibbett's (2022) study explored educators' enacted experiences of critical social studies practices. Some educators showed equity-oriented beliefs and practised these values and another group was tolerance orientated and they did not make as much progress as the equity-orientated educators. This study shows that educator as an instructor, has to believe in the values they teach, or they teach the values they believe in (Jackson & Everington, 2017). The CAPS LO curriculum is in essence what Sibbett's study is all about. Instituting democratic education requires educators to be authentic and to engage learners in embodying the values of the constitution (Sibbett, 2022).

Investing in the status of educators' identities and their beliefs towards the LO content, especially controversial themes that conflict with their values is a way of keeping the pulse on the belief systems that govern the teaching of social justice content. This has gone predominantly unchecked and poses a threat to the democracy project (Davids, 2017). According to Beauchamp and Thomas (2009) to "comprehend the close connection between identity and the self, the role of emotion in shaping identity, the power of stories and discourse in understanding identity, the role of reflection in shaping identity, the link between identity and agency" (2009, 176).

Conclusion

This rapid evidence review set out to identify the current research into educators' experience of role conflict when teaching about social justice in South African basic education. It found

that there is evidence that educators experience role conflict in teaching social justice content. While the concept of social justice in this study was wide-ranging from disability (Engelbrecht, 2020), gender diversity (Francis & Msibi, 2011, Martella et.al, 2021; Potgieter & Reygan, 2012), race (Alexander, 2012; Francis & le Roux, 2011); democratic education (Sibbett, 2022), respect (Hammet & Staeheli, 2011) and nationality (Perumal, 2015) study revealed that they are at times negatively affected in their ability to promote and teach social justice content due to a wide range of reasons such as rejection, lack of understanding of content, as well as conflicting moral and religious beliefs.

While exploring the extent to which the topic of educators experiencing role conflict when teaching about social the paper found that the topic in the South African context has not been as widely explored as initially envisaged. With only 9 out of 4043 articles speaking to this topic and matching all search criteria. The studies touched on educator beliefs and responding behaviour but these were not deeply reflected on or even named. As such the study done by Jackson and Everington (2017) touches on the importance of the awareness of the responses of educators to inform interventions to improve educator response to contentious topics such as religion. Burns (2016) names cognitive dissonance in her study and this is an important conceptualisation of concepts relating to educators' feelings relating to their pedagogic content.

As such there are evident gaps in the literature and future studies into educators' experience of cognitive dissonance when teaching social justice pedagogic content in schools should be encouraged. Since the reviewed studies did not set out to study cognitive dissonance, identifying components of cognitive dissonance such as means that studies directly target cognitive dissonance experienced by educators need to be explored. In a country such as South Africa, it would be important to explore due to the wide range of diversities (race, gender, culture, nationality sexuality to name a few) the assumption cannot be that all South Africans feel the same and have accepted constitutional values. These kinds of inquiries would assist the democracy project to unblock the bottlenecks to implementation by addressing the contentions through an extended participatory civic education module in teacher training to empower educators with information to strengthen their understanding of social justice and pedagogic practice.

The paper acknowledges that a systematic literature review would yield more insights since the reviewer would work with a co-reviewer and would be able to over some time meticulously review multiple literature searches. The review will inform future research studies exploring the cognitive dissonance experienced by educators when teaching social justice content (gender diversity content) due to conflicting roles brought on by their belief systems.

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