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Innovation and Value: Organ Transplant Abuse in China

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Abstract
Innovation is ethically neutral. Its value depends on how it is used. Technological developments do not change human nature. But they do change the ability to bestow benefits or inflict harm. The development of transplant technology and the mass killing in China of prisoners of conscience for their organs are linked. That this mass killing has been happening within the community of practitioners of the spiritually based set of exercises Falun Gong has been established beyond reasonable doubt. One independent researcher after another has come to that conclusion, as well as an independent tribunal. The mass killing of prisoners of conscience through forced organ has spread geographically and within prisoner of conscience groups as transplant technology has developed. In particular, the development of ECMO (extracorporeal membrane oxygenation technology) and machine perfusion, which is widely used in China, have allowed for organs to survive longer outside the body and be moved around China. The repression of the Uyghurs as well the depletion of the arbitrary detained Falun Gong population through organ extraction and the increased portabilflity of organs because of ECMO and machine perfusion have led to a partial shift in sourcing from local Falun Gong detained to repressed Uyghurs in Xinjiang province. The presentation would explore and explain abuse of transplant technology and its shift in victim populations as a case study of the harm that innovation can bring if not properly encased in legal and ethical norms.

Keywords: China, Organ Transplant Abuse, Innovation

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Introduction

This paper is intended as a contribution to the International Academic Forum Innovation and Value Initiative.[1] The approach of the Initiative, as described on the Forum website, is that innovation has value, but to date has had limits. Better forms of innovation are necessary to overcome those limits, to increase the value of innovation.

That approach is not completely wrong. But it is partial. Many innovations have both positive and negative values. Many innovations are both beneficial and harmful. What needs to happen, when it comes to the harm of innovation is not to overcome the limits, but rather to increase them.

Innovation is ethically neutral. Its value depends on how it is used. Technological developments do not change human nature. What innovation changes is the ability to bestow benefits or inflict harm.

A quote attributed to Albert Einstein, a theoretical physicist whose proof that mass could be converted into energy led to the development of atomic weapons and the bombing of Hiroshima and Nagasaki, is this: "The release of atom power has changed everything except our way of thinking... the solution to this problem lies in the heart of mankind. If only I had known, I should have become a watchmaker."

That is a statement, which could be made about many innovations. Some innovations are created for harmful purposes. But many are not. And the innovators cannot even imagine the harm to which their innovations could and often do lead.

Innovators with good intentions are taken aback when they see the harm to which their innovations lead. Only after they see the abuse does a fundamental truth hit home, that their innovation has not changed our way of thinking.

The solutions proposed in the quote attributed to Einstein, changing the heart of humanity or doing something besides innovating, are not, I suggest, that realistic. If Hiroshima and Nagasaki did not change our way of thinking, nothing will. As well, even if Albert Einstein had become a watch maker, someone else would likely have theorized the relativity of energy and mass. There is a long history of innovations with more than one innovator.

That does not mean that there is no solution to the problems innovations pose. But the solution realistically cannot be to change the heart of humanity or to stop innovation. The solution has to lie elsewhere.

We have to accept the reality that, though innovation generates constant change, human nature remains the same. We have to address human nature as it is, not as we would like it to be or hope it to become.

When we consider the spectrum of thinking of humanity as a whole, the range is vast. The willingness of elements of humanity to inflict harm does not change with every innovation. On the contrary, with many innovations, the ability to inflict harm increases and the willingness of at least elements of humanity to inflict harm remains. The result is that, with many innovations, no matter how well intentioned, the risk of harm increases.

The solution, clumsy as it is, is catch up. When innovations intended for good end up generating harm or risk of harm which their creators did not anticipate, the solution has to be after the fact, putting in place mechanisms of prevention and remedy, as quickly, as systematically, as widespread and as effectively as possible.

One could give a myriad of examples of the unanticipated problems innovation poses, aside from the bombing of Hiroshima and Nagasaki flowing from Einstein's innovative theory of relativity. Here I will address only one, the innovation of organ transplantation.

The linkage between transplant innovation and harm

The development of the technology of organ transplantation is relatively recent, subsequent to World War II. The developers of that technology, it is safe to say, did not anticipate it would lead to the mass killing of prisoners of conscience for their organs. Yet, that has been the result.

Transplant technology was, when initially developed, considered a boon to humanity. There were attempts to spread it as quickly and widely as possible, without guardrails. Consequently, once in China, state hospitals with the cooperation of prisons and detention centre, began the mass killing of prisoners of conscience for their organs, there was a combination of global surprise and disbelief.

Part of that surprise was the result of then existing legal and professional structures and institutions. Since the killing of prisoners of conscience for their organs had not been anticipated, there were no legal or professional ethical standards to prevent or remedy the killings. The absence of norms and remedies made the violations easier to perpetrate. The absence was one cause of the abuse and also a reflection of how unexpected the abuse was.

The mass killing in China of prisoners of conscience for their organs is a fact without substantive research dispute. Every researcher who has looked at the data comes to the same conclusion that the abuse has existed without a reasonable doubt since the early 2000s and continues to this day.[2]

Yet, many people, when presented with this reality, react in disbelief. This disbelief is often the result of the anomalous juxtaposition of the good of organ harvesting and the harm of mass killing of prisoners of conscience.

There is an apparent complete mismatch between transplant technology and the mass killing of prisoners of conscience. Their linkage appears to be a joining of opposites. On its surface, transplant technology would seem to be an unmitigated good. The mass killing of prisoners of conscience appears to be a harm without excuse or value or justification. How was it possible for the two to come together?

To answer that question requires consideration of the situation in China. Two laws, one of 1979 and one of 1984, were important for the development of transplant technology in China. The Chinese Ministry of Health Rules Concerning the Dissection of Corpses of September 1979 sets out three types of dissection-ordinary, forensic and pathological dissection. Ordinary dissection is allowed in two types of cases, one where the deceased has so provided in a will or the family volunteers the corpse for dissection and a second where no one claims the corpse.[3]

The Provisional Regulations on the Use of Dead Bodies or Organs from Condemned Criminals of October 1984[4] provides that the dead bodies or organs of the three categories of condemned criminals can be made use of. The three categories are:

1. The uncollected dead bodies or the ones that the family members refuse to collect:
2. Those condemned criminals who volunteer to give their dead bodies or organs to the medical institutions;
3. Upon the approval of the family members.

Organ transplantation began and developed in China through the use of prisoners sentenced to death and executed. In the earliest cases, organs were extracted after execution. However, a practice developed of killing through organ extraction, because that practice was preferable for transplantation. Once a person is dead, their organs deteriorate. Extracting organs while the person was still alive led to higher quality of extracted organs.

China began organ transplantation without an organ donation system. The reason has partly the cultural aversion to donation and partly the result of the fact that death penalty volumes were so high that, at least initially, the volume of death penalties provided more than enough organs for transplantation.

The consequence of this initial sourcing of organs from death penalty prisoners was that the transplantation system revolved around sourcing organs from prisoners. Hospitals became used to sourcing organs from prisons. The courts, which sentenced prisoners to death, used their registries as organ distribution systems, distributing organs from prisoners killed locally to local hospitals.

Another feature particular to China is the widespread existence of military hospitals. Military hospitals in China, though run by the military, cater, unlike military hospitals elsewhere, to the population at large and not just military patients. These military hospitals have a special access to organs from prisons and detention centres because of the close connections between the military and the prison/ detention personnel.[5]

Three related developments led to a shift from a prisoner sentenced to death population to prisoners of conscience as the primary source of organs from transplantation. One was the decline of the death penalty.

Death penalty statistics in China are considered official secrets. Yet, it is impossible to cover up entirely the volume of prisoners sentenced to death and executed.

For one, the many laws imposing the death penalty are public. For another, death penalty cases are often reported in the local media. Third, there are many lawyers who defend those accused of crimes which carry the death penalty. These lawyers may report on their caseloads. Fourth, complete secrecy about the death penalty would undercut its supposed deterrent effect.

The huge death penalty volume in China led to global push back, as part of the global opposition to the death penalty. The Government of China reacted by raising the level of the Court which imposed the death penalty, thereby making death penalty sentences harder and slower to issue, and by cutting down the number of death penalty offences.

The Government of China initially defended the sourcing of organs from prisoners sentenced to death on the basis that the prisoners volunteered their organs to atone for their crimes. These claimed donations were not independently verifiable. As well, because of the coercive environment of prison, these donations, no matter what the documentation, could not be considered truly voluntary. Foreign transplant professionals and non-professionals alike refused to accept this justification for sourcing organs from prisoners sentenced to death. The Government of China eventually relented, announcing that, as of January 2015, they would cease sourcing organs from prisoners sentenced to death.[6]

A second feature leading to the shifting of sourcing of organs from prisoners sentenced to death to prisoners of conscience was the massive detention of Falun Gong and their vilification. Falun Gong is a set of exercises with a spiritual foundation. It is a blending and updating of the Chinese qi gong exercise and spiritual Buddhist/ Taoist traditions. It began in 1992 with the teachings of Li Hongzhi. The practice was initially was encouraged by the Communist Party on the basis that the exercises were beneficial to health and cut down on the costs to the health system.

The practice grew, with the encouragement of the Party, from 70 million practitioners, according to Government estimates, to 100 million practitioners, according to practitioner estimates, by 1999. At the time, the membership of the Communist Party was 60 million.

In 1999 the Party turned complete around, from encouraging the practice to repressing it. One reason was its very popularity. The ideology of Falun Gong is not political, but it is a belief system that has nothing to do with Communism.

Another reason for the repression is the spirituality of Falun Gong. Communists in China, in contrast, maintained their adherence to atheism.

A third reason for the repression was the mobilization capacity of Falun Gong practitioners through the internet and cell phones, to protest the initial efforts at repression. The Party was not used to flash mobs and horizontal communication. They developed a paranoic fantasy that Falun Gong was an organized effort orchestrated by an underground mastermind.

The repression led to massive detentions of Falun Gong practitioners. Those who recanted and pledged allegiance to the Party were released. Those who initially refused to do so, but relented after torture were also released. Those who remained in arbitrary, indefinite detention were numbered in the high hundreds of thousands, spread throughout China.

Why the Communist Party repressed Falun Gong and why they claimed to repress Falun Gong diverged considerably. The fact that the practice of Falun Gong had more adherents than the Communist Party, though a primary motivator for the repression, was not much of a selling point to those not members of the Party.

The Party invented a wide variety of slanders against Falun Gong to justify their repression. Their inaccuracy, on the one hand, led to a sequence of Falun Gong protests and attempts to communicate the reality of Falun Gong, something that generated a large number of arrests and detentions. The slanders, on the other hand, had the effect of demonizing the Falun Gong population within the Party and the state apparatus. This was particularly so in the Chinese prison and detention system. Many jailers viewed their Falun Gong prisoners/ detainees as sub-human.

A third feature leading to the shifting of sourcing of organs from prisoners sentenced to prisoners of conscience was the change of financing of the Chinese health system. Under the socialist system, which the Chinese Communists initially introduced to China, the health system was financed by the state.

However, under Chinese President and Communist Party General Secretary Deng Xiaoping, China shifted from socialism to capitalism. That shift meant taking government money out of a lot of public services, including hospitals. All of a sudden hospitals had to find other sources of funds. Selling organs became the primary reason why these hospitals were able to keep their doors open.

The separate causes of the shifting of the sourcing of organs from prisoners sentenced to death to prisoners of conscience had a synergistic effect. Once the health system shifted from sourcing organs from prisoners sentenced to death to prisoners of conscience and started charging for organs, they began to realize how profitable the shift was. The demand for organs for transplant globally is inexhaustible. So, with the massive, demonized, indefinitely, arbitrarily detained Falun Gong population seemed to be the supply.

What initially seemed like a stop gap became over time, for the health system, a bonanza. Organs from prisoners of conscience, rather than just being used to fill the gap caused by the shift from public to private in hospital financing and the decrease in availability of death penalty organs, became the basis for expansion. Transplant hospitals and transplant wings of existing hospitals sprang up throughout China, catering to a global transplant tourist population.

Though the use of death penalty prisoner organs for organ transplantation eventually stopped, at least nominally, because of its unacceptability abroad, there has been no similar announcement of stoppage of the use of prisoners of conscience organs. The reason for this difference is that the Government of China had earlier admitted to using organs from death penalty prisoners to attempt to explain away the large difference between the volume of organs transplanted and the volume of otherwise identified sources for these organs. For prisoners of conscience, there was no similar admission. There was therefore, in terms of the Chinese Communist/ Government public record, nothing to stop.

The Chinese State Council in 2007 enacted Regulations on Human Organ Transplant which prohibits sourcing of organs without consent.[7] The 1979 law which allows organ sourcing for research or education of unclaimed bodies without consent and the 1984 law which allows organ sourcing from unclaimed bodies of prisoners without consent remain in effect. The 2007 Regulation did not repeal them. As a matter of legal interpretation, the particular is typically taken as an exception to the general, rather than being invalidated by the general.

As well, family members often would not reclaim bodies of detained or imprisoned Falun Gong practitioners. For one, the family often did not know where their detained or imprisoned Falun Gong relatives were. For another, the family often were reluctant to identify themselves to the authorities for fear of being victimized for not themselves stopping the practice of their Falun Gong relatives.

The Government of China is controlled by the Chinese Communist Party, not just in Beijing, but throughout China. The law in China under the control of the Party has a distorted position. The Party controls the police, the investigators, the prosecutors, the courts and even the defence bar.

Consequently, the law is not used against the Party, because the Party does not want the law to be used against itself. There is no rule of law, only the rule of the Party.

That is a horrifying enough story as it is. But there is more. Again, the motor for change was innovation.

Transplant volume ramped up, after the entrenchment of the using organs killing of Falun Gong prisoners of conscience for their organs, to 100,000 organs transplanted a year. The Falun Gong population in arbitrary indefinite detention, as large as it was, eventually, through the mass killing for their organs, depleted. The number of newly detained Falun Gong practitioners was nowhere near as great as the number of those who were slaughtered through the mass industrialization of the Chinese transplantation system. A large new source of organs became necessary. That source became, for the most part, the Uyghur population, detained in large numbers since 2017, in continuation and expansion of a systematic repression which had initially escalated in 2014.

In March 2014, eight Xinjiang Uyghur terrorists stabbed 141 people at a train station in Kunming City, Yunnan Province, killing 31. Urumqi, the capital of Xinjiang, is almost four thousand kilometres away from Kunming. A non-stop flight between the two cities takes over four hours. A terrorist attack of this dimension, emanating from Xinjiang and taking place so far from Xinjiang, electrified China. After that attack, President Xi Jinping called for an all-out "struggle against terrorism, infiltration and separatism" using the "organs of dictatorship," and showing "absolutely no mercy."[8]

Although the terrorist component of the Xinjiang population is infinitesimal, the whole Uyghur population was demonized as terrorist. Although the vocabulary of demonization used against Uyghurs was different from that used against Falun Gong, the result was the same, mass killing of the target population for their organs.

By 2017, sourcing organs from Uyghur prisoners of conscience became both necessary, because of the depletion of the Falun Gong population in indefinite and arbitrary detention, and possible, both because of the mass Uyghur detention and because of innovation. At the time the mass killing of Falun Gong for their organs began, in the early 2000s, the survival time of organs outside the body, ischemic times, were short. Organs for transplants were sourced locally both because they could be and, more importantly, because they had to be. There was not enough time, after organs were harvested, to take them long distances away.

That changed with advances in organ cooling, organ preservation solutions and machine perfusion of organs with oxygen, all of which can extend organ survival time outside the body. Organs no longer need to be sourced locally. Through the development of those technologies, organs can now survive long enough outside the body to be sourced anywhere in China and be transported anywhere else in China. The repression of the Uyghurs as well as the depletion of the arbitrarily, indefinitely detained Falun Gong population through organ extraction and the increased portability of organs, because of variety of technological advances in organ transplantation, have allowed for a substantial shift in organ sourcing from local Falun Gong detained to repressed Uyghurs in Xinjiang province.

Conclusions

To move from the technology of organ transplantation to the mass killing of prisoners of conscience for their organs in one bound is a large leap. The disbelief in reaction to the evidence of the abuse is a reflexion of the size of the leap.

Yet, if one considers the confluence in China of these features:

1) the institutionalized sourcing of organs for transplantation from prisons from the get go,
2) the decrease in the availability of death penalty prisoner sources
3) the unacceptability abroad of sourcing organs from these death penalty prisoners,
4) the need for the hospital system to seek alternative sources of funding with the Communist shift from socialism to capitalism and the consequent withdrawal of government funds from the health system,
5) the massive arbitrary and indefinite detention of first the Falun Gong and then the Uyghur population,
6) the demonization of both these populations by the Communist propaganda machine,
7) the laws which allow the sourcing of organs from prisoners without their consent or the consent of their family members where the bodies are unclaimed,
8) the absence of rule of law which puts Communist Party misbehaviour beyond legal reach,
9) the widespread presence of military hospitals catering to the public at large, with privileged links to prisons and detention centres and
10) the blanket censorship and cover-up within China which prevents widespread knowledge of organ transplant abuse within China, the leap does not seem so large. What at first blush may not seem plausible becomes, if one looks at the details, far more explicable.

In retrospect it is easy enough to understand how this abuse happened. But it would have been unrealistic to expect the organ transplant innovators to foresee this abuse and forestall their innovations based on this hypothetical foresight.

Changing the hearts of the Chinese people about the Chinese Communist Party is certainly a worthwhile effort. Anyone who makes the effort deserves our commendation and support. I hope that one day it will happen and do not despair that it will not. Yet, waiting for an end to Communisim in China is waiting too long. That wait is not an immediate practical solution to preventing and remedying organ transplant abuse in China.

Sourcing organs from prisoners began, in China, as a convenience and became an addiction. At the time that sourcing of organs from prisoners sentenced to death started, the sourcing seemed easy and obvious. There was a cultural aversion to donation and no donation system, and prisoners sentenced to death and executed were available corpses. A whole institutional structure within the health, court registries and prison system was built around this sourcing.

Once hooked on this sourcing, the users were unable to break the habit. On the contrary, the system developed a financial appetite for larger and larger doses. As the years went by, the health system became so dependent on this source of funds that withdrawal, without help, became impossible.

Accessing help within China is difficult, because of the totalitarian control of the Communist Party. The first step to breaking an addiction is to acknowledge its existence. The Party does not see as problems those problems they themselves have created.

Yet, outsiders can do plenty, both by avoiding complicity with abuses in China, and by providing leverage in China to those who would wish to effect change. Exactly what that avoidance and leverage should be and the explanation why that avoidance and leverage have not been effected comprehensively to date are the subjects of several additional papers.

What I would say now is that even the most seemingly beneficial innovation can wreak untold harm. Just look at organ transplantation innovation and its use for the mass killing of prisoners of conscience in China.

Endnotes

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Creating the Contemporary Performing Arts With an Implementation of Acting Techniques Integration: *A Case Study of the Contemporary Performing Arts "Return to the Spirit"*

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Abstract
Inspired by John Luther Long's novel, Madame Butterfly (1904) is Giacomo Puccini's famous opera. The story of Madame Butterfly has continued to gain popularity amoung audience, as the main character, "Jo Jo-San" depicts the idealistic female character of the Eastern world in Japanese background. During King Chulalongkorn second visit to Europe in 1907, he went to watch this opera in Paris, France. Later, He inspried Prince Narathip Praphanphong to adapt the story into a piece of musical play in Thai background and give a title "Sao Kruea Fah". "Return to the Spirit" is a contemporary performing arts that combines the ideal female charactors from those two plays to depict an emotional feeling of a woman. Although the story has a tragic ending, but the determination of a woman who fought until her last breath is obviously portrayed. From the philosophy and the essence of thought that leads to the renowned literary works, this contemporary performance has been developed and restyled by the integration of Japan's "Noh" and traditional Thai dance into a solo performance in order to represent an ideological perspective and a cultural relationship connecting to each other in the Eastern world. This creative research aims to search for its theme, and develops to a contemporary performing arts, by selecting to design the elements of the play for emphasize its theme in order to communicate with nowadays audiences. The achievement that came from the creativity of this one-piece performing arts had been obtained from the synthesis of knowledge using various acting techniques that were cultivated from the rehearsal process.

Keywords: Contemporary Performing Arts, Acting Technique, Return to the Spirit

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Introduction

Madame Butterfly originally presented in the form of novel by John Luther Long published in Century Magazine in 1898. It has been adapted in various forms of play, opera, and film.

The original version of the opera in two acts by Giacomo Puccini, had its premiere on 17 February 1904 at La Scala in Milan. Later, Puccini revised it in three acts. This version performed on 28 May 1904 in Brescia with a great success. In 1907, Puccini made his final revisions to the fifth version and has been known as the standard version.

Madame Butterfly takes place in the early 20th century, set in Nagasaki, Japan.

Lieutenant B.F. Pinkerton, an officer in the U.S. Navy, is captivated with Jo Jo – San (known as Butterfly), a young geisha. Pinkerton's desire for Jo Jo – San is so strong that he would do anything to have her. He therefore arranges through Goro, a marriage broker, to marry her in a Japanese wedding ceremony.

Sharpless, the American Consul at Nagasaki, recognizes that Pinkerton is not truly in love with Jo Jo – San, but rather is entranced by the young geisha's fragile beauty and innocence. Sharpless also recognizes that Jo Jo – San truly loves Pinkerton, and he warns Pinkerton not to marry her. Pinkerton, overwhelmed with desire for Jo Jo – San, dismisses Sharpless' warnings, and the marriage ceremony is performed. Together, Jo Jo – San and Pinkerton face the scorn of her family, and the foreboding caution of Sharpless, who realizes the improbability of the union.

Pinkerton is called back to America and Jo Jo – San patiently and confidently waits for him to return to Nagasaki. She is kept company throughout her long vigil by Sorrow, her son by Pinkerton, and her handmaiden Suzuki. Eventually, Pinkerton returns to Nagasaki. But it is not the joyous reunion of which Jo Jo – San had dreamed. She is devastated to hear that Pinkerton has arrived on the shores of Nagasaki with a new American wife. In anguish and despair, the heartbroken Jo Jo – San ends her own life.

King Chulalongkorn or King Rama V (20 September 1853 – 23 October 1910), the fifth monarch under the House of Chakri of Thailand, had his second visit to Europe, during March 27 to November 17, 1907. He went to watch the opera, “Madamae Butterfly” on September 25, 1907, in Paris, France. After he came back to Thailand, he told the story of that opera to Prince Narathip Praphanphong. The Prince was so taken with the tale, he adapted the original story into a musical play in Thai background and give a title “Sao Kruea Fah”. It was performed for the first time at a Songkran Festival fair held at Saun Dusit Palace, and later, the performance were performed at Preedalai Theatre.

Over the past 100 years, the "Madame Butterfly" and “Sao Kruea Fah” has become a fundamental plot of love betrayed. Both of them have the same characters, plot and theme in difference background/setting.

“Return to the Spirit” is a contemporary performing arts that combines the ideal female charactors from those two plays to depict an emotional feeling of a woman. Although the story has a tragic ending, but the determation of a woman who fought until her last breath is obviously portrayed.

Creative research methodology

From the philosophy and the essence of thought that leads to the renowned literary works, this contemporary performance has been developed and restyled by the integration of Japan's "Noh" and traditional Thai dance into a solo performance in order to represent an ideological perspective and a cultural relationship connecting to each other in the Eastern world.

"Return to the spirit" is a symbolic contemporary performing arts, its theme about love and betrayed which is present through with concordant theatrical elements, such as plot, character, characterization, thought, diction, and song.

In addition, various techniques were utilized for integration in acting techniques, as follows:

The Basic of Japan's "Noh" techniques

(1) Kamae
Kamae is the basic standing position with the knees slightly bent, the center of gravity placed on the hips, and the center of the body kept stable. It is a position of readiness. Actors are grounded, centred, energised and ready to do next position or movement. It is a position of relaxed strength, tension and contained energy.

(2) Suri-Ashi
Suri-ashi or sliding feet means that feet are not lifted from step to step, but rather slide across the floor.

(3) Kata
Kata is the stylistic movement patterns that form the gestural vocabulary and blocking of the movement. The actor needs intense concentration and a willingness to find freedom within the limitations of that rigorous gestural vocabulary.

(4) Ma
Ma means about a space, pause, interval or gap that allows the imagination of the viewer to fill something in and complete it.

(5) Jo-ha-kyu
Jo-ha-kyu is really about expansion and contraction of energy. it literally means "beginning, middle, end" or "slow, fast, faster".

The Basic of Thai Traditional dance techniques

(1) The Fundamental Series of Movements
The fundamental series of movements includes slow movements (phleng cha) and fast movements (phleng reo). The basic movement patterns for each role type corresponding to the individual actor's physique.

(2) The Refined Characters (Phra and Nang)
There were originally 108 basic movements, but later they were reduced to 68 movements in the major movement series (mae bot yai) and to 18–20 in the smaller series (mae bot lek). The dance of heroes and heroines represents Thai classical dance in its most complex form. It makes full use of the meaningful and elegant hand gestures, echoing the Indian *mudras*. The

steps are light. The bare soles of the feet rarely touch the ground, while the toes are often turned upwards.

Moreover, the researcher uses the breathing technique which is the the most important foundation of acting as a meditation to integrated Japan's "Noh" techniques and traditional Thai dance techniques together. To control the breathing rhythm effected to each movements and emotions. It will help the performance become more powerful and meaningful.

Result and Conclusion

"Return to the Spirit" had been recreated into a contemporary performing art and successfully achieved the objectives as follows:

(1) One creation of "Return to the Spirit" Contemporary Performing Art.

Figure 1: The main character in Madame Butterfly: Jo Jo-San
(From; Mr.Kittipod Sahawiriyasakul, 2019.)

Figure 2: The basic of Japan's "Noh" techniques: Kamae
(From; Mr.Kittipod Sahawiriyasakul, 2019.)

Figure 3: The integration between Noh and Thai classical dance techniques
(From; Mr.Kittipod Sahawiriyasakul, 2019.)

Figure 4: The main character in Sao Kruea Fah: Kruea Fah
(From; Mr.Kittipod Sahawiriyasakul, 2019.)

(2) The synthesis of knowledge for producing art creation through an academic article titled “Creating the Contemporary Performing Arts with an Implementation of Acting Techniques Integration: A Case Study of the Contemporary Performing Arts "Return to the Spirit".

However, the creative researcher has a suggestion to develop, and continue the creation of “Return to the Spirit” - The Contemporary Performing Arts at the next international level in other countries to synthesize the result in conveying the message/theme to the audience and to expand more knowledge.

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Perception of Using Social Media in Improving Art Education Students' English Language Skills

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Abstract
Social media has become an integral part of life, including in education. This study investigates the effectiveness of using social media as learning media to improve students' English as a Foreign Language (EFL) skills from the learners' perspective. The research covers two fundamental issues: the extent to which social media affect students' language skills and how social media can improve students' English language skills. The research was done at three universities in Indonesia. A questionnaire was distributed to 45 undergraduate students enrolled in the Department of Art Education. Results show that Art Education students believe that social media improves their English language skills positively. They also reported that students use a lot of social media in learning EFL through various activities, for instance, by describing their artwork in English. The findings also reveal what kind of social media which have been frequently used as English learning media. Therefore, social media can be one of the learning media for EFL students to improve their English language skills.

Keywords: Social Media, Learning Media, Language Skills, EFL, Art Education Students

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Introduction

The development of linguistic skills comes from regular, practical practise. The lack of practise is one of the difficulties in learning English as a foreign language (EFL). There are not enough chances for pupils to accomplish this outside of the classroom, though. They lack the time and a friend they need to practise. It takes place in Indonesia, a country where English is not often spoken. As a result, there is still much to learn in order to speak English fluently.

With 2.95 billion users worldwide, social media use is increasing in popularity and accessibility, especially among younger people (Pikhart and Botezat, 2021). Social media use allows for two-way communication between users. It is more often known as "viral communication," a shared discussion among online users, and it makes use of the social media network itself. Websites for social networking have taken the place of other means of contact and are now necessary for preserving a social life (Li and Croucher, 2020).

Students in Indonesia frequently utilise social media, in contrast to how regularly people use English. The level of consumption is always rising. Indonesia is third in the Asia-Pacific region behind China and India (Nurhayati-Wolff, 2021). Indonesia had 191.5 million social media users as of January 2022, which is 68.9% of the country's total population (Cultural Insights in Asia, 2022). Due to social media's pervasiveness in daily life, Indonesians primarily use it for communication, entertainment, and even education.

Along with the development of computer-assisted language learning (CALL), language instruction and learning have also been greatly impacted. Social media consequently became a viable tool for language acquisition. Social media can be used to practise English because of its features and content. Depending on their demands, individuals have various options thanks to social media. Social media can be used to directly (synchronously) or indirectly (indirectly) communicate in addition to verbally and in writing (asynchronous). Social media allows for the use of text, photos, audio, video, animation, simulation, and even interactive multimedia. Some of the content on these social networking sites is in a foreign language, primarily English, which is a widely spoken language around the world.

Kaplan and Haenlein (2010) describe six different social media categories. First, use social networks like Facebook and LinkedIn to communicate and mingle. Second, social media platforms like Google Talk and Skype allow for conversation and discussion. Third, use social media platforms like YouTube and Instagram to exchange files like images or movies. Fourth, publishing tools like blogs and WordPress Fifth, there is microblogging for socialising, but it has limitations similar to Twitter. The final category includes social games such as Koongregate and Cafe.com.

For instance, students from the Art Education department can practise their English by describing their artwork on social media in English. In fact, they also frequently use English to write their work’s description when they do work exhibitions, even if it is merely on a daily assignment or a scale between classes. It piques interest as to why they did it. Moreover, how intensely do they use social media to learn EFL? What are their activities on social media? Do they believe social media helps them get better at English?

This study investigates, from the viewpoint of the learners, the effectiveness of social media as a learning aid for improving students' EFL abilities. The two main goals of this study are

to ascertain (1) the extent to which social media affect students' language skills and (2) how social media can improve students' English language skills.

Methodology

The current study aims to determine whether adopting social media as a learning tool will enhance students' EFL proficiency from the learners' viewpoint. The information is self-reported to reveal people's viewpoints and behaviours (Driscoll, 2011). During the academic year 2022–2023, a questionnaire integrating quantitative and qualitative methods was delivered to three universities in three provinces in Indonesia: East Java, the Special Region of Yogyakarta, and Papua. The quantitative data were used to determine the percentage of the influence of social media on the EFL, while the qualitative ones were used to explain that influence and its relation to the students' works of art as well as their networks due to the impact of using foreign languages in their work.

Forty-five undergraduate students from the Art Education Department participated in the survey study. As seen in Figure 1, most participants were 20 years old. The pupils had been learning English for almost eight years, beginning when they were 13 years old, and were formally introduced to the subject in junior high school. English has been inserted into the Indonesian curriculum since 1947 (Alfarisy, 2021).

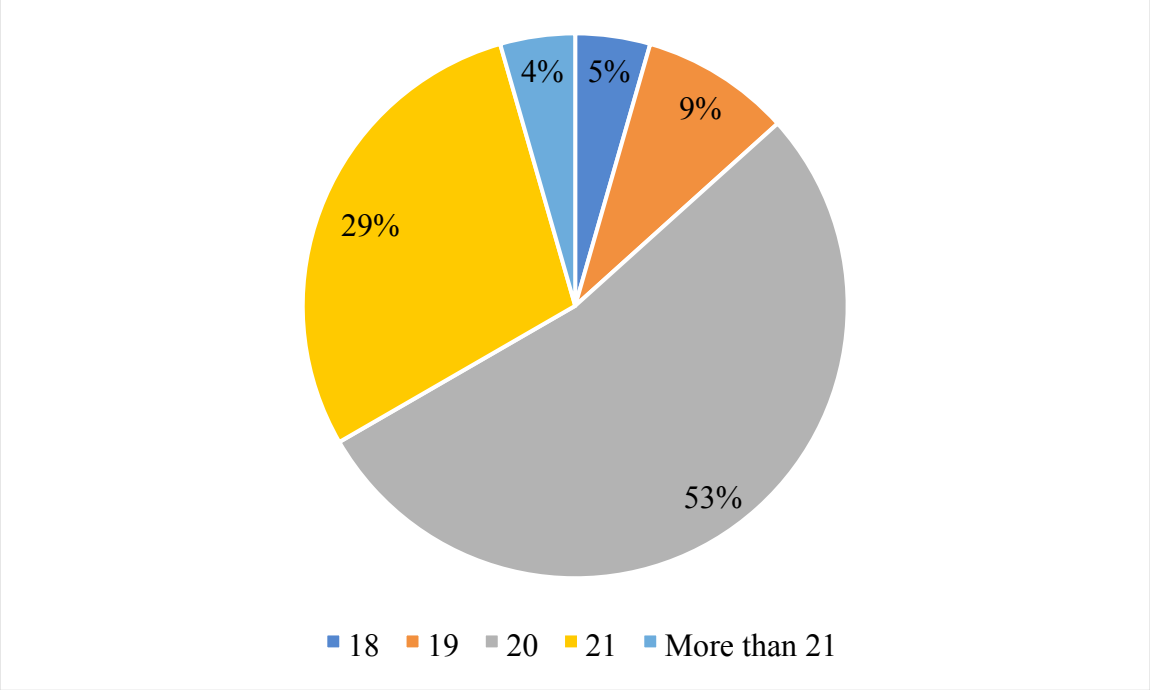

Figure 1: Age Distribution of Participant

Findings and Discussion

This study brought to light how social media, as seen from the perspective of the learners, affects students' English language skills. The appeal of social media as a learning tool is examined, as is the efficacy of each skill individually and together. There is also a difference in how much people use social media to learn English.

Speaking, reading, and writing are the four linguistic abilities. Instagram, TikTok, WhatsApp, Twitter, Facebook, Snapchat, YouTube, and Telegram are all considered forms of social media in this study. Social media are online platforms that enable spontaneous communication between users and make themselves available to both specialised and general audiences who value user-generated content and the appearance of social interaction (Carr and Hayes, 2015). not social media sites like Google (chosen eight times) and Duolingo (mentioned once), where data was taken from answers. The popular social media sites are shown as learning mediums in Figure 2.

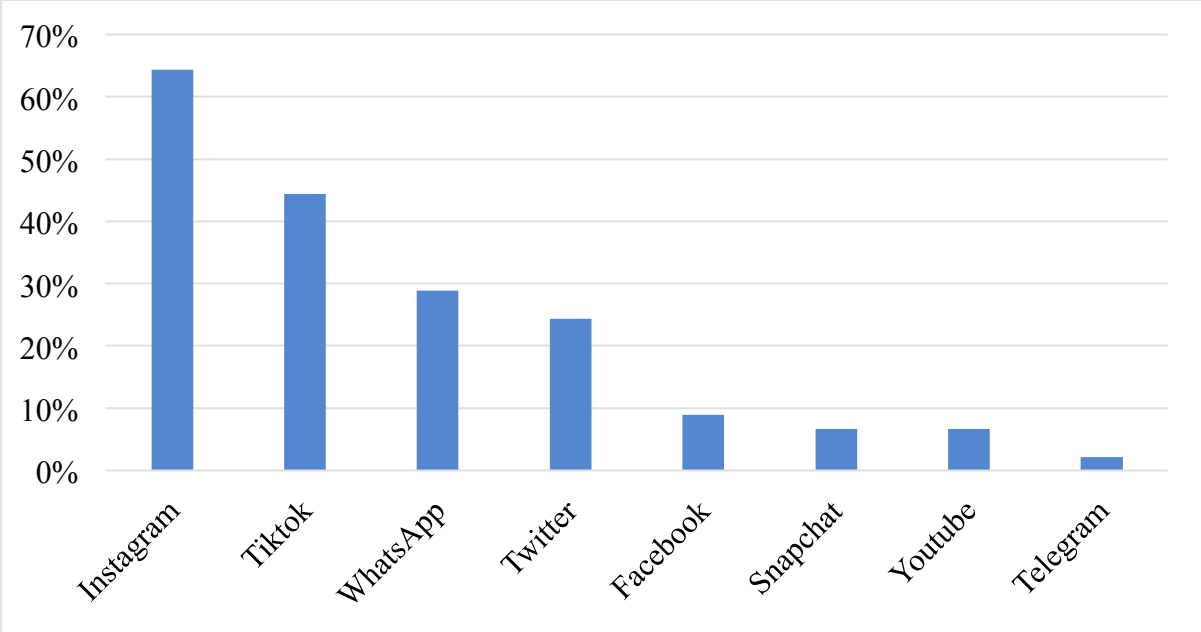

Figure 2: The Frequently Used Social Media as Learning Media

Instagram became the most popular learning media with more than sixty percent, while Twitter had the lowest proportion with about two percent. TikTok's percentage was revealed to be greater than that of WhatsApp, in which TikTok earned about forty-five percent and WhatsApp gained almost thirty percent. Facebook, Snapchat, YouTube, and Telegram shared a similar portion, below ten percent.

According to the outcomes of this study, Instagram is extensively employed as a learning tool by university students in art education, in contrast to research results from Noori (2022), which found that Facebook and WhatsApp were among the most popular social media platforms used in higher education. The findings are also at odds with a study by Van et al. (2020) that found Twitter to be one of the most popular social networking platforms for EFL learning and teaching in Iran. In Turkey, however, Instagram is mostly used for educational and language learning (Erarslan, 2019).

Instagram and TikTok are the two social media platforms that people use the most regularly, which may have something to do with how creative students who study art education tend to be. By encouraging all students to use their creative abilities and foster their imaginations, art education may play a significant role in our society's growing emphasis on visual communication (Zimmerman, 2009). Moreover, the emerging image-based social media platforms Instagram and TikTok allow language learners to creatively utilise their technological characteristics for informal language learning (Lee, 2022).

Figure 3 demonstrates the intensity of using social media in learning English. According to the intensity, more than half of the participants spent 57 percent of their time practising English on social media. Most students—exactly 38 percent—often utilise Instagram, TikTok, WhatsApp, Twitter, Facebook, Snapchat, YouTube, and Telegram, while only nine percent never employ those to exercise their English skills. The undergraduates who always visited social media to acquire English exposure were inferior to those who sometimes exploited the media, with 19 percent and 34 percent, respectively.

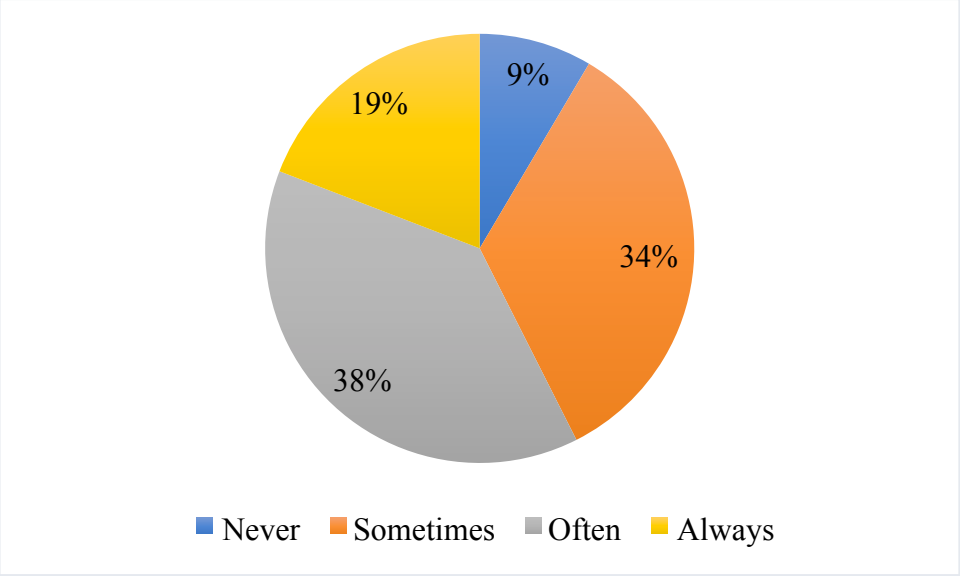

Figure 3: The Intensity of Using Social Media in Learning English

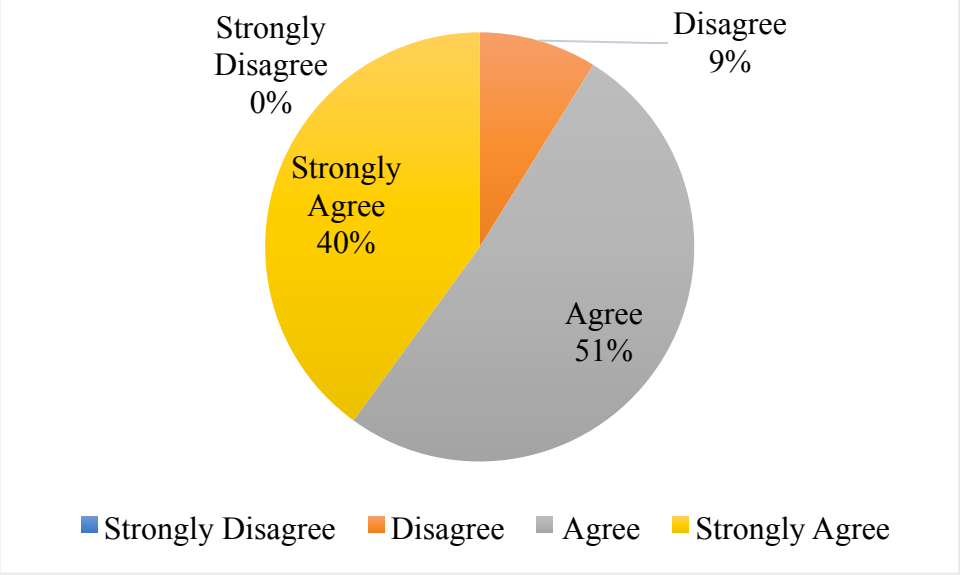

Figure 4: Learners' Views of Social Media's Contribution to the Development of English Language Skills

In general, students believed that social media could help them improve their command of the English language. Figure 4 shows that 47 percent of students strongly concur that using social media does improve one's command of the English language. According to 51 percent of pupils, social media significantly boosts English language skills. In general, 91 percent of students believe social media improves their ability to learn English, particularly in terms of developing their speaking, listening, reading, and writing skills.

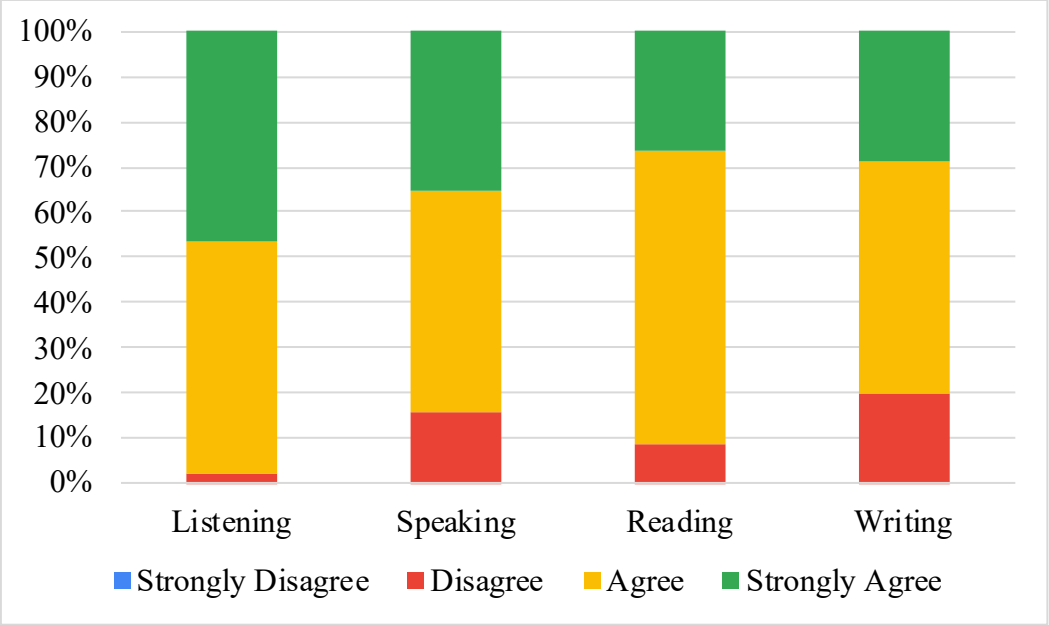

Figure 5: Learners' Perception of the Effectiveness of Social Media in Improving Each English Language Skills

The majority of students think that social media has a big impact on listening abilities, as shown in Figure 5. Twenty percent of students disagree that social media impacts their writing abilities. Learning English through social media improves receptive skills more than productive ones. Songs comprise most of the English content students (68.9%) access on social media. The following most-accessed materials are films (44.4%), status (37.8%), and posts (31.1%). Due to the engaging atmosphere that social media offers, students have the chance to develop their language skills. This was proven by one of the participants' answers: "When listening to songs in English, sometimes I also want to know what the song means."

To demonstrate how social networking improves English proficiency, the student's favourite social media content should be identified (see Figure 6). The most prevalent types of content to study EFL on social media were songs and posts, with 31 learners selecting them, while the most detested form of that was articles, with only one person preferring them. Film received more votes as a learning medium than news, with twenty and seven students aided in learning English, respectively. Finally, news, game, and article all shared the fact that their contents were chosen by fewer than ten people.

Figure 7 demonstrates the activities carried out on social media, such as reading text in English, listening to songs, communicating in English, describing artwork in English, writing something on social media, and listening to quotes in English. The students mostly read text in English during their learning on social media, about 75 percent of the time. Listening to quotes in English, on the other hand, accounted for only about 2% of the endeavours. Listening to songs provided a more sophisticated experience than communicating in English, which they acquired exactly sixty and around fifteen percent of the time, respectively. Under ten percent of undergraduates described the artwork in English, posted something on social media, or listened to English-language quotes.

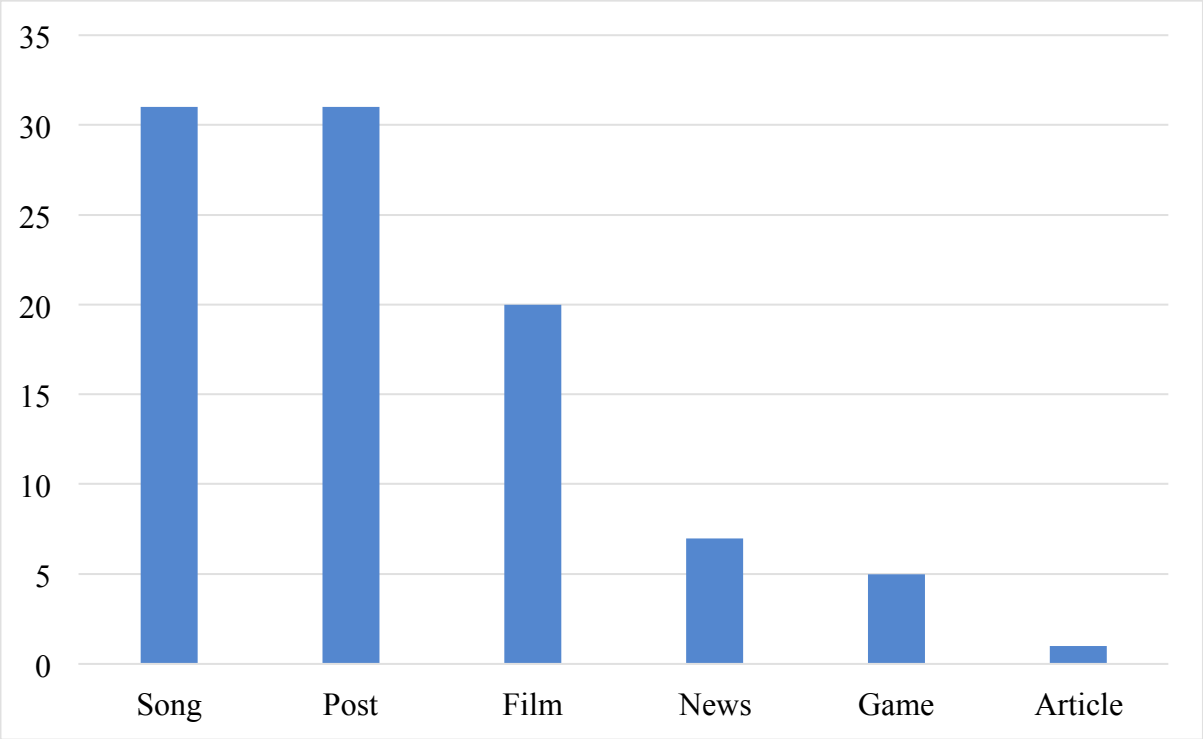

Figure 6: The Content in Social Media to Learn English

Additionally, the pupils' interest in using or reading an art piece's title or description in English is a further intriguing finding. Nearly 70% of them cast affirmative votes. One of them mentioned that because she occasionally wondered what the masterpiece's title meant and wanted to read it. Furthermore, some students stated that there are many things we can learn by describing a work in English, including how to improve our English. For this reason, it is crucial to study English thoroughly.

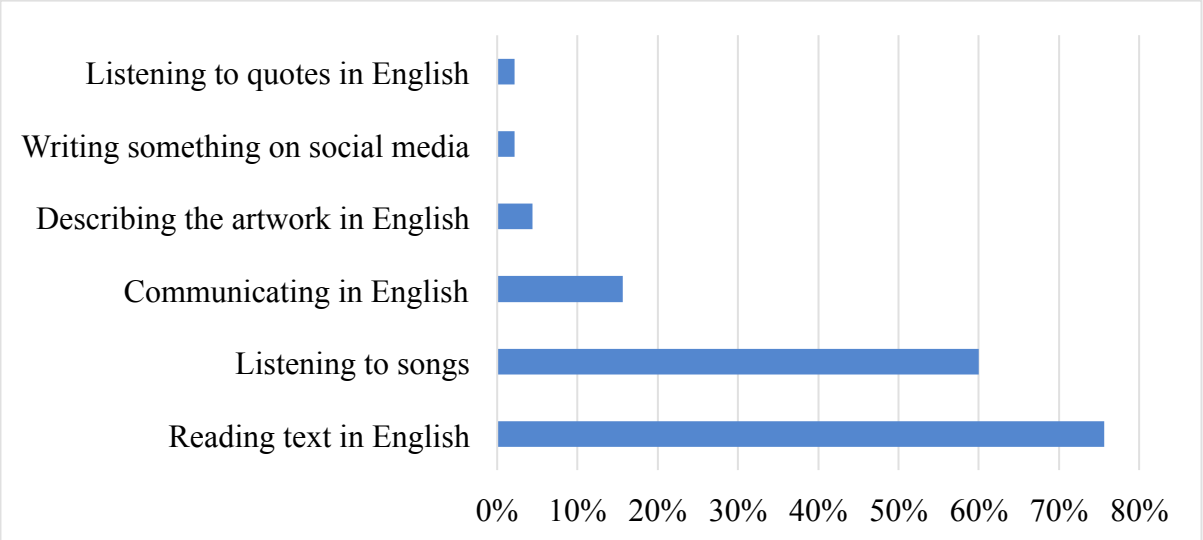

Figure 7: The English Learning Activities on Social Media

According to the aforementioned results, the majority of students consume English-language texts and music from social media, primarily in the form of Instagram and TikTok posts. Because so many creators on Instagram, TikTok, and YouTube generate videos or other content using English vocabulary, grammar, and pronunciation, the participant claimed that

social media could aid in improving English competence. Additionally, they offered activities like English courses, which piqued the attention of several social media users to sign up for the course.

The results are similar to those of previous research, in which students frequently utilised social media to explore vocabulary, develop their vocabulary proficiency, learn from and connect with native speakers, and access foreign language music and other entertaining media as part of their foreign language learning (Malik and Asnur, 2019). Instead of learning vocabulary from mobile vocabulary apps (e.g., MVAs) downloaded from the Google Play or App Stores (Al-Jarf, 2022), reading English text on social media is a more preferred learning activity to progress the students' vocabulary.

Conclusion

In conclusion, pupils' English language skills will advance if they use social media. Social media can aid students in improving their English language skills because of its motivating environment. When students are intrigued by English song lyrics and an artwork's English title or description, they are motivated to learn the language. Social networking sites can be used as a learning tool for EFL students who want to improve their English. The English-language materials may include posts of music, images, and films.

To add more, social media is not just a tool for entertainment; it is important in the sphere of education. EFL teachers in higher education are recommended to use social media when planning activities for the classroom to increase their students' willingness to learn. Using diverse social media should be advantageous for students. However, considering the students characteristic, such as their interest in visual because of the nature of their subject is also important. For Art Education students, Instagram and TikTok can serve as the perfect social media to assist in learning English.

Finally, it is advised to include additional stakeholders such as the head of the study programme, English lecturer, and Art Education lecturer in next research because this study only takes into account the viewpoint of the students, not the teachers. Additionally, it will be fascinating to explore in greater detail how social media might promote artists' works to wider audiences because of the description given in English. Additionally, the other researcher should consider the relationship between the length of content—such as a clip or video—and the students' interest in media learning.

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"Do Not Show But Let See": Resilience in the Kyōto Hanamachi and Maiko/Geiko Communities

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Official Conference Proceedings

Abstract
The Covid-19 pandemic and its restrictions revealed a "double" crisis for the different "Geisha" districts (Hanamachi), forcing the Maiko and Geiko to halt their *ozashiki* (banquets) and *odori* (dances) practices. Touching the artistic performance and hospitality sides of the Hanamachi, the rules to curb the spread of the coronavirus accelerated the weakening of an increasingly fragile world, with less women interested in pursuing a career in this industry. Studying such communities is therefore a study of survival strategy but the crisis caused eloquent reactions in the Hanamachi. Some artists used the media, reaching out to their audience more directly while crowdfunding campaigns or events online were held, effectively bypassing the legendary *ichiken-san okotowari* rule (no newcomers without a proper introduction). This presentation focuses on these "emergency" activities, analyzing the data collected through direct observations of Kyōto during Covid times. It proposes to articulate the material using the lens of resilience and vulnerability (as discussed by Butler (2016)), to effectively discuss the position of Maiko and Geiko in 2022. In so doing, the multileveled implications of "bouncing back" (Manyena, 2011) are explored. Following Foreman (2008), Eguchi (2016) and Bardsley (2021), this presentation also aims at engaging new discourses on the Hanamachi voices, how they can be mediated without perpetuating the somewhat paternalist tropes that exist about the "iconic" Maiko and Geiko and without compromising the culture of the Hanamachi, where the maxim of traditional Japanese performance "do not show but let see" remains active, maybe even more than ever.

Keywords: Geisha Culture, Resilience, Kyōto, Hanamachi, Traditional Arts, Mediatization

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Introduction

Any attempt to study the social and cultural context within which Geisha artists live keeps leading to a certain ambivalence. In fact, Geisha — or Maiko (舞妓)/Geiko (芸妓) as they are called in Kyōto[1] — bear an ambiguous image, carrying a fair number of misperceptions, leading to polarized questions such as: are they artists (who perform dance and music) or are they prostitutes? The mix up happens, rightfully so, because of the places where they perform, which tend to be the same, and also because of the women's work regulation history. The changes in the "red light districts" industry created tangled situation with many overlaps, making it difficult to clarify the activities they undertake as their positions and "orientations" got established over time in a rather organic manner (Harajima in Endō, 1969 ; Downer, 2001). The "East vs. West" perception and fetishization of the women in this profession adds another layer of contrasted opinions about what they really do and if what they do is akin to prostitution or not (Kawaguchi, 2010). This complex "Geisha" history therefore leads to varied accounts, proving how the limits between types of urban "entertainments" is very thin. In other words, sexual and power ambiguity remains because the artists (all women) keep regaling clients (mostly men). Even specific terminology, such as the "enlightened Geisha", that appeared to distinguish them from low class prostitutes (Stanley, 2013) ultimately confirms how multivocal and multimodal their situation was and, to some degree, still is.

Now, as demonstrated by different studies on the Geisha actress Sada Yacco (Kano, 1997 ; Downer, 2003) and the exhibition "From Geisha to Diva: Geisha Ichimaru's kimonos"[2], the artists' very nature is that they keep embracing "lifetime *liminas"* (Foreman, 2008:108) always traveling back and forth between categories, cultivating a certain desirable *iroke* (色気) or seductive ambiguity that is a key to appeal to their audience (Eguchi, 2016). Thus way, Maiko and Geiko are "creatures" that are to be understood as interconnected icons. As phrased by Andrew Maske (2004):

> An icon is neither solely image nor reality, but rather a duality based on both […] a melange of refinement and hedonism. [Geisha] represent both centuries of tradition in the performing and entertaining arts and real women dedicated to a contemporary profession, both recurring characters in history and art and a lightning rod in the interpretation of feminine and national identity. (p.9)

To illustrate this point, one can easily turn to any media platform that touches upon Kyōto, with an almost systematic usage of a Maiko or a Geiko's iconic presence to promote the city's culture. The artists and their unmistakable silhouettes[3] effectively become the guides for anyone interested in discovering Kyōto, as evidenced with the various guidebooks that have been published recently (Fig. 1a and 1b) or the district video presentations available on

[1] Two distinctive terms in use to clearly mark the level within which the artists perform. Namely, a Maiko is a junior apprentice (nowadays aged between 16~20 years old) and a Geiko is a full-fledged "senior" artist (nowadays aged 20 years old~until retirement). Both practice music (playing the shamisen primarily) and traditional Nihon-Buyo dance (practicing different styles depending on the districts they belong to).
[2] Exhibition held at the Art Gallery of Greater Victoria (2014) and Kelowna Art Gallery (2020).
[3] most of the time their presence is anonymous but many examples, such as the ones cited in this paper, use clearly identified Maiko or Geiko, with artist name (and district name) fully in view.

YouTube[4], where Geiko appear on the screen talking about her district, the type of dance they performs etc. In the majority of cases, Maiko and Geiko are epitomized as reliable figures, as traditional gatekeepers, their image commoditized to create an "old versus new" image, as seen for example with the Mouse computer parts company advertisement, promoting the high tech quality of their CPU processors, memory discs, RAM or graphics cards using two Maiko (Sayumi and Asuka) and two Geiko (Satsuki and Mitsuki) from the Gion Kōbu district[5]. Furthermore, it can be noted that Kyōto city government is predisposed to used Maiko and Geiko imagery to not only enhance a prim and proper "traditional" discourse but also reinforce reminders about local rules. For instance on ephemera that are easy to produce and distribute, such as *uchiwa* paper fans like the present one (Fig.2) featuring Maiko Fumiko and Katsuki from Kamishichiken district, as advocates for a safe and free of crime city.

Figure 1a: Geiko Koyoshi (Gion Kōbu district) featured in the JTB Mook *Geikosan ga oshieru Kyōto eekoto ataerukoto* [Learn from the Geiko: the best spots in Kyōto] (08/2020)

[4] See for example: https://www.youtube.com/watch?v=uux9-ebjaqE ; https://www.youtube.com/watch?v=jrMGdgq6QMQ)
[5] https://www.mouse-jp.co.jp/campaign/miteokureyasu/

Figure 1b: Maiko Masanao and Maiko Kanotomo (Gion Higashi district) featured in the gourmet magazine *Amakara techo: Kyōto no "real"*
[The Sweet and Spicy notebook: the real of Kyōto] (05/2022)

Figure 2: Maiko Fumiko and Maiko Katsuki (Kamishichiken district) featured on a promotional uchiwa fan (their picture is on one side and on the other side there is a message from three different agencies about creating a safe and "hospitable" city as well as disaster (fire) and crime prevention (bicycle road rules, credit card theft).
(Kitano Tenmangu Shrine - 2021/07/25)

Some local “rule reminders” posters (Fig.3a and 3b), go even one step further, associating Maiko Toshiemi and Toshimomo with a more direct crime prevention message, for instance how shop lifting (*manbiki* 万引き) is unforgivable. The word *akimahen* (あきまへん) typical of the Kyōto Hanamachi dialect is also used, which deepens the (virtual) implication of the Maiko figure to the message by “colorizing” it with specific Maiko idiom. In another poster example (Fig.3c), it is Toshinaho (posing next to actor Kawabata Yasushi) who appears for another strong crime prevention poster, warding off organized crimes groups (*boryokudan* 暴力団) giving face to the campaign in an allusive yet strong manner.

Figure 3a: Maiko Toshiemi (Miyagawachō district) featured on a poster with a police officer reminding that 万引き・ *manbiki* (shoplifting) is a crime. (Gion area - 2015)

Figure 3b: Maiko Toshimomo (Miyagawachō district) featured on a poster reminding that 万引き・ *manbiki* (shoplifting) is a crime. (Sanjō Horikawa Shōtengai area - September 2016)

Figure 3c: Maiko Toshinaho (Miyagawacho district) and actor Kawabata Yasushi featured on a poster inviting people to unite and ward off organized crime "boryokudan" groups. (Design: Kyōto Joshi University), (Sanjō Kawabata area - July 2021)

Figure 4a and 4b: Maiko Miwako (Gion Kōbu district) featured on posters promoting the "My Number" card and the points one can get if enrolling into the program. (Kyōto city buses - August 2022)

Equally soft and yet effective in inviting people to "comply" to the local government, the new *My Number* posters can be mentioned, as they are using maiko Miwako as the beckoning figure (Fig.4a and 4b), coupled with the following message: "Get about 20000 ¥ worth of coupons if you enroll in the *My Number* card program".[6]

Adding to the "interconnected icons" discourse mentioned earlier, here with the above examples Maiko and Geiko can be understood as "soft power" cultural icons, as objects and

[6] On a side note: the My Number bunny mascot, when used in Kyōto gets to "transform" its appearance by getting a full Maiko make-over.

subjects to be seen who, indirectly, look at people too. As indirectly demonstrated with the stickers placed on the back of Kyōto city buses (Fig. 5), displaying a tiny Maiko cartoon figure next to a security camera eye, on the look out for unruly drivers. All this network of images creates some kind of a paradox because the experience of anyone living in (or visiting) Kyōto is such, high chances are that you will be guided (one way or another) by a Maiko or a Geiko but the chances to see a "real" one is, while not impossible, quite rare.

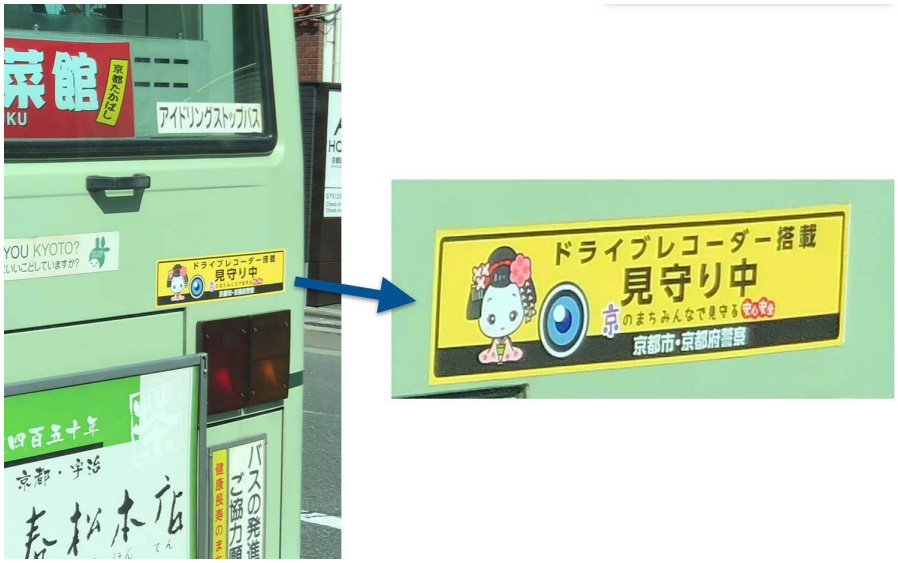

Figure 5: Sticker on the back of Kyōto City buses with a cute Maiko kneeling next to a camera lens, to warn users and drivers that a security camera is on. (2021)

Figure 6: Maiko Fumisono stepping out of her okiya on her misedashi, first official day as a junior Maiko. (Kamishichiken district, Katsufumi okiya - 2021/07/01)

Mapping the reality of Maiko and Geiko communities, it is easy to at least see where they live and work. In total, there are five different districts, all distinct from one another — Kamishichiken, Pontochō, Gion Higashi, Gion Kōbu and Miyagawachō — and these districts (and the communities of Maiko and Geiko artists within them) are coherent with the history and geography of the city connected to important shrines (Kitano Tenmangu and Yasaka) and merchant areas (Nishiki market, Teramachi and Shinkyōgoku shopping streets). Furthermore, as a document from Kyōto City Government shows[7], Maiko, Geiko and their Hanamachi are embedded into the image of the city as an established tradition that keeps transmitting tradition[8], supporting tradition and traditional skills[9]. They keep following tradition, specifically rituals[10] and keep actualizing the *omotenashi* (or hospitality) tradition as well.

Moreover, they are woven into the city architecture, as it can be seen with the *kaburenjo* theaters (歌舞練場), where Maiko and Geiko publicly perform *odori*, as well as with the network of *ochaya* (お茶屋), restaurants and inns for private *ozashiki* performances, itself interconnected to the network of *okiya* (置屋) boarding houses, where the Maiko and Geiko[11] live (Fig.6).

Kimono and costuming boutiques, to name only but a few shops that are linked to the Hanamachi's business, are also part of the map and add another layer of interconnections between the Maiko-Geiko communities with Kyōto traditional industry. As it can be seen with Kobayashi Ishō[12] or the Okazen shops[13], the need for high quality kimono or costumes is constant, with orders coming from the *okiya* houses who need kimonos for the Maiko they have under their responsibility, or from the Geiko who place orders to have their own custom-made piece.

On another level, the Maiko and Geiko can be seen as the representatives of the strength of Kyōto, and the city is the place that gives them resistance, through discipline and rules.
As Kashiwai (2020) pointed out:

> Becoming a Maiko could be compared to becoming a monk at a temple. The training is as difficult. They are away from their family and have to follow the rules dictated by their peers and seniors, like they did in their times. In other words, it is the atmosphere, natural and spiritual features (風土 *fūdo*) of Kyōto that brings Maiko up as nice "Kyōto girls". (pp.52–53)

[7] https://www.city.Kyōto.lg.jp/bunshi/cmsfiles/contents/0000163/163831/kyo-kagainobunka.pdf
[8] Theater "musical" dances given in spring and autumn, playing the shamisen, the flute, the koto as well as practicing tea ceremony and flower arrangement
[9] kimono, kimono dressers, obi, hairpins, wigs, footwear, fans, bags, music instruments, hairdressers, *Senjafuda* stickers (Maiko and Geiko specific business card system)
[10] Ceremonies celebrating a change in their careers such as *Misedashi* (店出し or 見世出し) and *Erikae* (襟替え) and annuals events such as *Setsubun* (節分), *Obake* (お化け), Gion Matsuri ceremonies, *Hassaku* (八朔) and *Kotohajime* (事始め).
[11] It should be noted that once the artist becomes a Geiko, she is considered as independent and so can be allowed to live in her own house / apartment. Still, her appointments ought to be made with the supervision of the Okiya she is connected to.
[12] http://www.kobayashi-isho.com/tradition/history.html
[13] http://www.okazen.jp

All these visual and ethnographic observations, while prolonging the investigations Jan Bardsley conducted in her book (Bardsley, 2021), help in further delineating this ever ambiguous and moving terrain that is the Hanamachi, where weaving the masquerade to the body, the pose and the genuine is key.

In this paper, the goal is to see see how this terrain got disrupted because of the recent crisis that occurred locally and globally. With what could be observed first hand, the recent crisis touch Maiko-Geiko iconic mediatization and the real performances they create, which gives two types of occurrences to observe: the first is the demonstration of resilient performance activities, seen through media and real interactions, to overcome COVID related challenges, prompting questions about resilience. The second is the revelation of a long term crisis, related to the difficulty in recruiting new artists as well as established Maiko and Geiko retiring from the profession earlier than anticipated, prompting questions about vulnerability.

1. Overcoming COVID-19: fashioning resilience.

In the idea of overcoming the coronavirus crisis, not surprisingly, Maiko and Geiko communities were quick to show how wearing masks was quickly adopted by all its murders and follows the mandate diligently, although one can easily imagine they had to be inventive sometimes, since the elaborate hairstyles can be tricky for that (Fig. 7). At the end of 2021, a clean the street" promotional event in the Pontocho district was reported[14], showing the willingness for keeping active and maintain a "clean" connection with the outside, giving tourists a certain peace of mind because the Maiko took charge of doing the cleaning.

Figure 7: Geiko Mamefuji (Gion Kōbu district) posing while wearing a mask.
(© Kyōto Shimbun - 2021/05/06)

[14] https://www3.nhk.or.jp/news/html/20211027/k10013323631000.html ; https://www.Kyōto-np.co.jp/articles/-/666039

During seasonal greeting rituals, the mask etiquette was preserved, communicating directly and indirectly the adaptation of the Maiko and Geiko, definitely akin to the willow tree that symbolizes their world[15]. Beside news reports, for the past two years, a whole new set of communication posters flourished all over Kyōto, using Maiko as icons to remind people to follow all these new COVID rules, continuing the above mentioned "preservation/good manners" discourse (Fig. 8a). A prime example is with this large poster (Fig. 8b) displayed in Shinkyogoku, one of the most central shopping street in Kyōto, with the catchphrase being particularly eloquent, making a pun using the *ichiken-san okotowari* (一見さんお断り) expression with the *shingata* (新型) or new variant word that designates the virus, turning the Maiko into a magical figure that can ward off the "evil" covid, similar to when they decline customers who are not properly introduced.

Figure 8a: Good Covid-19 manners poster (Kyōto City subway - October 2021)

[15] See for instance the other term that designate the Hanamachi : Karyukai 花柳界 or "world of flowers and willows".

Figure 8b: Banner to remind people to wash their hands and wear a mask (and follow the Maiko's example as they are good at ward off unwanted "custom(er)s" (Shinkyōgoku Shopping Street - July 2021)

More directly connected to the reality of Maiko and Geiko time of crisis activities: many newspapers articles reported that they were getting vaccinated in a timely manner[16] and starting the thinking process of a new type of hospitality/*omotenashi*[17]. In the meantime, a crowdfunding campaign — organized by Ookini Zaidan group[18] — was launched, stressing the urgency of the situation and the need for cash to maintain the districts afloat. A seemingly successful operation that raised over 1379 万 yens (about 92 000$), although it is doubtful that the money reached the pockets of the *okiya* houses nor the artists themselves.

On a smaller scale, various online events got organized, taking the *ozashiki* entertainment, usually "closed" to the general public, to a new community of internet viewers. The first of such event that could be observed first hand was on April 2021, with Tomitsuyu from Gion Higashi district. The event was organized by Robert Von Koesveld, a photographer familiar with Tomitsuyu (and before Covid, he used to organize photo tours in Kyōto). During the online event, after an introductory presentation about Hanamachi arts and culture, Tomitsuyu appeared, entertaining with a *chanoyu* tea demonstration and a dance, then some direct Q&A were conducted. Since Tomitsuyu is bilingual (she lived in New Zealand when she was a teenager), it was particularly easy to talk to her. A strong incentive for the audience to join the event originally, which was about 40 Australian $.

[16] https://www.asahi.com/articles/ASP6Z3PKZP6XPLZB00K.html ; https://www3.nhk.or.jp/news/html/20210628/k10013107911000.html
[17] https://prtimes.jp/main/html/rd/p/000000001.000063017.html
[18] https://the-Kyōto.en-jine.com/projects/ookini

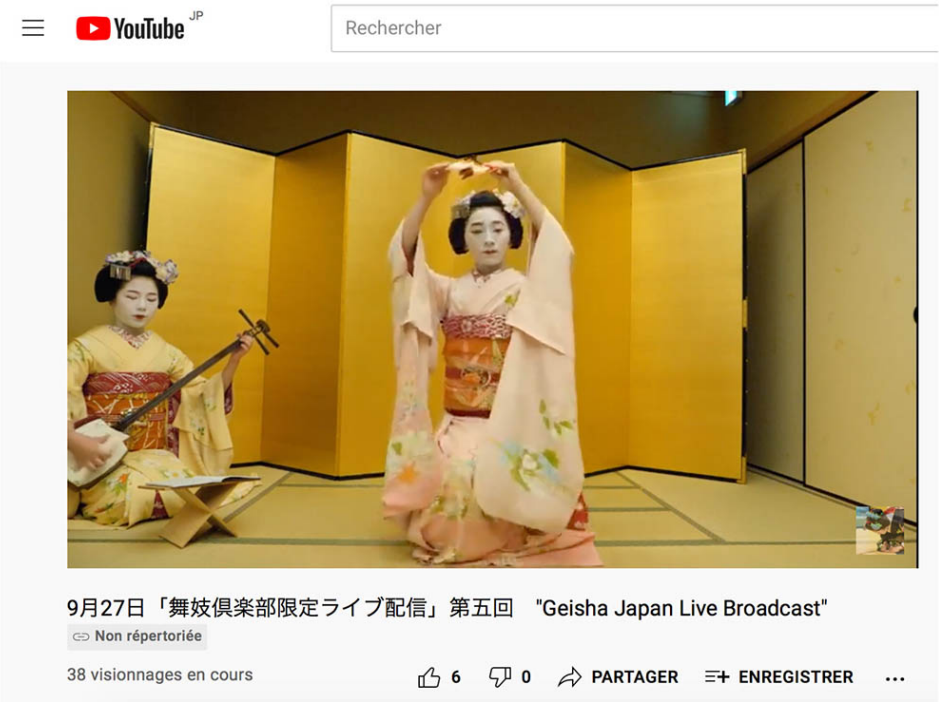

Figure 9: Maiko Kohatsu and Maiko Fukuyu for an online Ozashiki [live streaming on YouTube] (2021/09/27)

The other online *ozashiki* observed in 2021 were via a livestream on YouTube, organized by Geisha Japan and Maiko Club (舞妓倶楽部) (Fig.9). While the sound and translation was smooth, the video quickly got blurry, diminishing the visual quality of the event, which was composed of a game and a couple of dances, Q&A session and since the registration to attend was free of charge, there was a call out for donations at the end. The dances were the most typical, the staple *Gion Ko-uta* performed every time. Questions were diverse, the most striking one was if the Maiko knew about movies and medias where Maiko and / or Geiko are featured. They answered yes, citing the movie *Maiko haaaan*[19] and the manga/anime *Maikosan chi no Makanaisan*[20]. About these references, they said how impressed they were with the research made to make the movie and the manga accurate and entertaining.

About one year later, this particular online *ozashiki* format is surviving more than thriving. It switched to a "members only" mode with monthly payments in order to secure funds. An interview conducted with the founder of the Maiko Club and of this online *ozashiki* group gives three perspectives: the merits, the limits and the future.

The merits can be grouped in three points:

- Showing that online entertainment is technically possible (that was already on the thoughts of many before Covid, considering the change in technology).

[19] Directed by Mizuta Nobuo (2007)
[20] also known as *Kiyo in Kyōto*. The manga was originally designed by Koyama Aiko (2016- on going (22 volumes)). The NHK produced anime series are directed by Suzuki Yōhei (2021-2022 (12 episodes)).

- The artists can reach out a wider and more international audience and this way find new ways to deal with the strict *ichiken san okotowari* rule (no newcomers without a proper introduction from sponsors).
- The Maiko and Geiko get to entertain a type of audience that is truly passionate about them and ask precise questions about their costumes, their practice etc. And they are happy to experience that.

The limits can be gathered around two points:

- Not enough members to be economically sustainable. Need to find new members but to do that, having new Maiko and Geiko agreeing to participate would be best. But in order to have new Maiko and Geiko to participate, more members need to be already enrolled! (Paradox)
- Each *ozashiki* is set on a program that tends to repeat and it can get boring for members. (Aesthetically, it might congeal the practice of dance and music to the eternal *Gion Ko-uta* song and *Konpira Fune Fune* game.)

As for the future, the informant's opinion was as follows: while it is *mottainai* (a shame to put something to waste) that all this talent can not be seen more, the online *ozashiki* format might be difficult to maintain as it is. The format needs to be constantly "reformulated" with relations difficult to maintain, sometimes copyright/privacy issues to deal with.[21]

Besides these online activities — and in between the infection waves and the different state of emergencies — some actual live performances have been taking place, specifically curated to fit the Covid-19 requirements.The first event of that kind that was directly observed took place at the Museum of Kyōto , in October and November 2020, connected to the Maiko Beauty art exhibition . The event was kept short with small self introduction, dances, Q&A and to finish the ever so popular picture time (Fig.10a and 10b). The second one was held in open air, at Okazaki park near Heian Jingu shrine in March 27, 2021. With a set of dances first and then again some photo time at the end (Fig. 11a and 11b). Later in the spring of 2021, theaters were allowed to open and the regular stage dances were set to resume. But the only one that got the actual chance to do so and conduct the spring dance for real was in Miyagawachō district with Kyō Odori (京おどり). The others got shut down with a new state of emergency being issued early in April. Attending the Kyō-Odori, the first thing noted was that the tickets sold out in about 30 minutes the day they were available for sale. The second thing is that they shortened the program, with a quick play, a couple of dances and the finale group dance. So instead of the usual 1h10 minutes, the performance overall lasted about 45 minutes. In June of 2021, the public dance called Miyako no Nigiwai (都の賑い), with Maiko and Geiko from all five districts performing together, was luckily held. As reported by several news outlets, there was a particular emotion during this performance as many Maiko were dancing for the first time on public stage.

[21] Informant interview conducted by the author online, via Facebook Messenger, 2022/09/15.

Figure 10a: Geiko Miehina, Geiko Kikuyae, Maiko Fukuna performing at the Museum of Kyōto
(Kyōto Bunka Hakubutsukan - 2020/11/01)

Figure 10b: Maiko Katsuume and Katsuemi posing for pictures after their performance at the Museum of Kyōto (Kyōto Bunka Hakubutsukan - 2020/10/31)

Figure 11a: Maiko Kanotomo, Kanochiyo and Masano dancing on an open air stage (Okazaki park, Kyōto - 2021/03/27)

Figure 11b: Maiko Kanotomo, Kanochiyo and Masano posing for pictures after their open air stage performance (Okazaki park, Kyōto - 2021/03/27)

The third significant "Covid times" public dance observed was in Kamishichiken district theater, for a special program called *Fūkinkai* (楓錦会). Similar to the other venues, temperature and hand disinfection checkpoints were installed at the entrance, as well as special air cleaning ventilation devices inside and only 50% of the seats made available (Fig.12).

Figure 12: Covid-19 dispositions at the Kamishichiken theater during the *Fūkinkai* public dance (2021/09/25 and 2021/10/02)

The curtain opened not with the usual type of theater play but instead with an announcement, given by two of the artists scheduled to perform that day. They talked about their situation, mentioning for instance the characteristics of the *Fūkinkai* program:

> This *Fūkinkai* is inspired by a 1918 dance performance performed in the district to ward off the "evils" brought by the Spanish flu. So in these Covid times, it feels appropriate to perform that program. To prevent the spread of the virus, the music is not live but tape recorded. The record is from 50 years ago, from the tea house Nakazato. It is interesting to dance on music from our predecessors like this. Also, let us tell you that this performance is the occasion to see new Maiko, on stage for the first time, as well as "veteran" Geiko…so please enjoy![22]

The disruptions caused by Covid were also pointed out:

> During Covid, no more business and no more practice time (dance and music altogether). So we resorted to running and taking walks to keep active and in shape. Overall, the things that we had taken for granted were suddenly gone and it was weird, if not depressing. Especially no being able to practice and learn from watching

[22] Edited transcript from the DVD and notes taken while attending the performance on 2021/09/25 and 2021/10/02.

> our peers and seniors felt like the leadership/tradition connection was weakening. So now, we are all grateful to be back on stage.[23]

The message conveyed in this announcement preceding the *Fūkinkai* was well groomed yet sincere and valuable, giving a genuine glimpse into the reality of the artists' lives and their relationship with the stage. These notes show how they tap into the idea of perseverance, looking at the previous generations or senior members of the community for inspiration. A point similar to the message found on a poster featuring Maiko Toshinana (Fig.13).

Figure 13: Maiko Toshinana featured on the 牛乳石鹸 Gyūnyū Sekken Milk "Beauty" Soap posters (displayed inside JR Kyōto station and at many Kyōto City Bus stops, on and off since October 2020

The poster is an advertisement for a face soap but the text written next to her does address the crisis. It translates as: "From senior to junior, the flow needs to keep going. Even though off days kept continuing, we kept practicing." A note that was confirmed by Ms. Taniguchi, the owner of the Shigemori (しげ森) *okiya*:

> The hanamachi culture has been in existence for more than 300 years, hasn't it? If I don't pass it on to the next generation, there is no meaning to my life. I would not be able to face my predecessors if I let the hanamachi die out over something as trivial as Corona.[24]

At the most recent 2022 Spring and Fall dances , another demonstration of perseverance was observed with the Maiko welcoming the spectators to the theater's lobby and inviting them to give cash donations to a relief fund their district organize for Ukraine (Fig.14).

[23] Edited transcript from the DVD and notes taken while attending the performance on 2021/09/25 and 2021/10/02.
[24] Interview of Taniguchi Michiko, head of the okiya Shigemori in Miyagawachō: "Address the young generation through the Hanamachi culture" (03/2021) https://serai.jp/hobby/1017007

Figure 14: Collecting support funds for Ukraine
Left: during the Kyō Odori (2022/04/08) / Center top: during the Kamogawa Odori (2022/05/05) / Center bottom: during the Kitano Odori (2022/10/21)/
Right: during the Gion Odori (2022/11/04)

2. On the other side of resilience: facing vulnerability

The Covid-19 crisis somewhat revealed a more lingering crisis, which relates to the difficulty in recruiting or keeping the formed artists in the community, and this can open new perspectives on the issue of vulnerability. Thus, besides all the relatively enchanting and hopeful resilient events mentioned so far, it is important to keep in mind that every year a fair number of young Maiko quit and many adult Geiko retire “early” (Fig. 15a). In 2008, there was hope as the numbers of “new recruits” were up, but now the most recent data shows a decrease in both Geiko and Maiko categories, with a negative balance between newcomers (Maiko starting their careers) and retirees (Maiko or Geiko quitting the profession) (Fig. 15b), which deeply impacts the total numbers of artists active in the Hanamachi.

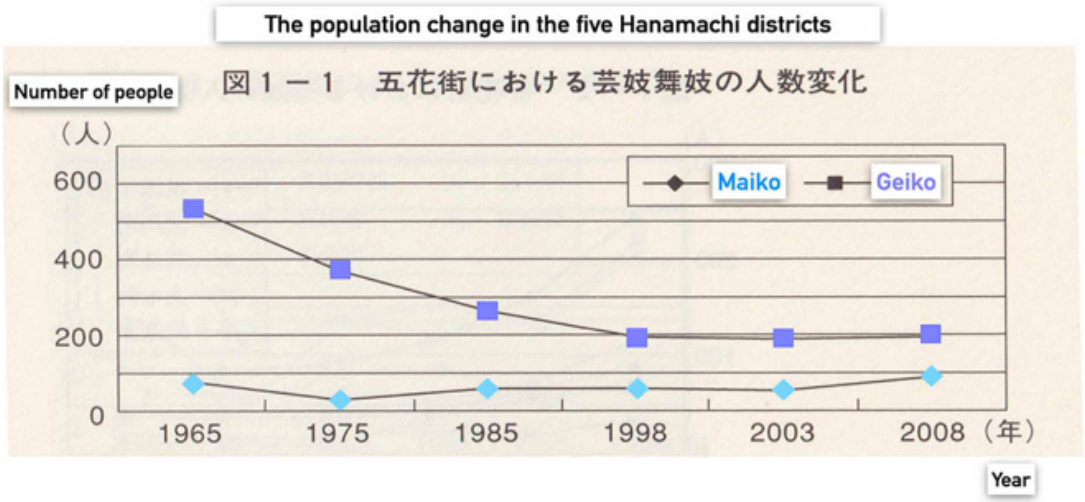

Figure 15a: Edited chart showing the decrease in the number of active Maiko and Geiko in Kyōto’s Hanamachi (Original source: Ota Toru and Hiratake Kozo (2009)
「京の花街ひと・わざ・まち」p.33)

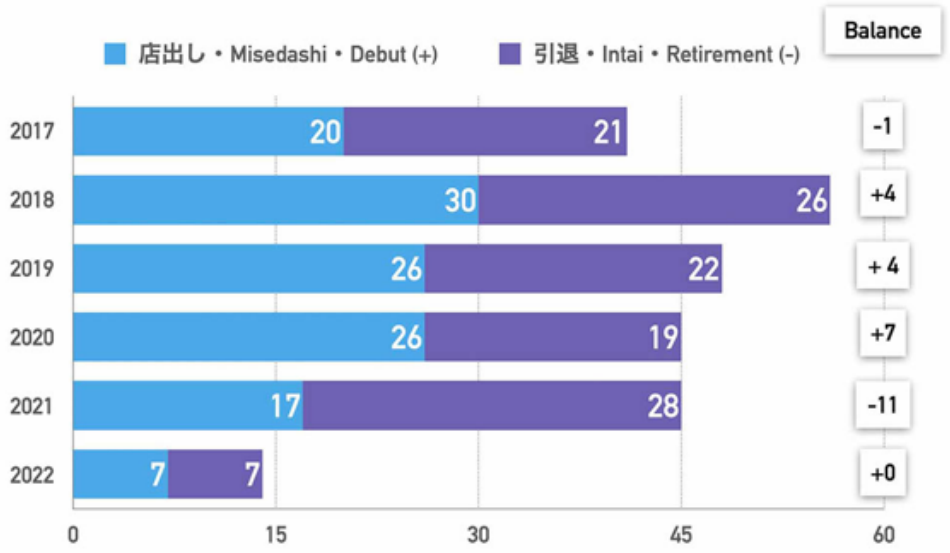

Figure 15 15b: Proportional chart counting the number of Maiko starting their career (*misedashi*) and Maiko/Geiko ending their career (*intai*) (As of October 17th, 2022) Data compiled thanks to different online sources, notably Mylokoville (https://missmyloko.tumblr.com)

Usually, there is no media coverage about these rather sad news. Among the few that could be found, there is the prime example of Geiko Satsuki (紗月), the top, most popular, Geiko in Gion Kōbu district for the past seven years (2014-2021). Upon quitting, she gave an interview explaining the reasons why she came to take that decision. The Covid was of course a big factor, as she says:

> Even if the corona virus recedes and the situation goes back to normal, the Hanamachi culture will never be the same. I am actually getting married too, so this is a good time to leave.[25]

Another example of a successful business that got to close permanently was the Maiko theater, a popular venue that was contracting several Maiko from the Miyagawachō district, to perform tea ceremonies and dances in a relaxed atmosphere, catering primarily to tourists. It is very sad news indeed as their business model was strong and on target considering the influx of tourism in Kyōto but the strict borders closing rule and prefectural restrictions were too much to cope.

One last example is with former Maiko Ichikoma (市駒)[26], who took upon Twitter to denounce the abuse she had experienced as a junior Maiko. In short: the forced heavy drinking and near molesting situations she found herself in. As she reports:

> This may result in my erasure from this world, but this is the reality of being a maiko. When I was 16, I was made to drink so much alcohol, you could take a shower in it. I

[25] Yomiuri Shinbun Online, 2021/11/13 https://www.yomiuri.co.jp/local/Kyōto/feature/CO052552/20211112-OYTAT50016/).
[26] who publishes now on Twitter under her civil name, Kiritaka Kiyoha (桐貴清羽)

> was then coerced into mixed bathing – another name for taking a bath with a customer. (Although I tried with all my might to run away.) I would like you to consider if this is truly what one would call traditional culture. The photos are from when I won a drinking competition with a customer, seeing who could chug a bottle of Yamazaki 18-Year faster, as well as other instances of drinking.[27]

She recounted other instances of sexual harassment and assault within the same Twitter thread:

> I had clients slip their hands through the side openings of my kimono to fondle my breasts, and when in private rooms they'd opened the hems of my kimono so as to touch my crotch. Maiko don't generally wear underwear, you see. When I told the house mother about these incidents, she directed her anger at me, saying I was at fault.[28]

Her testimony is extremely valuable (and potentially starting another #MeToo movement?) while allowing some articulation about the Hanamachi culture and way of conducting business. As she concluded:

> I don't want the geisha occupation to disappear. The industry should rebuild, oriented in a better direction. I want it to hone the art of those who love the arts, passing down our traditional culture. Until now, it's been a closed occupation. I think it's time for it to open. They can monetize their training sessions and the entertaining of guests via livestreams and video uploads. They can sell DVDs of the sort of events we've always put on, as well as spring and autumn performances. Geisha can appear on TV. I want the industry to live on through those sorts of clean methods that do something for society.[29]

These various accounts are critical material when studying the state of contemporary Maiko and Geiko communities as they interrogates deeply issues of resilience through vulnerability, highlighting how Maiko and Geiko remain real women who not only have a function to fulfill but also dreams and willingness for agency, a desire to keep their image and reality strong and pure. In other words, Maiko and Geiko, while repeating and respecting the patterns of tradition remains individuals with a spontaneity they ought to be able to harness, like a smile suddenly peaking through the composed face (Fig.16).

[27] Source: Twitter, 2022/06/26.
English translation of the tweets: https://unseenjapan.com/abuse-in-the-geisha-world-former-maiko-speaks-out/
[28] Source: Twitter, 2022/06/26.
English translation of the tweets: https://unseenjapan.com/abuse-in-the-geisha-world-former-maiko-speaks-out/
[29] Source: Twitter, 2022/06/26.
English translation of the tweets: https://unseenjapan.com/abuse-in-the-geisha-world-former-maiko-speaks-out/

Figure 16: Geiko Yuriha posing in front of the Tatsumi shrine during her *erikae*, a ceremonial day that marks the moment when a Maiko becomes a full fledged Geiko (Gion Kōbu district - 2021/06/29)

Conclusion

Looking at how crisis has hit the Maiko and Geiko communities, several layers in the concept of resilience are exposed. With the Covid and recruitment "double" crisis hitting the Hanamachi, it is resilience in an iconic and highly mediated community that can be observed. This interrogates image and reality correlation, simulacra and simulations (Braudillard, 1981), as in the question: "would Kyōto continue to use the Maiko and Geiko's image if they were not here anymore?"

What is presented is also resilience within an artistic community that is reflective upon its traditions, the past and present talent, the mental and physical perseverance and motivation of the artists (Rutter, 1985), paving a way for a future that would be between the "bounce back/bounce forward" dialectic (Manyena, 2011). On another level, it is resilience within closely interconnected professionals that is under scrutiny, prompting a chilling observation: if the Hanamachi culture collapses, a whole network of makers is in danger (banquet restaurants, shops selling kimono, wigs, hairpins footwear etc.). Ultimately, as the last points in part two exposed, what this study highlights is resilience within a women's community, with artists entertaining/catering to clients to please, which interrogates vulnerability (Butler, 2016) and a form of resilience that should come from within, not as an assignment to please the male, tourist, fan, institutional (and anthropologist) gaze.

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Saving Underground Culture Through Bandcamp: The Case of Tokyo's Ochiai Soup

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Abstract
Among the most affected categories by the COVID-19 pandemic, the performing arts have been severely hit, especially live events. Considering the clubs that operate mostly thanks to live music, many of them have been forced to close or operate with limited capacity, putting their survival at risk, especially for those related to the underground culture. However, thanks to the internet and technological advancement, we can have examples of clubs that have survived such a challenging time, providing inspiration to go through times of resilience. By analysing the case study of Ochiai Soup, a Tokyo live club in close contact with the Japanese noise and experimental music scene, the paper highlights in comparison with other campaigns carried on by other clubs how the merging of new music-sharing platforms like Bandcamp can be beneficial to carry on a successful fundraising campaign, providing us with a clear example of how underground culture can rely on the internet and the technology to assure its survival and continue to be in touch with its audience by enforcing its own identity.

Keywords: Music Venues, Underground Culture, Fundraising Campaigns, Crowdfunding, Music-Sharing Platforms

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Introduction

The study took inspiration from an ongoing research project about noise music, an experimental music genre that uses noise within a musical context to challenge the distinction made in conventional musical practices between musical and non-musical sound (Priest, 2013:132), and how it can be a tool for social and cultural engagement within a specific context. Focusing on the Japanese noise musical scene, the research is aiming to point out how such a subcultural scene shapes its connection with culture and audience by considering noise a general phenomenon rooted in the relational conditions of contemporary culture (Hainge, 2013:14) and highlighting how "noise can serve to startle, threaten and annoy; and is often associated with feelings of stress and frustration; however, it may also contribute to feelings of belonging, community and nostalgia" (Thompson, 2017:10). Hence, it would have unavoidable to underline how the link with a subcultural community may be reinforced during the hard times of the COVID-19 pandemic where communities have been forced to stop attending places of aggregation to demonstrate their cultural belonging, a situation that has seriously endangered the existence of certain cultural places that thrive on events in close contact with the public such as cinemas, theatres, and pubs. Many of them have been forced to abruptly stop their events or operate with limited capacity, and smaller venues related to the underground culture faced the most serious danger due to the shortage of funds caused by the sanitary emergency. However, thanks to the internet and technological advancement, it is also true that other clubs have been able to survive in such a challenging time, providing inspiration to go through times of resilience, and even other clubs forced to close are making their efforts to collect the necessary funds to reopen their business. By bringing on comparisons with different means for survival, this paper focuses on Ochiai Soup, a Tokyo live club in close contact with the Japanese noise and experimental music scene, to think about how music-sharing platforms like Bandcamp and their politics aimed to make the value of independent and underground scenes can be beneficial to carry on a successful fundraising campaign, providing us with a clear example of how underground culture can rely on the internet and the technology to assure its survival also through the confirmation and the enforcement of its independent and underground identity.

Means of Online Survival with "closed doors"

To better understand how cultural hubs relied on specific means of support, it is important to consider how the sense of community can be defined by recognising elements such as membership, influence, reinforcement, and shared emotional connection (McMillan & Chavis, 1986:16), all aspects that play a fundamental role in developing subcultures made by individuals neglected by societal standards to develop a sense of identity that "tends to be presented as an independent organism functioning outside the larger social, political and economic contexts" (Hebdige, 1979:76). Thus, the advancements of the internet and technology has got to fit in better to ensure that the sense of belonging felt by individuals went hand in hand with the possibility to fund entrepreneurial ventures including artistic and creative projects (Agrawal, Catalini & Goldfarb, 2015), making possible to create different ways in which venues made use of the internet to keep in touch with the audience to survive, carrying on different campaigns or events to raise funds.

1) Online Crowdfunding

One means that can be naturally mentioned about online fundraising is the classic crowdfunding campaign which aims to raise funds from many people through the internet

(Calic, 2018:112). This means had been used by The Crobar, a London pub and music venue which became iconic through the years for rock and metal scenes and after nineteen years, it was forced to leave its physical location in Soho due to issues that came right after the pandemic (Richards, 2020). The necessity to find a new location in Central London (Crobar, 2020) led to open a still ongoing crowdfunding campaign to collect funds through donations along with raffle prizes and sponsorship from rock-related zines like Kerrang! to provide fans with original creations, including comic strips featuring musicians Dave Grohl and Ville Valo, in exchange for receiving donations from them (Carter, 2021), resulting in the collection of more than £100,000 available to open the venue in a new location (Metal Hammer, 2021).

Figure 1: The Crobar's Crowdfunder fundraising campaign

2) Moving Events Online

Another means to survive had been also the decision to transpose online live events to elude the forced restrictions that prevented venues to have a physical audience. Moving to Japan, a well-fit example came from Club Goodman, a music venue based in Chiyoda, in Tokyo, that at the brink of the pandemic organised live events with the possibility to be both followed live and in the days following the live events by saving the performances and sponsoring them through social media. Despite initial fears that the venue cannot survive and was forced to shut (Natalie.mu, 2020), choices like publishing small videos on the Instagram profile to promote live events like the one with the experimental musician Keiji Haino by including the reminder to find the complete event on the YouTube channel had been very helpful to keep the place alive even after the most critical phase of the pandemic.

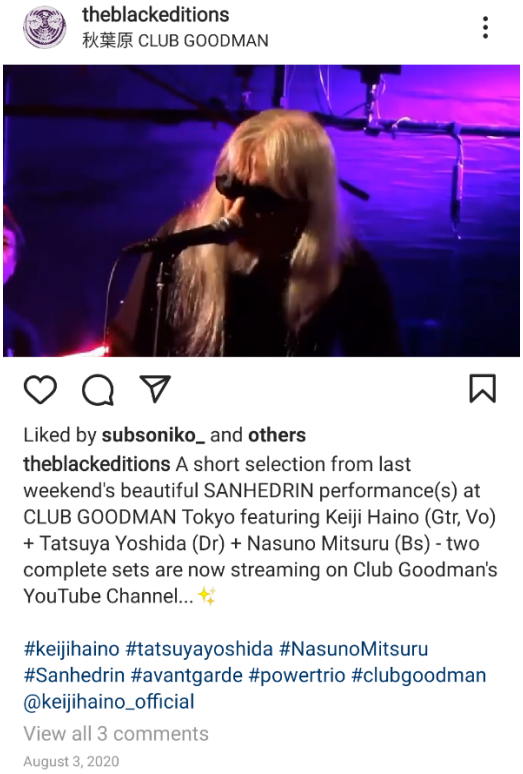

Figure 2: Club Goodman's Instagram page promoting Keiji Haino's online concert

3) Selling Exclusive Material on Music-Sharing Platform

One last means to survive is collecting funds by selling music online, means which had been employed by Ochiai Soup, a small venue based in Shinjuku, in Tokyo, known for hosting mostly experimental music artists' live events. To raise the necessary funds, the club is still offering fans and regulars a way to help its existence by releasing exclusive material through the music-sharing platform Bandcamp, known to be specifically designed for independent and non-mainstream music even after the take-over by big gaming company Epic Games (Sisario, 2022). In fact, the employment of Bandcamp is not a unicum neither among independent music scenes nor in Japan itself so another Tokyo live club and music shop focused on experimental music, Ftarri, was already committed to selling its music through the same platform working both as a live venue and a label to sell the artists' albums. However, in the case of Ochiai Soup it had been an initiative created accordingly with other artists who accepted to take part in this campaign to help the preservation of a venue linked with the underground subculture. The catalogue includes more than 50 releases realised by many local and international experimental acts, including Toshiji Mikawa from noise bands Hijokaidan and Incapacitants, and the material is sold on a "name your price" basis with which fans decide how much to pay for the release (Japan Vibe, 2021).

Figure 3: Ochiai Soup's catalogue published on the Bandcamp webpage

Reinforcing Independent Identity with Community Support

Having considered these specific fundraising campaigns, it can be highlighted how the employment of Bandcamp to make a music catalogue available online helped not only the survival of Ochiai Soup but also to emphasize and enforce its link with a specific subculture audience. Surely compared to other music streaming services like Spotify, Bandcamp is itself designed to specifically help independent artists rather than major artists, and considering how the platform is well-known among artists and audiences for this purpose, it can be said that Ochiai Soup relies a lot on using the name and the reputation of Bandcamp to enforce its independent identity and to brand itself as a club linked with the underground also among the non-Japanese audience since there are also non-Japanese artists included in the catalogue like Lasse Marhaug and EVOL. In this sense, this choice can be compared with the one made by The Crobar which enforces its image of a UK rock and metal cultural landmark by closing its name to a zine, Kerrang!, which is as well a landmark for rock and metal fans. Even the commercial gain is strictly linked to the reputation of helping independent music scenes by creating close social contact between the artists and the audience thanks to the policy that let the audience pay as they want for the releases, and by also creating resonance with initiatives that specifically helped artists during the pandemic. In fact, in 2020 Bandcamp announced it to waive its share of revenue and donate all sales to artists for 24 hours on March 20 (Aswad, 2020), repeating the initiative in the following months (Galil, 2020) and began calling these days "Bandcamp Fridays" (Diamond, 2020), extending the initiative for the following year after raising more than $40million for its musicians (Turman, 2020).

Conclusion

All these case studies decided to highlight their own identity and their link with a specific subculture by undertaking different actions that share the same intent to create closeness with the community during the pandemic. At the same time, it can be argued how compared to The Crobar and Club Goodman, the decision of Ochiai Soup to rely on Bandcamp may be a choice that enforced the independent and underground aspect of the club by the simple decision to rely on an independent landmark regardless of the fundraising campaign itself. In fact, relying on a platform that is acknowledged to help independent music scenes played a key role not only to preserve the underground identity of Ochiai Soup but also to gain commercial thanks to its reputation and its policies, seeing an acknowledgement of the Japanese underground culture that came also outside the national boundaries. To conclude,

the paper would affirm that the preservation of underground cultural scenes plays a fundamental role even in terms of commercial gain, letting us learn that the structure of successful fundraising for a non-mainstream club should be based also on emphasizing its role and identity among its community.

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Seeing the Invisible: Applying Discourse Analysis to the Introduction of Senno Kuden

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Abstract
Senno Kuden (16th century) historically presents the most influential definition of ikebana, which includes both ontological and epistemological concerns in representation. Although the former contributed to the development of the common definition of ikebana as a symbolic representation of nature or the universe, the latter has been largely ignored. This study points out that the latter has not only significant meanings in understanding Senno's teaching on ikebana, but also a strong connection with the traditional Japanese aesthetics that values contemplative awareness of the transiency of beings.

Keywords: Ikebana, Japanese Aesthetics, Senno Kuden, Ikenobo, Yugen, Aware

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Introduction

Senno Kuden (16th century), oral instructions by Ikenobo Senno has several versions and they were written by Senno and other Ikenobo masters for their disciples individually (Murai & Akai, 1973; Murai, 1973). The contents were treated as secret for centuries. In the history of ikebana *Senno Kuden* is regarded as "the first example of a manual containing theoretic principles" (Kobayashi & Flavin, 2017). Inoue (2016) notes that the introduction, in particular, is the most systematic definition of the philosophy of ikebana among the existing medieval ikebana texts.

Senno Kuden historically presents the most influential definition of ikebana, which actually includes both ontological and epistemological concerns in representation. In defining ikebana *Senno Kuden* mentioned two key terms, *onozukara naru sugata* (essence) and *yoroshiki omokage* (good image). However, it is almost always the case in the discussion of *Senno Kuden* that the focus is on *onozukara naru sugata*, and *yoroshiki omokage* has not been received much attention.

For instance, Inoue (2016) summarised *Senno Kuden* by saying that it declared that their school (Ikenobo) did not just appreciate beautiful flowers but also expressed the essence of nature as a whole. In his discussion *yoroshiki omokage* is not included. A similar attitude is apparent on the official site of the Ikenobo school (https://www.ikenobo.jp).

> Ikenobo, unlike previous schools of flowers arrangement, doesn't just appreciate beautiful flowers, but also recognises the poetic features of grasses and trees, sometimes using dead branches to express the features of nature on the table.

Here again the interpretation of *yoroshiki omokage* is omitted. "The poetic features of grasses and trees" is apparently not the translation of *yoroshiki omokage* but that of *souboku no fukyo* in *Senno Kuden.* As we will see later, while those terms have similar meanings, there are small but importance differences between them.

It is probably because the phrase, *onozukara naru sugata* is clear and easy to understand, and also because it contributed historically to the development of the common definition of ikebana as a symbolic representation of nature or the universe. Inoue (2016) pointed out that in many *kadosho* (texts on ikebana) from the end of the Muromachi period (1336 - 1573) to the first half of the Edo period (1603 - 1867), the discussion of the foundation of ikebana was influenced by *Senno Kuden*. Generally they agree that the fundamental essence of ikebana is not just appreciating the beauty of flowers but expressing the essence of nature. Inoue as well as most ikebana masters in history accurately understood that ikebana expresses nature itself, the essence (*onozukara naru sugata*) of nature as a whole (*noyama mizube* - literally means field, mountain, & waterfront), which is different from nature as we can perceive it. In other words, ikebana is not a small-scale representation of nature but a symbolic expression of something we cannot objectively perceive in nature.

However, this study reexamines the concept of *yoroshiki omokage* in order to fully understand the philosophy of ikebana presented by Senno. This study further suggests that it might be this forgotten aspect of ikebana that shares common features with various Japanese art theories, or "the aesthetic Way" (Izutsu & Izutsu, 1981).

Methodology

This study applies discourse analysis to *Senno Kuden*. Discourse analysis explores "patterns of language across texts and considers the relationship between language and the social and cultural contexts in which it is used" (Paltridge, 2012). Noting that the complete meaning of a word is always contextual, Paltridge quotes claims by Cameron and Kulick (2003:29):

> Words in isolation are not the issue. It is in discourse - the use of language in specific contexts - that words acquire meaning. (…) We cannot understand the significance of any word unless we attend closely to its relationship to other words and to the discourse (indeed, the competing discourses) in which words are always embedded. (Cameron and Kulick, 2003, p. 29)

This study looks into the historical contexts of *Senno Kuden*, and analyses its key terms from how they are embedded in their discourses.

Analysis

The 1542 version *Senno Kuden* consists of four parts: an introduction, a section about *tatehana*, a section about flowers for special occasions and contraindications, and an epilogue. This study focuses on the first two sentences of the 14 sentences in the introduction.

1. 瓶に花を挿す事いにしへよりあるとはきき侍れど、
2. それは美しき花をのみ賞して、
3. 草木の風興をもわきまへず、
4. 只さし生けたる計りなり
5. この一流は
6. 野山水辺をのずからなる姿を居上にあらはし、
7. 花葉を飾り、よろしき面かげを本とし、
8. 先祖さし初めしより一道世に広まりて、都鄙のもて遊びとなれる也

(1) I hear that arranging flowers has been practiced since ancient times,
(2) but those in this practice only appreciate beautiful flowers,
(3) without appreciating the poetic potential of grasses and trees,
(4) and they are simply making arrangements.
(5) In this school (Ikenobo),
(6) expressing the essence (*onozukara naru sugata*) of nature as a whole (*noyama mizube*) on a table,
(7) arranging flowers and leaves, based on their good images (*yoroshiki omokage*),
(8) our ancestors started to make arrangements, and it became a popular past time in towns and in the country.

Murai (1973) states that *Senno Kuden* was one of many ikebana texts produced in the early 16th century, when the *rikka* style was developing from the *tatebana* style, and ikebana was accepted by a growing number of people. Under such social conditions, it is assumed that the social function of the text was to establish the identity of Ikenobo school. The first sentence (1 to 4) of the introduction seems to criticise the general practice of flower arranging as not appreciating the poetry of grasses and branches. The second sentence (5 - 8) is the antithesis of the first sentence at the syntax level. While this sentence, in particular sections (6) and (7), is highly valued as a concise statement of ikebana philosophy, its interpretation has been

rather ambiguous. Considering that first sentence (1- 4) and the second sentence (5 - 8) are in contrast, it is reasonable to assume that the phrase, "the poetic potential of grasses and trees" in (3) is paraphrased in (6) and (7). Content is repeated but it is conveyed with different expressions.

In the second sentence, the grammatical relationship is not very clear among the three phrases, (6) expressing the essence of nature as a whole on a table, (first half of 7) arranging flowers and leaves, and (second half of 7) based on good images (*yoroshiki omokage*). As a result, a couple of interpretations are possible. However, it is most probable to take a pause after (6) and join the first half of (7) and the second half of (7). The sentence structure would be as follow:

(6) expressing the essence (*onozukara naru sugata*) of nature as a whole (*noyama mizube*) on a table,
(7) arranging flowers and leaves, based on their good images (*yoroshiki omokage*)

→ (8) our ancestors started to arrange, …

Grammatically speaking, those two phrases, (6) and (7) are in parallel modifying (8) and should be treated equally within the sentence. As mentioned, however, the focus has been on (6), and (7) has been almost ignored. Assuming that within the second sentence (5 - 8), the relationship between (6) and (7) is close to parallelism, repeating a structure but filling it with new elements, the meanings of the following each key words (nouns) in each phrase are to be interpreted in a correlated manner.

(6) *noyama mizube* (field, mountain & waterfront) / *onozukara naru sugata* (their essence or original images)
(7) *hana ha* (flowers & leaves) / *yoroshiki omokage* (their good images)

In (7), first we need to note that the original meaning of *omokage* is the image of something we can see only vaguely. It is often used to describe our inner image of the person who has gone forever. It may be possible to interpret this phrase from a perspective roughly based on phenomenology[1]. While it is hard to clearly represent what we perceive through our senses, it is possible to represent what we can perceive vaguely as an essence and share that perception with others. Probably *Senno* was aware that what we perceive (*omokage*) is actually only a small part of the essence of the material, its totality or a more complete form of *omokage*, which he called "*yoroshiki*"(good) "*omokage*" (vague image).

[1] The philosophy of intuition takes two forms: the *Wesenschau* of Husserl, which converts lived experience into ideal essences before a pure spectator, and Bergsonian intuition, which seeks to coincide with its object by experiencing it from within. Against the first, Merleau-Ponty argues that the world's givenness is more primordial than the ideal essence; the essence is a variant of the real, not its condition of possibility. Essences are not ultimately detachable from the sensible but are its "invisible" or its latent structure of differentiation. Against a return to the immediacy of coincidence or a nostalgia for the pre-reflective, Merleau-Ponty holds that there is no self-identical presence to rejoin; the "immediate" essentially involves distance and non-coincidence. Consequently, truth must be redefined as "a privative non-coinciding, a coinciding from afar, a divergence, and something like a 'good error'" (V&I: 166/124–25).

Toadvine, Ted, "Maurice Merleau-Ponty", The Stanford Encyclopaedia of Philosophy (Spring 2019 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/spr2019/entries/merleau-ponty/>.

It then becomes clear that Senno actually uses the same logic in (6) and (7). *Onozukara naru sugata* consists of modifier, *onozukaranaru* (its original) and noun, *sugata* (form, appearance). With that modifier *sugata* gains metaphysical connotation, and this section is often interpreted as the essence. Similarly, it is possible to interpret that *omokage* gains metaphysical connotation with the modifier, *yoroshiki*. While *omokage* can be metaphysical, *yoroshiki* is a criteria of *omokage*, so it can be interpreted as a higher (or purer) level of metaphysics.

Focusing on the relationship of the two nouns in each phrase, it is now clear that the first item represents observable objects whose entirety is not perceivable, while the second item represents their essence.

(6) *noyama mizube* (field, mountain & waterfront - observable phenomena) / *onozukara naru sugata* (their essence)
(7) *hana ha* (flowers & leaves - observable phenomena) / *yoroshiki omokage* (their good images - essence)

Therefore, Senno's teaching could be interpreted that ikebana is a product that represents the essence of nature, toward the entirety of the universe, and that ikebana originates from the perception of the entirety of the materials as a base. While the former is seemingly more concerned with ontology, the latter seems to be more concerned with epistemology. Although the latter point has been largely neglected, it could represent an important attitude to nature in ikebana.

Discussion

In interpreting the philosophy of ikebana presented in *Senno Kuden*, it is necessary to refer to "peculiarity" that is "deeply and fundamentally involved in the various aspects of that Japanese art-theory, called *gei-doh*, namely the aesthetic Way" (Izutsu & Izutsu, 1981: 28). In their discussion about *Zeami* (1363 - 1443) and *Yugen,* an important key term in the field of Japanese aesthetics, Izutsu and Izutsu (1981) pay special attention to artists' gaze focused upon the phenomenal world.

> Standing on the basis of the metaphysical and epistemological awareness that all possible things and events that are articulated out into existence in this empirical reality through our five senses indicate neither their sole mode of being nor their sole existential significance, these poets and artists gaze intently at the invisible beyond the visible. They exert themselves to go beyond their sensuous limitations. What seems to justify them in establishing *yugen* as a value word is mainly their transcendental aspiration to attain the unattainable, to expand their sensuous ability and even enlarge the domain of their cognition. (Izutsu & Izutsu, 1981, p. 28)

As Izutsu and Izutsu (1981) state, the inner characterisation of *yugen* is applicable to most typically Japanese aesthetic key terms, such as *aware, wabi, sabi* etc. It is also applicable in analysing Senno's aesthetics. As our analysis showed, while *hana ha* (flowers and leaves) were observable phenomena in (7), *yoroshiki omokage* (their good images) acquired a metaphysical connotation, and they can be interpreted as pure essence. However, according to Izutsu and Izutsu (1981), the relationship between the visible (flowers and leaves) and the invisible (their pure essence) needs to be posited as far more dynamic.

Izutsu and Izutsu (1981) further emphasise that in the idea of *yugen,* the aesthetic factor is a feeling of aesthetic harmony arising from contemplative awareness. It is based on the awareness of "insubstantiality and elimination of the human existential field" (Izutsu & Izutsu, 1981:28). Although our analysis focused on the first two sentences of *Senno Kuden*, its introduction contains multiple sections related to the concept of the impermanence of worldly things often referring to in Buddhism[2]. It is reasonable to assume Senno's philosophy of ikebana is similar to the concept of aesthetic harmony as described by Itsuzu and Itsuzu as "fermented in and induced from contemplative awareness"(Izutsu & Izutsu, 1981: 28).

Although Izutsu and Izutsu (1981)'s argument of *yugen* can be suggestive of "the typical inner configuration of Japanese aesthetics" (1981: 27) in general, it is notable that the configuration could be interpreted in terms of various philosophical approaches including Zen Buddhism and Confucius philosophy. For instance, Shimbo (2021) looked into the Senno's theory applying Kakubutsu Kyuri, a Confucius philosophy explaining the origin of all beings from both ontological and epistemological perspectives. It assumes a pure metaphysical principle, *Ri* at the point of transformation from the metaphysical to the physical. If the origin of ikebana in Senno's theory is interpreted as metaphysical elements rather than perceivable natural materials, it is reasonable to assume that Senno recognises "*yoroshi*"(goodness/aptness/appropriateness) as a pure metaphysical principle to transform a metaphysical essence, "*omokage*" (vague image) to ikebana. Referring to Kakubutsu Kyuri, which assumes a pure metaphysical principle at the point of transformation, at the point where metaphysical essence, "*omokage*" is transformed to ikebana, pure metaphysical principle, "*yoroshi*" (goodness) functions as the foundation.

Kakubutsu Kyuri:
Mihatsu (Pre-being, Metaphysical)↗*Ri* (pure metaphysical principle)↘ *Kihatsu* (Post being, Physical)
Senno:
Omokage (vague image) ↗ *Yoroshi* (goodness) ↘ Ikebana

Referring Kakubutsu Kyuri, *yoroshi* (goodness) can be interpreted as *Ri*, foundation of transferring pre-being, *omokage* to post being, ikebana.

Although such philosophical discussions may help clarify the concepts and nature of the certain cultural phenomena, any judgements about them should be made carefully. It is not appropriate to interpret *Senno Kuden* solely from Confucius views. Similarly, while some aspects of Japanese culture such as poetry and gardens may be interpreted from Zen Buddhism, it may not be the sole or the most important foundation of Japanese culture.

Conclusion

Discourse analysis revealed that in *Senno Kuden* a key term, *yoroshiki omokage* has a significant meaning that has not been recognised adequately. It further suggests that *yoroshiki*

[2] For instance, Senno states as follow in the 14th sentence of *Senno Kuden*'s introduction. Those who practice this would not only relax seeing grasses and trees, become aware of passing time and be moved for a while but also may obtain an opportunity for enlightenment in facing the transient nature of beings.
抑是をもてあそぶ人、草木を見て心をのべ、春秋のあわれをおもひ、いったんの興をもよおすのみならず、飛花落葉の風の前にかかるさとりの種をうる事もや侍らん。

omokage as well as *onozukaranaru sugata* is used in the metaphysical sense. While *onozukaranaru sugata* defines ikebana as symbolic representation of the universe, a phrase including *yoroshiki omokage* can serve to explain the origin of ikebana. Furthermore, it is the latter key term that has a strong association with the typical inner configuration of Japanese aesthetics. Senno's teaching implies that ikebana is to be made from recognising the pure essence of flowers and leaves based on a contemplative awareness of the transiency of beings.

Future studies could look into the theoretical development of Senno's teachings which have been often misinterpreted, and its connection to some of the theories that led important ikebana movements such as Free Style Ikebana Movement in 1920's (Shimbo, 2021).

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The Resilience and Innovative Impact of Service Design on Regional Culture

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Abstract

The research potential of resilience has received much attention in recent years, but there is a lack of relevant research on cultural resilience. We should realize that resilience cannot be achieved in isolation from the cultural dimension. So, what does cultural resilience need to draw upon to achieve it? Service design has now emerged as a promising research area. Therefore, it is essential to involve service design in studying cultural resilience and innovation. In this way, we can effectively develop values for culture and achieve resilience and innovation. Based on the above background, this study proposes the impact of service design on the resilience and innovation of regional culture with the help of service design theory. The study uses regional culture as the input and output of service design interventions to explore its innovative effects on regional culture. And how service design theory can be used for driving regional culture to achieve resilience, innovation, and regeneration, so that service design can become a catalyst for the development of regional culture to achieve resilience. It provides an interdisciplinary research platform for resilience and innovative development of regional culture. The research results can facilitate strengthening the theoretical research base related to the resilience of regional culture, making service design a vital initiative to build cultural resilience and achieve innovative development. Conversely, this innovation of regional cultural resilience can also promote new approaches derived from service design.

Keywords: Service Design, Regional Cultural, Resilience, Regional Cultural Resilience, Culture Heritage, Community

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Introduction

This paper has six parts: the first overview of service design ideas, related research, and current applications. In Section 2, research methods and tools for service design. Followed by an introduction to regional culture in section 3, resilience and regional cultural resilience in section 4, service design's resilience and innovative impact on regional culture in section 5, and a summary of the text in section 6.

Service design

A. The evolution of service design

Service design has received increasing attention in recent years. In the 1990s, service design's concept and methodology first emerged. Now its become a relatively popular area of research." The phrase "service design" initially appeared in the literature on service marketing (Shostack, 1984). In those papers, scholars combined the terms "service" and "design" in their research. Subsequently, Michael Erlhoff, professor of design at the International School of Cologne, first brought the new concept of service design to the public in the context of the design discipline in 1991. In this context, service design was defined as a multidisciplinary field in which design is the primary discipline contributing to service innovation (Ostrom et al., 2015).

Meanwhile, in the field of design, scholars have gradually shifted their research focus to service design. Nijs and Van Engelen (2016) state that the most recent service design research focuses on transformational aims and practices. This change lays the foundation for a strategic shift and drives the direction of research along with new value-creation goals.

B. The concept of service design

There is no unified academic definition of the concept of service design for this emerging discipline (Stickdorn & Schneider, 2012). However, based on the different perspectives of previous researchers, I have categorized their different understandings of service design.

1) On service design as a systematic approach

According to the concept proposed by Meroni and Sangiorgi, they describe a 'service' is a specific manufactured product or economic benefit that generates a service interaction by putting their knowledge and skills to use to make an experience for the user that meets the specific needs of the consumer. At the same time, Manzini (2011) emphasizes that service design refers to a process of change that creates the right conditions to produce "a system with multiple interactive exchanges" through a "platform for action." Sangiorgi and Prendiville (2017) expand on this concept by shifting the focus of their research from designers and service outcomes to the process of 'designing for service.'

Service design has evolved into a human-centered, collaborative, iterative, strategic, and systematic method of enhancing or creating new services to facilitate service transformation (Yu & Sangiorgi, 2018). In an iterative process, the customer experience is used as a starting point for research to create new value propositions and propose new service solutions for them (Ostrom et al., 2015), and ultimately to support services through technology, ultimately making new service ideas a reality (Teixeira et al., 2017). This position is in line with the logic of service dominance and shifts the focus from services as units of output to 'value in

use' (Vargo & Lusch, 2004). At the same time, as people are at the center of research in this system, the design object becomes the key to assessing its soundness (Krippendorff, 2006).

2) On the concept of service design as value creation

Edvardsson et al. (2005) highlight the concept of service by employing a value-creation method rather than traditional design techniques, in which value is integrated into the product and conveyed and employed during the service process. The consumer co-creates this value through the use and in-service interactions with other resources (Sangiorgi & Prendiville, 2014). This viewpoint is consistent with Vargo and Lusch's'service-led logic' presented in 2008.

In this context, scholars have investigated service design as a new means of creating customer value (Lüftenegger et al., 2017). Such as Sandström et al. (2008) link use value to customer experience, stating that "the service experience is assessed in terms of use value, which brings together an individual's overall judgment of the outcome of all functional and emotional experiences." This experience is a complete, high-quality judgment. Meanwhile, according to Stickdorn and Schneider (2010), service design thinking is a collaborative, comprehensive, iterative, and visual approach to understanding, characterizing, and expressing the customer experience. Based on this, Clatworthy (2012) adds that service design can be described as the adoption of specific applications of design thinking with services, adding a specific definition: 'designed products provide experiences that occur over time and across different touchpoints' (Clatworthy, 2012). Norman describes user experience as the ultimate value, including all the sensory processes users, experience when using products and services. These user experiences are an emotional characteristic created during the service touchpoints. This emotional attribute of the service created by the touchpoint can be thought of as the moment when the user encounters an emotional experience outside of the physical product environment. This experience is "the feeling left by the customer's interaction with the service offering over time through the service's touchpoints.

It can be observed that consumers no longer make demands on the material product but rather get the experience through the services attached to the product (Del Val Román, 2016). According to Nike's Digital Director, Stefan Olander. "Service is now the beginning of the client experience; in the past, it was the end" (Poornikoo, 2014). This makes us believe that the development of services has established itself as the beginning and conclusion of gaining a competitive advantage.

3) Purpose of service design and research focus

Through socially engaged interactions, service design aspires to develop feasible and efficient innovations and integrated and pleasurable experiences (Moritz, 2005), (Franz et al., 2012). In order to do this, service designers can offer suitable techniques and tools to include numerous stakeholders and resources in the value co-creation process and contribute to the innovation and cultural revival of the local area (Sangiorgi, 2011). Additionally, location and community interaction can be integrated into service design (Walker, 2009), (Meroni, 2007).

4) Current applications of service design available

Service design is also currently being attempted for many social issues. In addition, several studies have discussed the application of service design in public service innovation, for

example, in the NHS (National Health Service) healthcare system in the UK, Kaiser Permanente in the US, and the emergency medical system in Japan. In addition, with the rapid development of service economization, it is increasingly being applied as a methodology for enhancing services across all industries.

The diverse perspectives of these scholars and the widespread use of service design suggest that service design is a current research priority.

5) Characteristics of service design

Service innovation is multidimensional as it takes a multidisciplinary perspective on service innovation (Gustafsson, Kristensson, Schirr, and Well, 2016). Secondly, the service design process moves from exploration to creation, followed by reflection and implementation. This determines that the service design process is not linear but iterative and cyclical. However, service design is an area of study that puts a premium on considering the preferences of customers and other interested parties. There is no outward sign of the services but based on a tangible product base, so service design has tangible and intangible characteristics. Figure 1 shows service design characteristics.

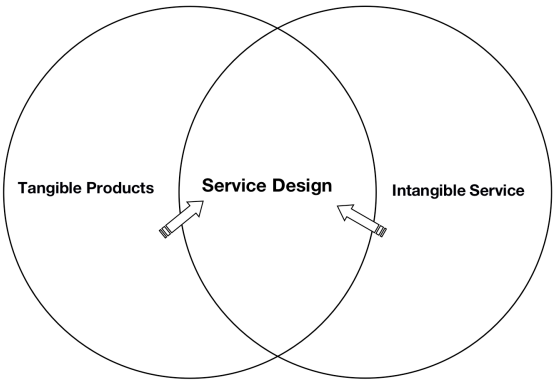

Figure 1: Service Design Characteristics

Methods and tools for service design

1) Methods of service design

Scholars have offered several specific methodologies and tools to comprehend better and implement service design. One of these is called "contextual design."It assists designers in learning about the real-world situations in which customers engage in their activities (Steen et al., 2007). To facilitate the conceptual design of product-service systems, Kim et al. (2012) devised a methodology that includes a general customer wants list, a design model list, an idea generation support matrix, and a case set.

Co-design refers to a method that encourages consumer participation throughout the design phase (Troye & Supphellen, 2012). Clients can learn to code and become involved in the creative process by taking this route. At the same time, designers can shift their roles from merely imparting knowledge to those of facilitators who foster originality (Niemelä et al., 2014). Using this method, the designer and the customer collaborate to learn as much as possible about the target market and the target environment before developing a new product or service.

Among the numerous approaches to service, design is the Russian acronym for the theory of innovative problem-solving (TRIZ) (Chai et al., 2005), multistep service design (Patr'cio et al., 2011), case-based service design (Kim et al., 2012), and sensor data-based-service design (2018a).

2) Research tools for service design

Shostack (1982, 1984) says that services put intentional design ideas into action and that the key to figuring out how well service design works is to organize and watch how services are delivered. He further suggested that organizing and observing the service delivery process was crucial in determining the success of service design. Building on this, he proposed creating several visualizations and research tools called 'blueprints' for service design. This tool describes what the service has to offer. The blueprint describes how the service works and what occurs at the different nodes of the design. Figure 2 shows service design tools.

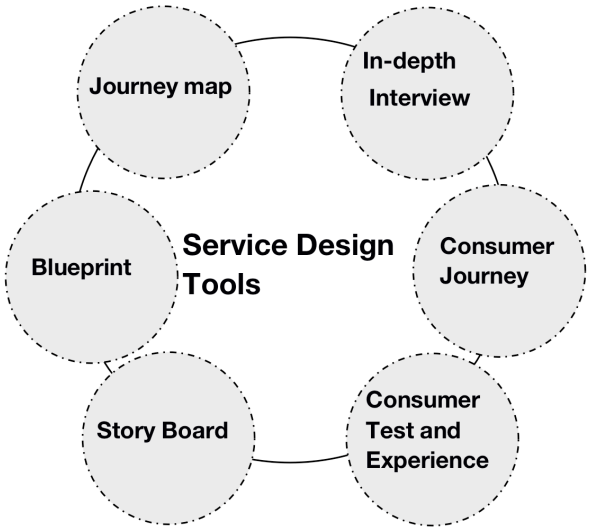

Figure 2: Service Design Tools

Specifically, these visualization tools are customer journey maps, blueprints, system diagrams, storyboards, in-depth interviews, customer journeys, user testing, and experimentation, to name a few of the most common techniques (Yu & Sangiorgi, 2014).

The goal of adding tools like customer journey mapping and storyboarding to service design was to "make it easier for the user to empathize with the service experience" (Stickdorn & Schneider, 2011, p. 158). At the same time, these tools can understand the complexity of service offerings and consider both tangible and intangible assets. These tools are adapted from user research and ethnography to capture the user experience (Yu & Sangiorgi, 2014). Secondly, they allow the results obtained to be used to correct and improve overall service quality.

Regional culture

Many researchers point to the rising fervor of cultural studies. Particular focus is placed on the study of the resilience and innovation of regional cultures. Different regions have different customs and habits, and people in different areas have unique characteristics.

However, there is currently no single definition of culture in academia, and it is challenging to give an accurate definition of regional culture due to the development and evolution of the concept itself. Firstly, a territory is a particular regional space rooted in a specific range. However, this range has both the clarity of a geographical scope and the ambiguity of a cultural scope. At the same time, there is both sameness and difference within this territory. According to Karaman, each location has a definite existential meaning that is part of a shared culture and elicits sentimental and emotional responses. This profound existential meaning is what gives each location its distinct identity.

Geographical culture is a specific cultural system within a specific region. It includes values, ways of thinking, humanistic concepts, customs, living objects, religious beliefs, history, and culture. In addition, it also includes the customs of people living in a specific region who have been engaged in material production, spiritual production, and a specific social system for a long time. This culture has been developed over a long period and has accumulated over time. This culture spreads in a particular area, and they are deeply imprinted in the local culture. It influences, directly or indirectly, the thinking and behavioral habits of the local people. Because of its distinctiveness, regional culture has a broad effect and high permeability, handed down from generation to generation. These cultural characteristics are unique, and these originalities set them apart from other regional cultures. This culture expresses some specific characteristics through shared perceptions in cross-cultural communication.

Resilience

1) The concept of resilience

Research has been conducted to contribute directly or indirectly to the resilience components of the design discipline, notably in the field of sustainable design. Even though resilience is a new study area in design research, this is the case. Design and socio-ecological variety (Cantu, 2012; Meroni, 2008); permission from consumers; the culture of resilience (Manzini, 2014); the relational design and relational quality (Cipolla & Manzini, 2009; Snelders, Garde-Perik, and Secomandi, 2014); (Ehn, 2008; Kimbell, 2011) are some of the topics that are covered in this book. Other topics include the mutual benefits between the product stakeholders (Burger, Ganz, Pezzotta, Rapaccini, & Saccani, 2011; van Halen, Vezzoli, & Wimmer, 2005). However, in the design literature, the concept of resilience is not discussed very frequently. When it is, it is typically done in a metaphorical or abstract sense rather than as a function word that can be measured and evaluated. As a result, there is a requirement for increased efforts to broaden research on resilience within the context of the design discipline. In light of those above, the following inquiry is posed. How can we assist various regional cultures in achieving cultural resilience through the design of services? We have built an outline to analyze community resilience and the interaction of regional cultural heritage with cultural aspects of services to assist regional cultures in their efforts to recover and innovate. This was done so that we could answer the question that was posed.

To be more specific, one definition of resilience is the capacity of a system or process to take in and adapt to shocks (Folke et al., 2010). It has also been discovered that recent research on the concept of resilience places less emphasis on "bouncing back to a previous state and more on the process of "bouncing forward," including adaptation and innovation, rather than on specific outcomes related to the previous status quo. This discovery was made feasible since more research has been conducted recently. Systems and processes that are resilient have the

potential to be sustainable because of their ability to endure through time without degrading their prerequisite conditions. One may make the case that all sustainable processes or systems are distinguished by their capacity to overcome challenges and carry on with their development. The capacity to adapt to shifting circumstances and maintain forward momentum is another straightforward definition of resilience (SRC, n.d.). As can be seen, the distinguishing characteristic of resilience is sustainable development.

2) Regional cultural resilience

The capacity of a cultural system to adapt to new circumstances and maintain its forward momentum is what is meant by the term "resilience" in the context of regional cultures. Therefore, cultural resilience requires not just a connection to the past but also an openness to new experiences brought about by change (adapted from Thiele [2016, 36]). Figure 3 shows the relationship between cultural heritage, community, and cultural resilience.

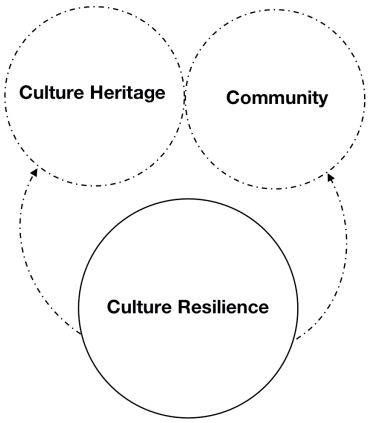

Figure 3: Relationship Between Cultural Heritage, Community, and Cultural Resilience

Resilience and innovative impact of service design on the embodiment of regional culture

This framework is built on two research directions. The first process is to develop the folk tales/folklore, architecture, and human history resources of the regional cultural heritage resources through service design and to generate interactive exchanges by engaging the stakeholders of these resources, thus leading to the resilience of the regional culture.

The second process is to research cultural recovery and innovation development with the help of the community where the regional culture is located. Through the visualization tool of the service design, the problems of the community's existing cultural resources are identified, assessed, and analyzed so that research strategies can be tailored to these problems and the recovery and innovation of the regional culture can be achieved. The interaction between communities and service design systems is demonstrated in this framework. The framework includes (1) an analysis of regional cultural heritage resources, (2) an analysis of current service instruments, an analysis of the issue at hand, formulation of aims and strategy, and implementation.

1) Service design drives regional cultural recovery and innovation through local cultural heritage

Cultural heritage encompasses tangible and intangible heritage, which not only describe people's identities but also forge regional identities within a specific context. Tangible heritage includes artifacts such as architecture, monuments, tools, and technology. According to UNESCO's definition, intangible cultural heritage includes 'communities, groups, and practices, such as knowledge and skills, that relate to the analysis of current service instruments, the analysis of the issue at hand, formulation of aims and strategy, and implementation. Figure 4 shows cultural heritage contents.

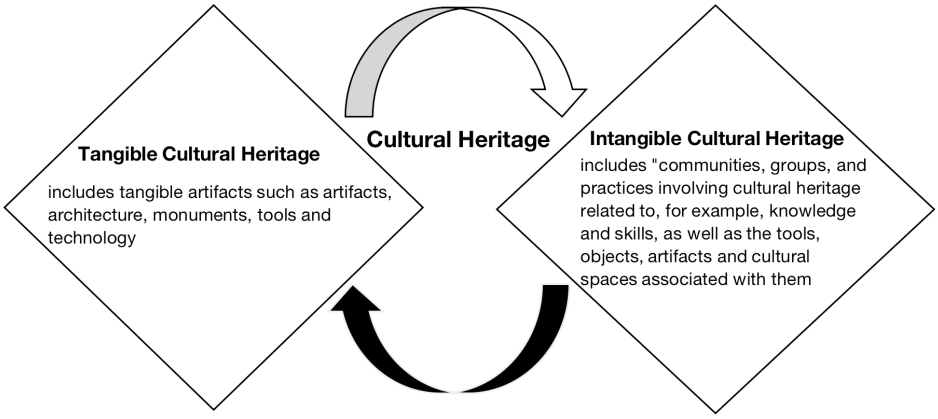

Figure 4: Cultural Heritage Contents

Nevertheless, cultural heritage is a vital local cultural resource that also represents local cultural symbols, and there is a unique 'symbiotic' relationship between them and people's lives. This relationship should not be seen as static and unchanging but as a dynamic, continuously evolving, and changing process that can only be kept going through creative transformation (Boccardi, 2015; Lane, 2015), achieving 'transformation' and 'renewal'.

Service design can catalyze research and development by relevant stakeholders to promote a positive response to external change and a deeper understanding of cultural heritage and improve cultural adaptability and, thus, the innovative development of regional culture. Figure 5 shows the relationship between cultural heritage and cultural resilience.

Figure 5: The Relationship Between Culture Heritage and Culture Resilience

Regional cultural heritage can be enhanced by the ability to design services. That includes products, services, or strategies with new intellectual uses. (a) Undertake comprehensive service design to enrich marketing tools and broaden market channels. For example, traditional Dutch handicrafts are fused with design to meet individual consumer needs with innovation and fashion. That suggests that we should strengthen the endogenous development of handicrafts to dovetail with the external market, supply matching, and form a scientific and systematic service design orientation. (b) A product service system oriented to envisage the services of the regional cultural market and promote the exchange of resources. In this strategy, more essential links are made between regional cultures and communities; c) A

product-oriented approach focuses on mutual exchange and learning between designers and craftspeople of regional cultural resources and co-design. By renovating its image, the place is renewed. The local population's knowledge of their crafts grows, as does their reliance on the location, reinforcing their feeling of belonging and commitment to the region. These changes in place have a beneficial influence on cultural recovery and innovation. On a more profound level, this co-design collaboration is no longer just objects but a constant renewal of local culture. This strategy promotes the living of local cultural knowledge and the generation of new knowledge in the process, thus leading to cultural recovery and innovation. Figure 6 shows Regional cultural heritage can be enhanced by the ability to service design.

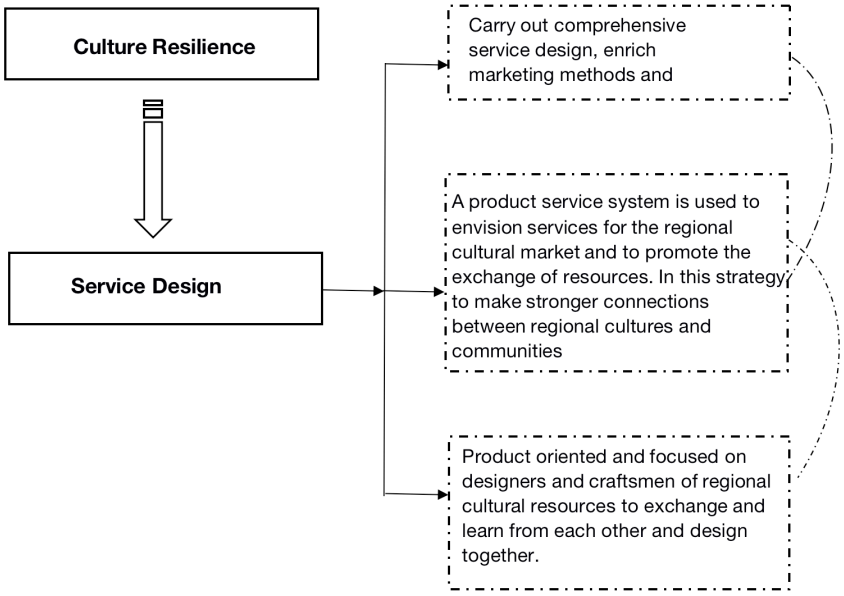

Figure 6: Regional Cultural Heritage can be enhanced by the ability to Service Design

2) Service design leads to regional cultural resilience and innovation by strengthening the resilience of communities

Service design is an empathetic process that enables social innovation to co-create meaningful contexts by connecting innovation to community and stakeholder systems' individual and social needs and ambitions (Verganti, 2009; Zurlo, 2012). Aside from the operational role of design thinking, such an approach encourages more profound reflection on cultural recovery and innovation. This method differs from standard expert-led social design innovation by using an anthropological perspective to communicate service propositions with local communities and stakeholders through an empathetic awareness process.

Regional culture is also a significant component of community resources, particularly when shared within the community. The way this culture is presented may, to some degree, boost the innovation potential of historical communities (Atallah, 2017; Wexler, 2014). Second, the service design research tool can assist us in identifying the community's relevant stakeholders' expectations for cultural innovation and restoration. These expectations can then be translated into development opportunities, strengthening community cohesion and encouraging cultural innovation and restoration. This approach is also in line with the adoption of the 'community-centered design' concept (Manzini & Meroni, 2012) and the use of services as a co-creation of value between in a social environment, many economic and social actors (Vargo & Lusch, 2004).

Secondly, through co-design instruments in service design, designers, users, and stakeholders collaborate to explore, envision, and develop solutions to gather ideas from marginal stakeholders. According to Sanders and Stappers (2008), 'co-creation' in this context refers to the communal act of creation that people apply and share. Participants in the co-creation session will be asked to consider expectations collectively for cultural recovery and innovation in their communities and to write down facilitators for regional cultural recovery in a given template. This exercise aimed to identify significant concerns and transfer them into opportunities for service design changes.

To do so, anchor the design of the service in the territorial culture; the tool co-design in service design can prompt participants to prioritize stakeholders who are classified according to their level of influence, which is determined by their roles, talents, motives, and interests. In this regard, participants in the workshop brainstormed possible services that could lead to the execution of future initiatives. The brainstorming results can then be used as a basis for reflection to guide the further development of the services through a discussion around the core purpose of community cultural recovery and innovation.

At the same time, the place can be renewed by refurbishing its image through a service design collaboration for crafts from local cultural heritage resources. Residents' awareness of their crafts is also increased and will strengthen their sense of belonging and attachment to the place. These local changes positively impact cultural recovery and innovation, developing sustainable communities and enhancing their stability and cultural diversity. Moreover, as such traditional crafts are closely linked to the lives of the population and have an essential impact on the economy, employment and identity, there is a greater need for living heritage. According to the Dutch case study on service design in crafts, to create a sustainable future for crafts, it is therefore essential that craftspeople have their communities (communities) where they can continue to produce while passing on relevant knowledge and skills to others. As the craftsmen livelihoods are improved, this also contributes to the renewal and restoration of the local culture.

A community's culture (tangible and intangible cultural legacy) should provide it with a competitive edge and uniqueness that distinguishes it from all other communities (George, 2010). Cultural heritage is significant in helping regions maintain distinctive cultural elements and contributing to local development in various ways.

Cultural heritage originates and depends on the place, and the historical pulse and cultural identity are essential to what constitutes local culture. The national historical memory and cultural content it carries are essential aspects of the place. In the Ethical Principles for Safeguarding Intangible Cultural Heritage (2015), UNESCO emphasizes the importance of protecting the intangible values, aesthetic qualities, and historical spirit of cultural heritage because they are inextricably linked to the place where they are created and to the identities of the people who create them.

To this end, the Council of Europe's Framework Convention on the Value of Cultural Heritage in Society (Council of Europe, 2005, Article 2b) emphasizes individuals' roles in the process of recognizing and passing down cultural heritage assets to subsequent generations (Council of Europe, 2018). A legacy community is "a group of people who share a common commitment to preserving and transmitting certain components of their cultural heritage to subsequent generations as part of a larger network of public activities" (Council of Europe 2005, Article 2b). In addition to understanding the resource value of their cultural history,

legacy communities are characterized through a feeling of belonging, inclusivity, and cooperation build on the importance of culture and cultural heritage to community resilience.

Conclusion

This paper has contributed to cultural recovery and innovation in several ways. First, the literature on design and service is reviewed. It is then explored through a service design approach. Factors involving regional culture, regional cultural heritage resources, and regional cultural communities are examined as service design objects. Resilience is taken as an objective, showing what service design tools can be used to promote regional culture for recovery and innovation. This framework can assess the ability to build cultural resilience, which is valuable for cultural resilience and innovation research to help identify which resources in regional culture can be tapped. These strategies provide a research framework designers can incorporate into the service design twist system. In addition, the interactive and relational nature of service design and regional cultural heritage further supports high cultural resilience and innovation. At the same time, service development through service design leading local cultures to relevant resources within the community promotes cultural recovery".

Acknowledgments

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The Power of Personal Stories: Building Resilience Through Story-Telling in a Safe Space

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Abstract
The prolonged global pandemic forces much of daily operations to retreat into the domestic space (i.e. work from home) and students to learn in their home instead of going back to the school. Numerous reports have shown increased stress levels in family members, including the working mother who is burdened with work from home arrangements and the care of the children who are suddenly all staying at home. Even for young people who are "stuck" at home, the learning experience has been much changed and they are struggling to meet the academic requirements with much less support from the teachers and peers. Being in the same space with family members for a sustained period of time during such a stressful social situation have added challenges to emotional health. Outside-classroom or non-academic experience during this time may facilitate stress-free connection among young people to help them understand their emotions better and to find support through sharing other peoples' stories. This presentation is a report on the teaching and learning project conducted from 2020 at a Hong Kong university. Employing Playback Theatre techniques, the project provided a means for young people to reflect on their own lives and to connect with various groups of people beyond their usual circle. Two years on, students have established solid connection among themselves and have reached out to the community to facilitate understanding and interaction with different people.

Keywords: Playback Theatre, Personal Stories, Connectedness, Dramatic Language, Safe Space

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Introduction

When the proposal for this article was written, many Hong Kong people were still waiting for the lifting of some anti-covid measures concerning travel. I am happy to say that now travelling from and returning to Hong Kong has become more convenient and this has been a much awaited piece of good news to most Hong Kong people. For almost three years, the pandemic had affected many aspects of life globally, changing our daily behaviour, and requiring careful adaptation to the "new normal". In Hong Kong, there were phases when work had to be conducted from home, school activities were all moved online when possible and students stayed at home to learn looking at their monitors. Although "home" is always considered our refuge, the forced return to the domestic space did not promote a sense of well-being for all, surveys conducted during this period reflected that people's stress level increased by more than 25%, and the percentage of felt anxiety was over 40% (Zhao 2020: 433). The need to address this situation is clear, although Hong Kong, like many other global cities in the world, is resuming a kind of normality.

Although I use the pandemic and the increased stress level among people as the beginning of this presentation, its content is meaningful not only in the context of the pandemic. In 2020 my research team obtained internal funding from a university in Hong Kong to conduct a research project to provide a learning experience for undergraduate students using Playback Theatre techniques, specifically to enhance self-understanding, self-esteem, and further to outreach into the community to engage members of the disabled community. Our plan started in 2019, the application for funding was submitted at the beginning of 2020, and we got the funding in late June 2020. By the time we started the training of university students recruited for this project, all teaching and learning activities were moved online, and it was very difficult to get permission for face-to-face activities that involved a gathering of people, even on campus.

The project team worked hard to find different ways to complete the 30-hour training using different methods. There were 16 girls in the group, and finally most of them received enough hours of training to be able to move on to the next stage – conducting showcase/performance to peers and members of the community. The second phase of the project involved bringing the group to disabled communities, and invited members of the disabled community including deaf people and those with visual impairment. This phase was a very challenging but immensely fulfilling experience as the university students not only performed for them, but invited them to be members of the performing group, and received the same Playback Theatre basic training, before the whole inclusive group presented showcase and performed for an inclusive audience. The main components of the project were completed in August, and the project team presented a 2-day sharing of the findings and a concluding performance to the public on 3-4 September 2022, at the Jockey Club Creative Arts Centre.

This paper refers to our experience in the project, to reflect on what personal stories can do for/to us, if told and shared in a safe space, not as an "immediate solution" to stressful situations such as the pandemic, but as a long-term practice or even a built-in component in our education system. In the following, I will reflect on the idea of a "safe space" in the context of Playback Theatre practice, and how personal stories being shared in such space may have a positive effect on self-understanding, self-esteem, and most importantly, in building connections among people. The presentation will end with some feedback from participants about what this experience has meant to them. It is hoped that the sharing of

these outcomes may arouse more interest in creatively using personal stories to enhance personal well-being, not only in times of social disruption, but also as part of our routine mental health assurance.

Playback Theatre and Safe Space

Playback Theatre was created in 1975 by Jonathan Fox, who was a therapist and a theatre performer in New York. This is an improvised form of theatre which has no script, but has a range of dramatic forms for representation of personal stories shared by the audience. Fox (2008) feels that this dramatic form can encourage healing at both personal and communal levels. He gives three reasons:

> First playback theatre is gentle in its approach as the individual does not have to tell any more than what is comfortable to them. Second, playback theatre's "aesthetic sensibility" to what the audience member has shared then lets the actors capture the many layers of the story, and lastly, one person's story can make a connection to many other people within the community. (Saud 2020: 183)

The playback theatre group contains a conductor who acts as the bridge of communication between the actors and the audience, and who is also in charge of how the stories are shared and to a large extent, interpreted. There are some actors in the group, as well as members who play the music and prepare the simple props. The conductor will host the performance by leading the audience to share their personal stories around a certain theme. After each sharing, whether long or short, the conductor will address the playback theatre actors on the stage and repeat the stories in an organised manner, as well as naming the theatre form that the actors will use to present that story.

After a few short form "playbacks", the already warmed up audience will be invited to come to the stage and be interviewed by the conductor to share more detailed personal stories. The audience member who shares his/her stories can choose one of the actors to play himself/herself, and after the brief interview, the conductor will repeat the detailed story to the actors and again name the theatre form to be used. During the performance, the teller of the story will sit at the stage and watch, until the end of the performance when the conductor will ask for his/her feedback on the performance. In one performance, there will be a few of these detailed personal sharing before the show is concluded with the actors' "summary" of the events, feelings, observations and thoughts that had taken place in the performance. As this brief description of the process of playback theatre reflects, the success of the performance relies on the willingness of the audience to share their stories, as well as the quality of engagement that the troupe is capable of. Trust between the audience and the troupe is an essential component.

Safety in the playback theatre space is established by this trust. This is how playback theatre is being described by a professor at the Baylor College of Medicine, (Department of Psychiatry and Behavioral Sciences) where playback theatre experience is offered as part of a first-year elective course entitled "the Compassion and the Art of Medicine": "The troupe works to create an environment based on trust where everyone feels safe and comfortable enough to tell a story from their lives – honoring and respecting tellers' experiences no matter how silly, sad, joyful, or embarrassing they may be" (Salas et al. 2013). Indeed, without the establishment of trust, it is impossible for members of the audience to relate their own experiences, especially when those experiences may remind them of emotions such as

embarrassment, disappointment, pain, anger, and sadness. I have witnessed in the numerous showcases presented by our team that personal stories from members of the audience shared through the playback theatre forms, often elicited tears of identification, sympathy and other personal and mixed emotions from members of the audience.

Given the unique nature of playback theatre, and the perceived therapeutic effects that it may have, issues of safety have been a topic of concern and discussion. Dramatherapists note that they "aim to create a safe space for the emergence of personal story and the creation of an effective therapeutic relationship" (Nash and Rowe 2001: 18), and in many ways playback theatre can be seen as challenging the creation of such a safe space. The personal is shared in the open, and moreover repeated in different forms – the story-tellers' words, the conductor giving it a shape as instructions to the actors, and the actors presenting that in a playback theatre form, and finally the episode is also summarised in the concluding session before the end of the performance. If audiences have come out of this playback theatre experience feeling that some kind of therapeutic effects have been achieved, what has happened in the process of the playback theatre, so that such seemingly dangerous exposures of the personal can be transformed into a safe (and even therapeutic for some) experience? Nash and Rowe called it "playing safely with danger", when they commented that there were actually three "containing devices" of playback theatre practice to maintain psychological safety.

The Three Containing Devices – "Playing Safely with Danger"

The first containing device mentioned by Nash and Rowe is "the ensemble", the group of playback theatre actors who not only work together, but have "close, deeply co-operative and sustained relationships". This comes from the way rehearsals are conducted:

> [T]he playback form is used to tell and re-tell the company members' own stories and a great deal of time is spent on addressing the group's internal dynamics and relationships. This essential, though sometimes painful, process enables the conditions for effective performance, sensitising the actors to each other and crucially, to the audience. (Nash and Rowe 2001: 19)

Nash and Rowe's depiction of the rehearsal and how it strengthens the bond among members of the troupe as well as enhance their sensitivity towards their own and other people's emotions confirms what I witness among the undergraduate students and their connection with the disabled players joining the team. Despite the COVID situation, or perhaps because of the COVID situation, the challenging conditions during the training period and the rehearsals have consolidated the group spirit, so much so that two years after their initial training, when they rehearsed for the project sharing in September 2022, they warmed up very quickly and were able to deliver a smooth and well-formed inclusive performance in a relatively short time.

The second containing device is "the discipline of the form". Nash and Rowe mentioned that the International Playback Theatre Conference in 1999 showed that different groups from different cultures may have their styles of presentation, but the basic structure of a playback theatre performance was clearly stable. They called the playback theatre performance a "ritualised event" because "the beginnings and endings of enactments are clearly marked and the reception of the tellers' story is well defined" (Nash and Rowe 2001: 20). Despite the fact that there is no script and the performance depends very much on the stories shared by

members of the audience, the stable forms as well as the basic structure of a playback theatre performance reduces the sense of chaos, and contains the experience in the clear structure.

As seen in the September presentation, members of the audience were new to the theatre form and they freely shared what they experienced. Every time a story was heard, the conductor would repeat the episode in a structured manner and suggested the form to be used to the actors. Because of the stability of these forms, the actors (in this case university students, visually impaired members and deaf members all together) got the cue immediately and translated the story into the dramatic form, without any discussion or inquiry before they enacted the story. The ability to do so depends on their knowledge, skill and experience with the playback theatre forms, but also on the strength of mutual understanding and trust that had been established in their previous collaboration with each other.

The third containing device is "the role of the conductor". Nash and Rowe depicted the conductor's role as "managing the relationship between the stage and the auditorium" (Nash and Rowe 2001: 20). Despite the seemingly blurred boundaries between different spaces, between different groups of people in the setting, the conductor maintains the boundaries through her verbal cues during the transitional moments. As seen in our inclusive playback theatre performance in September 2022, the conductor was managing the flow of the progressive stages of the performance – first of all by introducing the sign language interpreters and their positioning during the performance. This conductor had also worked with the inclusive group for more than 2 years, and she was well aware of the personalities, the style of performance and the relationships of the group and therefore managed the group very well. On top of that, she knew when to approach the audience and the safe distance that she could keep with different members of the audience.

Safety through the Authenticity of the Actors

I agree with Nash and Rowe that the three containing devices they described have the power to frame the playback theatre experience and offer the audience a stable and therefore safe space for them to share personal stories. From my experience, I would also want to suggest that the beginning and the ending of each performance, when the actors introduce themselves and retell important takeaways from the performance respectively, are also important components in constructing a safe space for all who attend the performance. I refer to this factor as *the authenticity of the actors* – as there is no script, these actors present themselves as themselves, in a way exposing their vulnerabilities to the audience. I see this as an invitation to the audience to similarly allow their vulnerabilities be shared and seen by all who are present. The final session when the actors one by one steps out and tells the audience what has happened in the performance by saying "I remember …" from all the sharings in the performance, is a wonderful consolidation of the meaning of the experience, as well as a strong confirmation of the equal authenticity that actors share with the audience.

Conclusion: Sounds that Link Two Worlds

I would like to conclude this paper with a poem that was created by a blind participant in our group. For two years, 70-year old Peter worked with the students and other members of the disabled community in the training, in the rehearsals and the performances. He actively participated in the learning experience, asked a lot of questions, and also made many suggestions. He told the team that he thoroughly enjoyed the experience, and the opportunity to work closely with such different people in the group. At the end of the last performance

before the showcase, he prepared a gift for every member of the group, a poem that he created, in braille, etched on a small wooden tablet. The conductor received the same poem, but in a hand-made tapestry with the braille attached.

The poem is created in Chinese, and I have taken the liberty to translate it into English. I may not be able to capture the full emotions of the poem, but here it is, entitled "Sounds that Link Two Worlds":

Sounds that link two worlds
Stories that link two worlds
Friendship that links two worlds
Hearts that link two worlds

Figure 1: A handcraft gift from participants to the conductor.

For Peter, who is blind, his experience with the inclusive playback theatre training and performance was mainly an experience with sounds. But the sounds bring him into the world of the other members, and bring other members into his world too. Looking back, these two years' inclusive Playback Theatre project truly "provide[s] a safe space for telling and listening to each other's stories and developing more complex narratives and more nuanced understanding of identity" (Cohen 2004:6).

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In the Origins of Brazilian Haiku – Guilherme de Almeida

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Abstract
Haiku is a trendy poetic genre, read and written by many worldwide. Originating in Japan, this small piece of three verses, seventeen syllables, a word for the season (*kigo*), and other strict rules has gained different scents and characteristics, and it also happened in Brazil. Haiku as a genre was introduced in Brazil mainly through two vias: one, the modernist poets who had contact with it in France, in the waves of the "Japonisme," and wanted to write haiku as an exercise of new style; and two, the Japanese immigrants that came to Brazil since 1908 and kept the tradition of organizing weekly haiku clubs - yet these produced haiku in Japanese, not in Portuguese. This work presents an exercise of translation (Portuguese-English) of some works by the poet Guilherme de Almeida (1890-1969), one of the pioneers of haiku in Brazil. It follows his main view of haiku as a literary critic, conveyed in his emblematic essay *My haiku* (*Os meus haikai*), published in 1939.

Keywords: Haiku, Brazilian Poetry, Translation

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Introduction

Because of the 100th-anniversary celebration of Brazil's Modernist movement, whose beginning milestone is the Brazilian Modern Art Week (São Paulo, February 13 to 17, 1922), many of its original participants have recently received renewed attention from artists, academics, and educators. The legacy of the Modernists was revisited, and their artistic event caught the public's attention again because of the centennial. However, even being considered a relevant mark in Brazilian Literature history today, the Modern Art Week in São Paulo became such a celebration happening only during the 40s, after the death of Mário de Andrade, one of its leaders. Recent studies (Cardoso, 2022; Marques, 2022) question the Week's success in its declared objectives—and we need to acknowledge that some of the Modernists themselves had already done their self-critique in the past. There are participants like Yan Moreira Prado, who went as far as to write a 150-pages book against Modern Week in 1976 (Secchin et al., 2022).

One thing usually said about that unconventional group of artists is that they had the project of showing authentic Brazilian culture, revealing its uniqueness and distinctiveness from European culture. Nevertheless, most artists were influenced by vanguardist movements abroad (especially from France). Moreover, what is/was the "authentic Brazilian culture," Brazil being a country of continental dimensions, whose population was formed by people from diverse origins, carrying various cultural features?

Another aspect of Modern Art Week was the rupture with the previous tendency that enthroned formal aesthetics (*ars gratia artis*). In literature, generally speaking, this tendency was materialized in rigid rhyme schemes in poetry, as well as the constant use of figures of speech and sometimes over-elaborated sentences. Modernist writers would then exercise new patterns different from those already cultivated and accepted.

One of these "new patterns" was the haiku, a Japanese genre whose traditional elements are its brief form (three verses with 5-7-5 syllables, 17 in total), the technique of cutting (*kireji*), and the principle of the seasonal theme expressed in a *kigo*, or "word of the season" (Kuriyama & Yasuda, 1983, p. 81). Brazil would come to know haiku in two different ways: 1) some Modernist poets found it in French writers, under the influence of the "Japonisme," and 2) the Japanese immigrants that started to come to Brazil from 1908 on and used to write haiku in organized clubs. Since these immigrants wrote haiku in Japanese, not Portuguese, the literary production inside the clubs was not accessible initially.

As Franchetti (2008, p. 258) points out, the poet Afrânio Peixoto (1876-1947) made the first positive mention of haiku in Brazil in his *Popular Brazilian Trovas* (*Trovas Populares Brasileiras*), published in 1919. Comparing the Japanese haiku to the popular genre named "trova," Peixoto presented haiku as a "lyrical epigram," highlighting its "untranslatable charm." French poet Paul-Louis Couchoud (1879-1959) was Peixoto's source and inspiration to write haiku in Portuguese as a new and challenging style exercise. He probably called haiku "epigrams" because of Couchod's work *The Lyric Epigrams of Japan* (*Les Epigrammes Lyriques du Japon*). Similarly, B. H. Chamberlain's pioneer book *Japanese Poetry* (1910) had a chapter entitled "Basho and the Japanese Epigram." Also, William Porter's anthology of translations was entitled *A Year of Japanese Epigrams* (1911). Other poets started experimenting with haiku, and the newly-found genre spread to Europe and the United States — and then to Latin America.

The next poet to appear as a representative of haiku in Brazil is Guilherme de Almeida (1890-1969). If Afrânio Peixoto was responsible for bringing haiku to the Portuguese language, Guilherme de Almeida was the one who made it reach a wider audience. His first step was to adapt haiku to an aesthetic compatible with Portuguese (Franchetti, 2012, p. 202). This adaptation would then imply the use of rhyme and the attribution of a title to the poem, both of which are unusual in traditional haiku. Summing up, Almeida kept the seventeen syllables but determined that the first verse should rhyme with the third and that there should be an internal rhyme in the second verse matching the second and the seventh syllable.

The fact is that, as in other parts of the world, haiku is a well-established genre in Brazil, adapted and practiced. After Peixoto and Almeida, many other Brazilian poets from different regions in the country, since the Modernist movement until today, have continued to adapt Japanese haiku to Brazilian Portuguese. Some poets included elements of the Brazilian fauna and flora to substitute the kigo, for example; others did not strictly follow the rule of 17 syllables; others embedded a humorous tone in their poems.

This work is an exercise in translating some of Almeida's haiku from Portuguese to English. Haiku is undoubtfully a challenging form to translate. Its briefness cannot be considered an indication of vulgarity or easiness. Varley (2000) writes:

> Since the rules are simple, almost anyone can compose these seventeen-syllable poems, and indeed Japanese of all classes have written haiku through the centuries from Bashō's time. But the haiku is something like the ultimate in deceptive simplicity, and out of a vast number of acceptable ones only a fraction are apt to be truly fine. [...] With little more than a handful of syllables at his disposal, the writer of haiku obviously cannot hope to enter into extended poetic dialogue. He must seek to create an effect, capture a mood, or bring about a sudden and sharp insight into the truth of human existence. (p. 195)

Conjugating the small number of syllables, the intention of rhyming, and the decision to give titles to the poems, Almeida writes some creative haiku that can arouse a reflection about the act of translation and also about the translator's choices. Before we move on to the poems and their translations, we must first turn our eyes to the poet's concepts and perspectives.

Guilherme de Almeida — a word on originality

Before we proceed to Almeida's poems, it is crucial to understand what his view about haiku is described in his essay *My haiku*, published in 1939 in the *Brazilian Literature Annual Report* (*Anuário Brasileiro de Literatura*) from the Brazilian Academy of Letters:

> But what is haiku? Created by Basho (17th century) and humanized by Issa (19th century), haiku is poetry reduced to the simplest expression. A mere statement: logical but unexplained. Just a pure emotion harvested in the furtive flight of the passing seasons, as one harvests a flower in spring, a sunray in summer, a dead leaf in autumn, a snowflake in winter. Emotion concentrated in a fine synthesis, seventeen sounds spread over three verses: the first with five syllables, the second with seven, and the third with five. A brief impression, but so extensible, so unfolding [...][1]

[1] In Portuguese: "Mas, o que é o haikai? Criado por Basho (Séc. XVII) e humanizado por Issa (Séc. XIX), o haikai é a poesia reduzida à expressão mais simples. Um mero enunciado: lógico, mas inexplicado. Apenas uma pura emoção colhida ao vôo furtivo das estações que passam, como se colhe uma flor na primavera, um raio de

In this short paragraph, Almeida indicates haiku's Japanese origins in its most well-known representatives (Basho and Issa), delimitates its form (in explaining the number of verses and syllables), and also highlights its essence by defining it as "poetry reduced to the simplest expression." He continues his essay exalting haiku's briefness, saying that "there is no poetic idea, no matter how complex, that, stripped of all extraneous garments, washed of all excretions, purged of all impurities, does not fit strictly and sufficiently, in the end, into the seventeen syllables of a haiku." He quickly cites titles of poems in Portuguese and in French that could be reduced, in his opinion, to a haiku, and calls Western poetry "dispersive."

After presenting some "similarities" between Japanese and Portuguese (poetry measured in syllables, primarily based on "elemental sonorities," followed by the use of verses with odd numbers of syllables), Almeida then introduces his formula of haiku: it must have three verses and the same distribution of syllables as in the Japanese format (5-7-5); the first verse must rhyme with the third; the second verse must have an internal rhyme (second syllable rhyming with the seventh); and must follow the way "feel, think, and do not say: only insinuate."

With this metric and rhyme delimitated, Guilherme de Almeida evidences that his primary interest in the Japanese haiku was not the content but the form. According to Franchetti (2012, p. 203), rhyme is not the main problem in Almeida's Brazilianized haiku, even though it is an artificial feature set to the Japanese form. What damages his compositions is the creation of titles for his poems. Title attribution is not mentioned in his formula, but he keeps it a practice that could well be added to his *haiku-dō*.

Let us take a look at the following poem:

Infância	**Childhood**
Um gosto de amora	A taste of mulberry
Comida com sol. A vida	Eaten with sunlight. Life
chama-se agora.	is called now.

Using the poem above as an example, Franchetti (loc. cit.) observes that, without a title, it can be read as an authentic haiku: the word *mulberry* functions as a *kigo*; the poem undeniably sets up a picture of the present moment finishing with the word "now." However, when we pay attention to the title chosen by Almeida, "Infância" (*Childhood*), it becomes a memory rather than an immediate sensation. The word *mulberry* loses its weight of *kigo*, for it no longer triggers a particular emotion experienced in the current season.

Despite Franchetti's observation, Goga (1988, p. 40) affirms that Almeida's way of writing haiku, emphasizing the form, constitutes one of the three currents of haiku in Brazil, one followed by other poets. The other two currents regard the use of *kigo* and appraise content as more important than form. Almeida is always remembered as a reference in Brazilian haiku. His constant use of titles can be interpreted as an attachment to the Western poetry he criticizes in his essay. Maybe the idea that the title is essential in a poem is so deeply rooted in his practice that he does not question its use in haiku and does not even feel the need to mention it as an aesthetic element in his formula.

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sol no verão, uma folha morta no outono, um floco de neve no inverno. Emoção concentrada numa síntese fina, poeticamente apresentada em dezessete sons, repartidos por três versos: o primeiro de cinco sílabas, o segundo de sete e o terceiro de cinco. Impressão breve, mas tão extensível, desdobrável [...]".

Translating Almeida's haiku — from Portuguese to English

Writing about the translation of haiku from Japanese to English, Henderson (2004) mentions the four "general rules" for haiku: 1) Japanese haiku "syllables" are indeed units of duration (each one represented by a kana symbol or character — and a character may correspond to a single word); 2) the *kigo*, or words for the season, are mostly conventional, so their reference to nature is not always apparent or direct; 3) it covers one event; 4) this event happens now (in the present moment). When translating haiku from other languages (in our case, Portuguese) to English, these rules must be relativized. Rules 3 and 4 are easy to observe, but 1 and 2 rely on linguistic and cultural peculiarities.

As for the translation of Almeida's poems, this work will experiment with two forms: the first version will be straight and literal for general comprehension, not really elaborated under any rules (Japanese or any other in a particular way); the second one will try to keep Almeida's formula with rhymes. We present then the two translations of the poem *Infância*, as follows:

Childhood
A taste of mulberry
Eaten with sunlight. Life
is called now.

Childhood
Mulberries we savor
allow the sunlight in. Now
is the present flavor.

Because our main concern is translating Almeida's poems following the precepts in his formula, the rules applied to haiku in general (like the mandatory use of a *kigo,* for example) will be considered secondary. Moreover, we will also keep the titles, for they are inherent to the poet's creations.

Almeida's essay *My haiku* (*Os meus haikai*) was published in a prestigious journal, the *Brazilian Literature Annual Report,* from the Brazilian Academy of Letters. The essay is an apology for haiku as a genre. His quest for haiku is sincere, although he only touches it indirectly through the reading of European writers. He tries to compare — and then approximate — the Japanese language to Brazilian Portuguese, yet he always mentions the French poets when needing to add his source of authority. When he mentions that the Japanese say that haiku is not to be explained, he does it from what he had heard from the French. He confesses himself as "only an initiate, not yet familiar with the spirit and form of this small novelty." He then proceeds in his text, allying practice and theory, showing some of his own haiku together with brief explanations.

The first poem he brings up is called *Charity* (*Caridade*), and he explains it before showing it:

Caridade
Desfolha-se a rosa
parece até que floresce
o chão cor-de-rosa.

Charity
The rose defoliates
it even seems that
the pink floor blooms.

Charity
Leafless roses' gloom
it seems, though, that in their dreams
the ruby floor is in bloom.

In his words, “the flower that defoliates itself is a moral lesson of high charity” because it gives itself entirely to the ground, making it think it is also capable of blooming. This moral lesson (and this is the expression Almeida uses in his explanation) resonates more with the spirit of the fables (especially when we remember the Western tradition) than with the feeling of a Japanese haiku, which would probably be interpreted under the concept of the impermanence of things. This poem, like the first one we saw before (*Childhood*), is somehow betrayed by the use of a title: it undermines its connection with an event that happens now by referring to something that is not inside that event (in this case, a “morality” allotted to the rose).

Nevertheless, not all titles in Almeida’s haiku produce such a discrepancy. Some provide a metaphorical sense that offers a second interpretation of the poem. This is what we can see in his *Two of us*, where the poet declares the images of a bird flying and the ground symbolize a woman and a man — a metaphor for love:

Nós dois
Chão humilde. Então,
riscou-o a sombra de um voo.
"Sou céu!" disse o chão.

Two of us	**Two of us**
Humble ground. Then, the shadow of a flight scratched it. “I am sky!” said the ground.	Humble ground. So spry a flight crosses the broad light. The ground says: “I’m sky!”

It is possible to notice the same device of double (or dubious?) interpretation in the poem *Story of some lives*, where Almeida compares the “imperceptible creatures through whom life seems to pass without leaving or taking anything” with “the railroad trains through insignificant little stations where nobody boards or disembarks.” It also shares a moral impression, confirmed when we read Almeida’s comments to the poem in his essay:

História de algumas vidas
Noite. Um silvo no ar.
Ninguém, na estação. E o trem
passa sem parar.

Story of some lives	**Story of some lives**
Night. A hiss in the air. No one at the station. And the train passes without stopping.	Night. That hiss again. The station in bleak expectation sees the stopless train.

Choosing the words to do translations that would imitate Almeida’s formula in English was an enriching experience. It was an exercise of crafting the form wishing to convey (or at least trying to express) the message and the images the poet used to accomplish his goals. In the following haiku, *Old Age*, the second verse was unsolved at first because the word “branch” was difficult to rhyme. Substituting it with “twig” would allow more options, and a satisfying translation was closer as long as it did not fall for the overused and generic word “big.” The final translation uses the word “prig,” which means “to be considered arrogant or annoying.” This word choice is justified by Almeida’s explanation as well: he says this haiku is a

description of old age and mentions the things that he considers to be part of it — including what he calls "the loneliness and selfishness of the old ones."

Velhice
Uma folha morta.
Um galho no céu grisalho.
Fecho a minha porta.

Old age
A dead leaf.
A branch in the gray sky.
I close my door.

Old age
Dead leaf on the floor.
The twig in the gray sky's prig,
makes me close my door.

Almeida's negative impression of old age is not concealed in this poem. Being one of the Modernists of 1922, he was imbued with renewal aspirations, so when writing this haiku, he might have thought of the "old school" of what he must have considered the outdated fancifulness of poetic forms. Maybe he thought of some poet who would insist on keeping things as they were before — who knows? Furthermore, he finishes his essay with a haiku about haiku, his ultimate apology:

O haikai
Lava, escorre, agita
a areia. E enfim, na batêa,
fica uma pepita.

The haiku
Wash, drain, stir
the sand. And finally, in the panning,
a nugget remains.

The haiku
Wash, drain, stir the grains
of sand. At last, in the digger's hand,
a nugget remains.

In the end, this poem is Almeida sustaining that haiku is as precious as gold; that it does not come easy, taking time, effort, and patience; and that any subject is suitable for treatment in haiku, despite the limitations of form. It also shows that two independent images can still fit in a haiku in such a way that each image enriches the understanding of the other. Moreover, as for "despite the limitations of form," he is undoubtedly not advocating a simplification effort; on the contrary, his hands have very sharp, sophisticated pieces of carved poetry.

Conclusion

I close this brief exercise of translation by taking Almeida's words at the end of his essay:

> There you have it.
> Understand well: this is still an experiment, nothing more.
> What I claim for these verses are not the deep wrinkles on the severe forehead, for the sentence that acquits or condemns; but the light wrinkles at the corners of the witty lips, for the smile that neither acquits nor condemns because... because the smile is still the only thing in the world that cannot be ridiculous...

Playfully, Almeida made his point and affirmed haiku as a genre once more even though its value was still under scrutiny. Ironically, he would later be criticized for his attachment to the

use of rhymes and titles, a sign of giving too much importance to the poetic form. Antonio Carlos Secchin (a member of the Brazilian Academy of Letters and emeritus professor of Brazilian Literature at the Federal University of Rio de Janeiro, Brazil), for example, considers Guilherme de Almeida a pre-Modernist, not a Modernist in a proper sense, because of his preference for fixed forms (Secchin et al., 2022).

Almeida's haiku inspired many poets in Brazil after him. Such a relevant figure of Brazilian literature should be better known outside Brazil, but this can only be done through translation. Finally, we understand that a translation of Almeida's haiku, even if only an exercise or a preliminary attempt, needs to take into account his style and his conception of what a haiku is or can be. His essay *My haiku* (*Os meus haikai*) is a kind of summary of his understanding and must be considered when translating his haiku.

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Inclination Towards Tree Canopy: Architecture Origin, Space Demarcator, Dwelling and Art

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Abstract
Architecture allows us to position ourselves culturally. The moment when the canopy of a tree is translated into architecture is the moment of its positioning in the landscape and the emergence of the idea of building. In the conflict between architecture and landscape, the canopy is the element that connects the exterior and interior architecture. It pulsates with the weather, materials and manifests the space to which we give meaning. At a time when human dwelling was still indeterminate, it could have been anything, at the same time a house, a city, and a forest. The main goal of the paper is to point out the connection between the tree canopy and architecture, that is, to re-examine the space of the canopy to which we constantly return, thus building a place. The canopy, as an emerging element of the urban landscape, can be observed from several positions, which reflects its stratification and ambiguity. This study deals with the examination of its spatial phenomenon from various angles: the origin of architecture, dwelling, space demarcator, artistic instrument (tool) and architectural boundary. The mentioned relations are connected into one whole by the architectural atmosphere and experience. The first part of the paper presents the definitions of terms. This aims to place them precisely in the previously mentioned relations. The resulting interrelationships are observed through the phenomenological concept of architecture-landscape-atmosphere. In this concept, the inclination towards the canopy represents the human need to constantly return to it through different media, interpreting it in different ways.

Keywords: Canopy, Architectural Experience, Architecture Origin, Architectural Atmosphere, Extended Landscape, Space Demarcator, Dwelling, Art Instrument, Architectural Boundary

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Introduction

The idea of the original house is part of the conceptual architecture. It enters the field of landscape and the field of architecture, in a word, the field of place. The moment when the canopy is turned into a shelter is the moment when the idea of building is born. When the human place of residence is undefined, it can be anything, at the same time a house, a city, and a forest. The main goal of the work is to point out the connection between the tree canopy and architecture, that is, to reexamine the space of the canopy to which we keep returning, in this way building a place.

In the first part of the paper, I would refer to definitions and interpretation of key words in the context of research topic. The next part of the paper contains processing of each of the following positions from which the tree canopy is examined:

- Architecture Origin
- Space Demarcator
- Dwelling
- Art

The analysis of the first three positions is followed by the analysis of the project House with a view of the water (Casa de los Ojos de Agua), which represents a set of all the theories and arguments mentioned up to that point.

Inclination towards canopy in the phenomenological concept of architecture-place-landscape represents the human need to constantly return to it through different mediums, hence, it connects all the mentioned positions. Methods for their processing are comparative analysis of relevant ideas and their interpretation; interpretation of relevant data, metaphors, theories and arguments starting from Marc-Antoine Logier's Essay on Architecture (1755), using Heidegger's reflections on the topic of place-making, interpreting the canopy through the phenomenon of boundaries, and finally, placing the canopy in a contemporary context as an art object.

The goal of the analysis is, among other things, the adoption of new perspectives, placing the research object (the treetop) in a new context and recognizing new research questions and problems. This paper points out to the phenomenological connection of space, place and nature, which further complexifies their position in landscape and architecture.

Key Words Definitions

It is necessary to define the canopy from three angles: the angle of nature and the angle of architecture and landscape. The crown is the upper part of the tree made up of branches without a trunk, it is a combination of leaves and branches in one upright form of vegetation. On the other hand, the canopy is at the same time a part of the landscape, but it is also a collection of elements. What determines the canopy is the position, domain, quality, type and connection of all the consisting parts. Empty fields are also an integral part of its form. They are located between the mentioned elements, but also between individual crowns.

In English, the word canopy is a synonym for a decorative covering above bed. In the context of architecture, a canopy is a type of shelter. The word comes from the Latin conopeum, which means ceremonial canopy, and from the Greek word kōnōpeion, which means a net over a bed used to protect from mosquitoes. The landscape contributes to the concept called nature (Šuvaković, 2005, p. 448). However, the landscape is also a medium of exchange

between man and nature, that is, subject and other. Therefore, the landscape is similar to money, it has no special properties, but rather expresses the limitless reserves of potential of the exchange value of human and nature. The landscape is simultaneously the present space and the displayed space, the signifier and the signified of the representation of nature, that is, the frame and what the frame encompasses with sight, feelings and reason (Šuvaković, 2005, p. 448). According to the German philosopher Joachim Ritter, (Joachim Ritter, 1903-1974), landscape is nature that becomes aesthetically perceived by a sensitive and sentimental observer (Rivera, 2019, p. 75). Looking from etymological perspective, landscape is the space of the perceived environment, the environment that is observed, the scene, the region. It cannot be studied as an individual, because it is defined by human perception. The landscape is a relationship, a connection, a link; a synthesis of the observer and the environment, it is not a place that can be limited, it is not a natural object like a river or a mountain, nor is it a location like an island or a valley (Berleant, 2019, p. 9).

On the other hand, cultural landscape is a creation of man, it can be interpreted as a text composed of symbols created in the past and present signs. The cultural position of the urban landscape is further complicated by the individual influence of different social groups and their influence as a whole (Lefebvre, 2014). In the following text, the landscape will be viewed from the position of space and architectural forms, elements and plans, although the symbolic meaning of the landscape cannot be separated from its material perception. This position is not primary in this research problem.

Apart from these important definitions, it is necessary to place the landscape in the phenomenon of experience. Rivera gives a definition of landscape experience in the relation between urban environment and natural environment, he connects it with exploitation and daily obligations, i.e. everything that is outside the urban environment (Rivera, 2019, p. 73). On the other hand, Rivera also gives a phenomenological definition: the landscape experience is an indefinite combination of the representative horizon and the aesthetic experience of theoretical totalitarianism (Rivera, 2019, p. 73).

When it comes to architectural atmosphere, it represents a concept that should connect all of the above, in its most general definition it represents a unique feeling and mood that is caused by the physical characteristics of the space (Zumthor, 2003). The architectural atmosphere connects both organic and inorganic. In a certain sense landscape atmosphere and architectural atmosphere are equated, architecture is both outside and inside, therefore architectural elements are an integral part of the landscape and what it evokes to the viewer.

Space can be anything, therefore this term is the broadest of all the previously mentioned ones. Architecture is the production of space, be it furniture, garden or landscape, (Lefebvre, 2014). If architecture is the production of space, we can conclude that architectural experience is simultaneously architectural practice and the experience of architecture, both human activity and passivity towards and within that space that can exist without the act of building.

The border (peras), according to the Greeks, is not where something ends, but where something begins its existence (Heidegger, 1954). There is no separation without connection, the border does both.

Analyzed Positions

In the following part of the paper I will analyze the positions from which I observe the tree canopy as an element in space. The positions are presented chronologically in relation to examined literature, therefore the first position is the origin of architecture, which is based primarily on architects and theorists from the eighteenth century, followed by the position of space and housing, which are based on sources from the twentieth century, and the position of art that belongs to contemporary discourse.

The Origin of Architecture

The first sign of settlement, i.e. staying in one particular place is lighting a fire and preparing a meal. Together, fire and food represent the hearth, the original gathering place. The first alliances were made around the hearth, the first customs were developed and the first cult was formed. The hearth is the first and most important, moral element of architecture. The remaining three elements are: the roof, the fence and the mound, together, they protect the hearth from external influences. As these protective elements developed, so did skills such as ceramics, metal shaping, and carpentry (Hale, 2005).

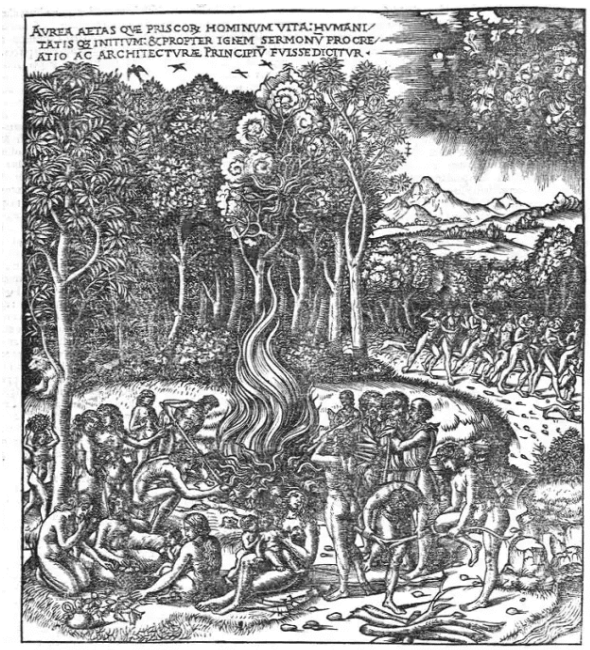

Figure 1: Cesariano, C. (1521). The Discovery of Fire [Engraving]. Sophia Journal. https://www.sophiajournal.net/sophia-5-the-modern-shelter

Figure 2: Rivius (1548). The Discovery of Fire [Engraving]. Sophia Journal. https://www.sophiajournal.net/sophia-5-the-modern-shelter

According to the Roman architect Vitruvius (Vitruvius, 80–70 BC-15 BC), the origin of architecture goes back to the discovery of fire and the gathering of people around it. After a certain time people needed something to sit on, and then a shelter (Gülpınar, 2016). Therefore, the original house was created from materials that inside themselves had characteristics or properties of construction, that is, the potential to become building elements. Trunk/pillar = wood/beam.

Logier (Marc-Antoine Laugier, 1713-1769), one of the first architectural theorists and the main theorist of the Age of Enlightenment, identifies the origin of architecture within the laws that apply in nature. According to Laugier nature is synonymous with reason. The hut was the most perfect imitation of nature, a presentation of the human intellect in survival. Therefore, it can be concluded that construction arises from the formation of reason, and consequently, language. The two illustrations at the beginning of Logier's essay on architecture present the idea of a primitive hut, and each is an artist's interpretation, but they also illustrate the idea that all the principles of architecture and its basic elements are derived from the rustic hut. Later, when other materials were mastered and wood is no longer in use, the elements used in building a rustic hut are still imitated (Gülpınar, 2016).

Figure 3: Elsen, C. (1755). Rustic Hut [Engraving] Sophia Journal. https://www.sophiajournal.net/sophia-5-the-modern-shelter

Figure 4: Wale, S. (1755). Rustic Hut [Engraving]. Sophia Journal. https://www.sophiajournal.net/sophia-5-the-modern-shelter

A forest or a cave was not enough for a man to protect himself, so he was forced to build. As previously stated, man's original shelter was constructed by joining four branches into a square structure, which was then covered with leaves and mud to form a primitive hut. In this composition, the four branches represent the columns, the horizontal elements on them are the architrave, the frieze and the cornice, and finally the roof (Wittman, 2007). Laugier adds that the hut must protect the man, but not bury him. Considering that the external environment presents both the terrible and the soothing, architecture must shelter the one who inhabits it, while at the same time offering him a view of the world (Wolfgang, 1984).

The German architect Gottfried Semper (Gottfried Semper, 1803-1879) mentions the wooden hut three times in his texts. The comparison with Vitruvius's primitive hut is the most important mention, i.e. its representation of the first dwelling and symbol of sacredness. Vitruvius says that the primitive hut is a direct descendant of the Greek temple. However, Semper believes that it is important only because of the general composition, but unimportant when it comes to the detailed shaping of the artistic form (Hale, 2005). It represents a return to basic architecture freed from decoration. Laugier presents the idea of the archetypal building and the primitive hut, which inspired the reawakening of Greek art and architecture (Laugier, 1755).

According to the Italian architect Tafuri (Manfredo Tafuri, 1935-1994), Laugier reduced the city to a natural phenomenon. Disorder or disharmony is only an appearance, what Laugier believes is that it is necessary for the city to appear natural, not rigid. By imitating nature, we can construct cities (Hill, 2006). However, if architecture is an imitation of nature, should it have done a better job than Logier's primitive hut?

Figure 5: Filarete (1465). Adam, the First Builder [Engraving]

Figure 6: Filarete (1465). The Original Column [Engraving]. Origins of Architecture. https://originsofarchitecture.wordpress.com/2012/12/28/origin-myths-in-renaissance-vitruvius-editions/

A primitive hut may be the only necessary architecture, the equivalent of a bird's nest or a turtle's shell. Wright's organic and Corbusier's machine metaphors for buildings arise from the conceptual connection between art and nature and form and function. Two acceptable models for architecture are natural, like the body of animals, and mechanical, like a ship. Like a tree in a forest, the building rises from the ground towards the light. The ground is

limited by base and foundations, and it becomes an essential part of the building. Wright says that every building must be complete within itself, containing everything within itself, not as a multitude of things, but as one thing (McClung, 1983). Singularity.

As one of the examples of the inclination towards an original canopy, Rykwert cites Defoe's Robinson, who as a civilized man was forced to go back and seek shelter on a deserted island in a tree. Today, baobab trees, due to their size, are often used as a hideout, their trunk as a house, i.e. a place for dwelling (Rudofsky, 1964).

Architecture is also the worship of a place, that is, a man's need for art. Its origin, apart from only in architecture, can also be found in those moments of worship. However, the search for style and appearance overshadowed man's need to build. The search for the origin of architecture should start from human need (Odgers, 2006).

Demarcator of Space

In the garden, what is without actual use is synonymous with potential. The use of any element can change from day to day. The garden has no door, but it has its own size and area, so the border still exists. On the other hand, landscape belongs to everyone, just like space belongs to everyone. In England, in the eighteenth century, landscape architecture found its basis in landscape paintings. English landscape architect Kent (William Kent, 1685-1748) was influenced by painters such as Nicolas Poussin, Claude Lorrain and Salvatore Rosa.

Unlike a painting, which is observed from a certain distance, the garden visitor is drawn into it, into the landscape, he is a part of it. The sense of sight is no longer the only and primary one as in the case of observing a picture, the visitor is affected by all external influences, he has no control over what surrounds him. What he sees is in relation to movement, even though it does not move. Plans that are built from trees and other elements are constantly expanding, upgrading and supplementing while at the same time building a body and consequently a space. It can be said that by observing the landscape, it expands more and more, and becomes bigger with no end and no limits. However, there is an indication of a boundary in the landscape: the horizon line. It is essentially unattainable, but it can be materialized by treetops, mountains, the sea, etc. According to Jung, what is primitive is to lose boundaries in order to be completely immersed in the world around us.

Distant landscape plans are visually colonized, they enter gardens across established boundaries (Hunt, 2021). Views of the landscape can form different plans, aspects, figures and forms. One of the key elements in the landscape are precisely the canopies, they can also be focal points, like the passageways they form in Kent's Rousham Garden, while lending their shadow to the sculptures around them, or while creating the Wrightian illusion of opening the space into which we enter through the small door.

Bodies can also build architecture even though they are oriented towards other elements. People on the beach move in relation to the sun, while they are anchored in the rocks, canopy, and shade. The beach landscape shows how we nest and place ourselves in relation to the elements that already existed in nature. With this kind of architecture, we build places in the middle of the landscape, in the middle of changes brought about by external influences. Odgers says that the seeds of architecture are actually people, beings, the primitive is not far in the past, but is still present in us (Odgers, 2006).

Space is what a place is made for, what is released within its boundaries. Spaces take their essence from place, not from space. Building never shapes a space, and yet because it produces things as places, it is closer to the essence of space than all geometry and mathematics (Heidegger, 1954). The door makes the difference between the outside and the inside. Unlike the wall, the door speaks. Man has set a limit for himself that is conditioned by his being, and the moment he goes outside again, there is no limit (Simmel, 1994). The door is movable, but the threshold remains static, it signifies rootedness (Reijnen, 2018). When it comes to a window, the direction of environmental influence is always from the inside to the outside. The window is there so that one can look outside. Canopies cross all borders, they enter the interior space and affect it phenomenologically. Wherever it is located, inside the city, in the yard or formed in a row of trees, the canopy marks the space and, in parallel, gives its interpretation and structure. A tree, as a form, is a good indicator of relations in the neighborhood. Small branches proceed from larger ones, which proceed from the trunk, which together produce distance, but not separation. The leaves that grow at the end of the branches communicate through the middle, that is, the base, not with each other. So, is wood a form or a structure? It presents stability, dynamism and fragile but uniform growth (Lefebvre, 2014).

Japanese architect Tadao Ando uses natural elements such as light, wind and rainwater in his projects. These atmospheric architectural events take place in that seemingly empty outdoor space. They are essentially invisible, but phenomenologically present. The wind moves over and through the house just as it moves between the canopy (Odgers, 2006). The canopy in the city is most often in the background of what is actually happening. Its spaciousness is never in question, it can represent all of the above, a border, a focal point, and yet remain a part of nature, which is why its position in architecture is complex. Its boundaries are not strictly defined, but it has its own threshold, a pedestal that changes over time. Be it form or structure, both definitions give it space and movement gives it a reactive character, but we give meaning to its space.

Dwelling Place

Japanese architect Sou Fujimoto (Sou Fujimoto, 1971-) believes that living in a house is similar to living in a tree. There are many branches that conceptually represent indeterminate rooms, they have no physical walls and are not isolated, but are connected and constantly redefined. The views from those rooms are constantly changing. Totalitarianism is formed by mutual connections. Branches develop, while at the same time changing their direction. Forests survive on the basis of networks and density created by natural selection. The evolution of building and defining a place can be compared to the growth of forests and trees whose scheme is a collection of diverse parts without connecting elements.

Architecture begins at the moment of defining the place for construction (Fujimoto, 2006). Does architecture start even earlier? At the moment of tracing the position, a transformation of nature takes place, which is followed by negotiations about its state. Such negotiations are reduced to rough movements of earth and stones, to taming nature. This is exactly why the garden is the initial state of architecture. The boundaries between exterior and interior pulsate with weather conditions, materials, and these boundaries define the shelter.

When the human place of residence is undefined, it can be anything, at the same time a house and a city and a forest. According to Fujimoto, that place is like a small Earth and it represents the most primitive and futuristic architecture (Fujimoto, 2006).

The French philosopher Benoît Goetz (1955-) believes that architecture is not limited by the skin that represents the structure, but that it also acts from the outside, the building consists of internal and external architecture. What architecture is, emphasizes its opposite, what it is not. It is a reflection of actions, thoughts, attitudes. Therefore, there is no architecture without non-architecture. Architecture is a construct, a situation, it is just one moment in the world where beings and art coexist (Goetz, 2009). Thus, Goetz, like Fujimoto, deals with the boundaries that define two states, architectural and non-architectural.

Children sitting under a tree make an architectural decision choosing that particular location, thereby marking it as a place with their presence. Architecture is a conceptual organization, it is based on an intellectual structure. Entering a landscape that has not yet been affected by human presence, no matter how short a stay, signifies marking of the place. After the first place, like lighting the fire, new ones are born, such as places for rest, food, that place can be fenced, etc. By organizing such different places, a person begins to deal with architecture consciously or unconsciously. Although architecture is an act of the mind, architecture does not always involve physical construction. It can also be just the recognition of a certain location as a place, such as a tree, a cliff, or the foot of a hill (Unwin, 2009).

House with a View of the Water (Casa del Ojo de Agua)

The House with a View of the Water is a combination of an authentic space and an unusual setting of dwelling boundaries. On this project, we can see the geometric order that marks the place and the structure that emphasizes the environment in which the house is located. The building was designed by architects Ada Dewes and Sergio Puente in 1985-90. and is located in Mexico.

The house has two main segments: dining room and a bedroom, while other rooms such as the kitchen are located in a separate building. Elements that are normally common for a house are omitted here or interpreted differently. It was built next to a mango tree on the steep side of the hill. The platform on which it was built is located practically above the water source and is surrounded by rocks and vegetation. The platform can be reached by a staircase leading up to and from the platform. They represent thresholds, so they enter and exit the platform, thus placing it in an intermediate position. The front corners were taken away and lowered below the level of the bedroom, in order to create a shower and on the other side a toilet. In this way the platform has no visual obstacles to the forest that surrounds it. A wall was built towards the hill. On this wall there is a passage for stairs to go up, as well as an opening for one branch of a mango tree. In this way, the canopy is attached to the house. A frame has been made above the front steps to mark the door, or boundary, but there are no walls around this opening. Four columns support a cantilevered platform above which is the dining room. This level is reached by a third flight of stairs. The dining room shares a wall with the bedroom. There are mosquito nets around it, while trees form a wall and canopy a roof over the dining room. The house is reminiscent of Mayan and Inca temples, with the dining table and bed being altars that together with shower and toilet represent the main primitive places that are confined by the house (Unwin, 2014).

In the example of the House with a View of the Water, we can see the broken form of the box whose boundaries only hint at the volume of the space, but it does not stop at those boundaries. The forest has been released within the residential area. Architectural practice and the practice of nature are completely mixed. The combined visual, acoustic and olfactory

experience of the environment is part of sleeping and dining. Traditionally, the most basic purpose of a house is a safe place to sleep, but this does not mean that the house is necessarily a box cut off from external influences. Odysseus hollowed out a bed for his wife and himself in an olive tree, the Greeks believed that trees were the original abode of the gods. In this example, the bedroom is the most protected room, however, using modern materials, the natural scenery becomes part of it. It is simultaneously a written and erased space, so the forest and the hillside would not exist as a place if man had not made them a place. The character of the canopy is inscribed in the house itself, which is why this space is both open and closed, the result of this transparency is the constantly changing views of the building. The roof is also materialized in the canopy, and in this way the processes of nature, movement, and conditioning by the weather unify the architectural and landscape experience.

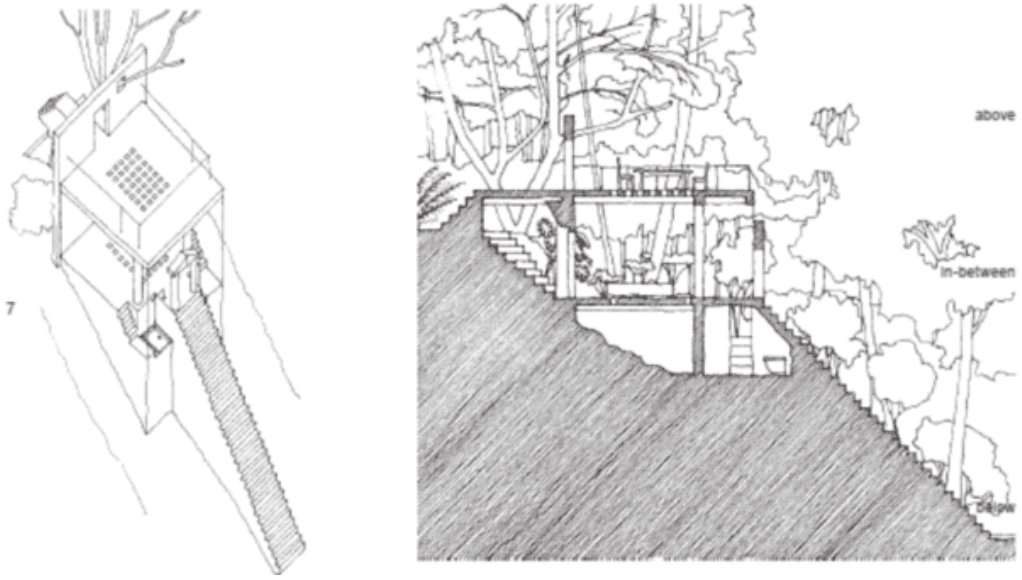

Figure 7: Dewes, A., Puente, S. (1985). Casa del Ojo de Agua [Perspective and section]. Architectural and Design https://www.facebook.com/architecturalandesignRy/photos/pcb.2795138610757142/2795138180757185/?type=3&theater

Art

The canopy as an object of art, i.e. its medium, can be interpreted in an unlimited number of ways that depend primarily on the artist who uses it to express an idea, a thought, point out a problem, etc. Canopy or the whole tree viewed in contemporary discourse is no longer just a building element or part of architectural practice, it is interpreted as canvas, installation and sculpture. In the following part, four art projects are shown, with a canopy at the center of their events.

From 2003 to 2009, the artist Philippa Lawrence worked on a specific project, Bound, which involved wrapping bare branches and trees with fabric. First it was an oak that was struck by lightning, and then other trees followed. Filipa drew attention to the form of the human body and wood by placing the familiar element (fabric) in an unusual way. This kind of intervention in nature changed the focal point of the landscape, as well as the boundaries, where the garden begins and ends, where nature ends and art begins. The act of tying is human, it represents that something is secured, connected, held. Wrapping the tree can also be interpreted through the metaphor of healing.

Figure 8: Lawrence, P. (2003-2009). Bound [Photography]. Philippa Lawrence https://philippalawrence.com

Figure 9: Christo and Jeanne-Claude. (1998). Wrapped Trees [Photography]. Christo and Jeanne-Claude https://christojeanneclaude.net/artworks/wrapped-trees/

Wrapped Trees, a project by Christo and Jeanne-Claude in Beyeler and Brower Park, Switzerland (1998) is an installation in which 178 trees are wrapped in polyester fabric. Unlike Philippa Lawrence's bare trees, here, the volume and movement of the crowns is in the foreground. This movement is projected outwards through the fabric so the positions of the branches and leaves are additionally enlarged. The transparency of the material emphasizes the light that passes through, thus building the geometry of the shadow on the fabric. Through this materialization of the empty space, the canopy is transposed into an architectural element, i.e. it acquires walls.

The central motif of research on the Alberi project by the Italian artist Giuseppe Penone is the temporal conditioning and changeability of tree forms. The project consists in returning the original form of the wooden beam to the wood from which it was created. Pennone noted that although the beam was reduced to a block with straight edges, the knots and texture of the wood clearly indicated the positions of branches, knots and any other irregularities. Removing layer by layer, Penone reveals the original tree through a sculptural intervention. However, he does not go to the end, that is, he leaves a part of the beam to talk about the intervention process. In front of each subsequent object made of wood, we notice its origin, once there was a tree and a canopy. Trees represent an exploration of identity. Pennone returns the primitive to the material viewed at that moment as building material, along the way showing the entire process from nature to construction, as previously mentioned, the primitive is always present.

South Korean artist Myoung Ho Lee (Myoung Ho Lee) places canvases behind the trees he photographs. This way he is building a kind of landscape graphic. This is a type of in-situ landscape painting, i.e. installation of landscape painting. Miyong's trees are shaped by the surface and texture of the fabric, they emphasize its form, structure and at the same time align its plans. By simplifying the landscape with canvas and purifying the background, our attention is focused and the tree becomes art placed in the space of the landscape.

Figure 10: Giuseppe Penone. (2008). Nel Legno in the Wood [Photography]. Giuseppe Penone https://giuseppepenone.com/en/works/1398-nel-legno

Figure 11: Myoung Ho Lee. (2013). Tree [Photography]. Ignant https://www.ignant.com/2019/01/22/nature-framed-by-myoung-ho-lee/

Conclusion

A primitive hut is a primary moment of architectural inventiveness, an architectural prototype. Heidegger, Jung, Alvar Aalto and Corbusier all had their own huts. However, primitive does not mean simple, thoughtless or devoid of symbols. The hut and the temple are architectural ideas that are not limited to their materiality. They can be philosophical dimensions, their application is not subordinated to rules, but can be influenced by time by thinking. The restoration of the canopy is precisely reflected in this relativity, it can be either one or the other building depending on the interpretation and culture, therefore it is a part of architectural practice as much as man is a building element of architecture. Both natural and artificial always have the characteristic of being determined by space, but place is determined exclusively by man. On the other hand, lifestyle is what determines the shape and character of housing.

Despite the close connection of the canopy with the terrain, it has an aerial quality and a rhythmic composition. Therefore, the canopy blurs all architectural boundaries while retaining its ambiguity and artistry. Time is involved in the perception of the canopy, it signifies duration and rootedness, while at the same time it manifests movement, and landscape and architecture give it history. The position of the canopy is unquestionable in each of the four positions treated. It confirms its man-made place in architecture, landscape and art.

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Inequitable Access in the Music Related Industries: Proposed Strategies and Directions

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Abstract
There has been a small, but powerful wave rippling within artistic academic discourse of recent years, a wave that has begun to challenge the ideas of equitable access within the arts and its lack of inclusion for disabled people. This wave has been driven by critical analysis of the medical model of disability and an emphasis on the social model by scholars including Linton, Dirth and Branscombe. This paper will cross examine social models of disability with artistic practices and structures connected to music related industries, to highlight current unaddressed issues surrounding inequitable access and consider how we as a collective can radically transform, adapt, and change these. Such issues explored will include those surrounding ableism, architectural inaccessibility, representation, opportunity, identity, performance, touring, promotion, education, research and intersectionality. Writings drawn upon will include those by Jonathan Sterne, Terryl Dobbs, Bess Williams, Jennifer Iverson, Joseph Strauss, Toby Sieber as well as the perspectives of disabled advocates and musicians. This paper will propose strategies to tackle these issues and how these may be employed in future in order to achieve more equitable access. It will also suggest beneficial future directions of musicological and artistic research in this important field.

Keywords: Music, Disability, Culture

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Introduction

There has been a small, but powerful wave rippling within artistic academic discourse of recent years, a wave that has begun to shipwreck the ideas of equitable access within the arts and challenge its lack of inclusion for disabled people.

With the critical analysis of the medical disability model (which defines disability as an individual issue and impairment) and more credit being afforded to the social model (which places the responsibility for discrimination within societal barriers and power relations) scholars such as Linton, Dirth and Branscombe (2017) have paved the way for further exploration on how societal barriers and contribute to disability discrimination in different areas.

By cross examining social models of disability with artistic practices and structures, such as the music industry, we may begin to evaluate the ways in which we, as a collective can radically transform, adapt, and change these to provide greater access.

The Music Related Industries

Before commencing an evaluation of access within the music related industries we must first establish what they are. The Music Industry is generally described as careers, activities and undertakings which are involved in the creation, distribution and sale of music (Wiesen 2022). This is therefore inclusive of performers, composers, songwriters, record labels, record studios, music producers, audio engineers, music managers, music promoters, radio stations, music venues, road crew, music journalists, entertainment lawyers and more.

However, while the above organisations, industries and groups are well known and established contributors to the creation, distribution and selling of music, there are indeed certain avenues within the musical sector which have been largely ignored within this title and their impact underestimated.

Other industries are closely and deeply connected with the music industry itself such as the film industry, the media industry, the theatre industry and the advertising sector. Moreover, musicology and music education are largely ignored and not viewed as part of the music related industries since they are not concerned with the creation, distribution and selling of music itself. Yet their importance to the development of musical talent and our understanding of music as a social, cultural and historic form of art is not viewed as relevant to current musical consumption.

Research undertaken by Comunian, Faggian and Jewell identify the main career areas pursued by some Classical music graduates. These include performers, music teachers, composers, arrangers, conductors, actors, vocalists. These are classed as ‘specialised’ careers. ‘Supportive careers’ are also identified and include administration work, account executives and company work (Comunian, Faggian & Jewell, 2014 pp. 9-11). Many find working successfully within supportive roles to be “a fulfilling career option (rather than being articulated as a failure to be a specialised creative)”. The paper concludes that portfolio careers and multi career handling is a main approach, albeit a difficult one, taken by musicians (Comunian, Faggian & Jewell, 2014, p. 21) This portfolio demonstrates the multitude of sectors that music is involved in.

One model that illustrates the far reaching scope of music well is the Music Ecosystem 2019 model by Sound Diplomacy (cited in Urkevich, 2020). This model details "how much impacts your city, town and place" via four main ways. First, education, in schools, universities and training centres. Second, through community engagement, third through media, digital, written, advertising, PR, and broadcasting and lastly through governance systems, arts councils, grants systems, city planning, licenses, economic development, legal and copyright affairs (Sound Diplomacy, cited in Urkevich 2020). Furthermore, it is worth noting that the current pandemic has perhaps given such industries the potential to put profit, data driven recording and commercialisation (Negus, K, 2019) behind creativity, innovation and originality which is still centred around entrepreneurship and companies. (Urkevich, 2020). This further highlights the need to employ a broader view than 'the music industry'.

The plural title of 'music related industries' is important, particularly to this paper. As we have established, musicians do not solely operate and work within 'the music industry' and this information is vital to remember as we consider how issues of inequitable access present themselves and the challenges they pose. It also allows us develop a more interdisciplinary and intersectional understanding of a complex problem. In this sense, this definition aligns with a call for a plural 'music industries' by Willaimson and Cloogan who state that notion of a singular music industry is insufficient in 'understanding and analysing the economics and politics around music' (Willaimson and Cloogan 2007).

The diagram below therefore demonstrates a greater and broader idea of what the music related industries look like and how these are connected. This paper will categorise issues around inequitable access in the music related industries into three main sections – representation, careers and education.

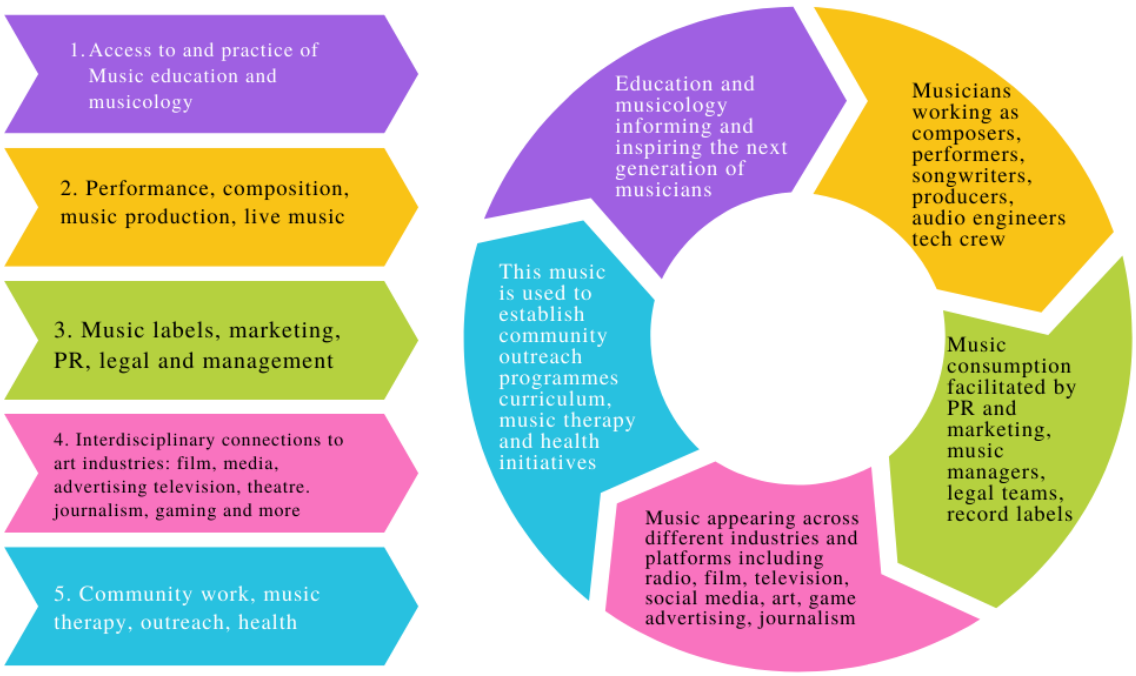

Figure 1: The Music Related Industries

Representation

Jennifer Iverson argues that certain musical works, such as the 1964 opera *Philomel* follow narrative which suppress disabled voices and serve to placate nondisabled fears around disability through the character overcoming their disabilities. She contrasts this to the 1978 production *Red Bird* that instead, forces the audience to confront the truth of the trauma and condition of the disabled character. She therefore makes a fascinating point about the way in which musical productions and narratives can either contribute to or reject such stereotypes (Iverson 2014).

Meanwhile, Joseph Straus compellingly suggests that modern day music may act as a liberating musical model for disability, and that while it exhibits signifiers of eugenic thinking such as strangeness, horror, and pity, it can be reclaimed as a framework for which to explore nondisabled or "non-normative" bodies radically (Strauss 2011). This is something that he builds from Tobin Sieber's discussion around disability aesthetics in the arts, who values it as a core part art's, desire imagination and expression of beauty and different bodily states, one which can contribute significantly to the reformation of such concepts (Sieber 2010).

As well academia, the work and creative practice of artists themselves is important to consider. Disabled visual artist and director of the Tangled Gallery - Sean Lee asserts that disability is by default not accepted within social structures and that art can act as a vessel to express the desire and imagination for a society that provides such access and tolerance (McGregor 2020). While the 2020 online exhibition *Not Going Back To Normal* cultivated by Edinburgh based artists Harry Josephine Giles and Sacha Saben Gallaghan showcased art works and performances that express frustrations and anger at the 'institutional ableism' within the arts with themes including the lack of opportunity and financial support for disabled artists (Gallghan and Giles 2020). These financial barriers, access issues and lack of opportunity are things that Black Disabled musician Miss Jacqui also discusses with Gal Dem Magazine (Jacqui 2018). Such individuals and showcases demonstrate music and art's ability to embody and challenge such inequities.

Something we may consider is the negative effect stereotypes around disability identities may have on disabled artists and musicians. For example, successful musician Evelyn Glennie who is deaf, challenges the notion that musical participation is not possible for those who cannot "hear" in a conventional sense.

Her innovative work is a radical transformative act which addresses ableist misconceptions that music is an art form exclusive to those who possess certain abilities. However, it is likely the framing of her work as an opportunity to engage in a new way of listening that is they key to her success (Disability Talk 2017; Glennie 2019).

For as the Arts Hubs highlights, disabled artists are often boxed in rather than platformed when their disability is mentioned. We may question then, how much of a Evelyn's and other disabled musician's success is currently dependent on how they frame their disability towards audiences. Does it perhaps need to suit certain standards of intent, creativity and purpose in order to be accepted and tolerated?

Furthermore, there is a pressing need for intersectional considerations surrounding disability and issues facing communities from other marginalised backgrounds, an issue which

notorious disability advocate Imani Barbarin points out through her discussions on the differences between the white, disabled experience and BIPOC disabled experiences (Rakjumar 2020). In 2020 The Guardian revealed that 63% of Black musicians have faced racism during their career and such knowledge must inform change (Bugel 2020).

Some strategies to improve inclusion in this area moving forward are:

- Increase representation of disabled people on musical stages and in media productions, especially where stories are centred around disabled characters.
- Include more schemes, open calls, events, panels and showcases dedicated to providing a platform for the work and music of disabled artists. This will contribute to a changing narrative and discourse around disability as an artistic identity and allow for a challenging the default ableist, non-disabled output of music and art.
- Evaluate how musicology around how disabled, deaf, blind, and similar experiences can afford us with greater knowledge about music as an art form and musical engagement.
- At all times consider the intersectionality of marginalised identities within the arts and music industry during the creation of the above.
- Increase disability aware employment practices around hiring disabled musicians. Ensure Disability confidence status in place of work to facilitate this process.
- Involve and seek out disabled voices on working groups and art councils which deal with community work surrounding music.
- Encourage feedback from disabled consumers and community members around the music related industries they are involved in - directly and indirectly.

Careers and Performance

Ableism is defined by the Cambridge Dictionary as the discrimination against and unfair treatment of disabled people, whether overtly or subconsciously due to their condition and level of ability (Cambridge Dictionary 2022). Ableism is inherently embedded in the fabric of our society, in the lack of disability education of schools, policy around disability issues, accessible jobs, disabled people in work and media representation.

This ableism is also evident in the stigmatisation disabled people face for their disabled identity. Price revealed that 71% of artists do not disclose their disability when questioned. This is likely a result of the fear that many of being discriminated against, seen differently or denied a job as a result. Here Price questions:

> [I]f only a small amount of artists are disclosing details of their disability and…putting forward access requirements, can we really expect music venues to be making the progress we want to see in making venues fully accessible? (Price 2021)

The answer is yes. Access and improvement of inclusion of the disabled people within music related industries should not be subject to case-by-case support or proof of disability. Such access is a basic human right that should be commonplace in musical and other venues. The responsibility to improve accessibility and challenge inequalities shouldn’t solely lie with disabled people, for this itself acts as further barrier to the integration of disabled musicians into the industry. Venues, record labels, music managers, producers, educators, and researchers should be more committed to learning and understanding how they can become more accessible and inclusive.

Academics such as Bess Williamson, whose book *Accessible America* (2019), extensively details how public places are be default, designed without the access needs of disabled people in mind, which would of course include artistic and music venues. Although she largely focuses on physical disabilities only this highlights a broader issue around the lack of accessibility in buildings and places which facilitate musical creation, sharing, performance and distribution.

These same barriers prevent disabled consumers of music from involvement in musical events. Inaccessible venues, ticketing processes and events prevent disabled people from partaking and sharing in music related industries in the way that nondisabled people can.

Such barriers directly impact musical performers, touring crews and those involved in live music production. Although these are not the only musical careers laced with inequitable access. Conducting is associated with learned and established movements, motions and a level of physicality that not all disabled people. Several music and recording studios where composers, sound engineers and technicians may work are not accessible. Musicology and academia itself does not so easily facilitate research conducted by disabled students. Teacher training around music education is often conducted on a full time basis, or on schedules which disabled students cannot always adhere to.

Statistical studies are especially enlightening when examining the music industry more broadly. A study published in Complete Music Update found that 24% of disabled musicians felt that no effort was made to implement accommodations for them in their workplace (Malt 2018). Ben Price reveals that 67% percent of disabled musicians report facing access barriers at venues they perform in and a survey by Attitude is Everything (2019) revealed that an astonishing 96% of disabled musicians feel that the music industry is not currently accessible enough (Price 2021).

Some strategies to improve access in this area include:

- Radically revisit the design of music and artistic venues and their accessibility level. The creation of a criteria that all artistic venues must reach to provide true accessibility to disabled attendees with a variety of needs, influenced by disabled people's thoughts and experiences would be of great value.
- Reconsider and evaluate different modes and methods of performance and ensure that acoustics, lighting, temperature, space and other aspects of the venue and performance are tailored to and match the disabled musician's needs.
- Deliver more in-depth staff training to those who work at musical and artistic venues around providing support and access to a variety of disabled people with different needs in an appropriate manner.
- Always implement accommodations into artistical and musical workplaces for disabled people which are appropriate for individual need and career area. This includes both within the working environment as well as the tasks carried out.
- Foster a disability confident environment within workplaces.
- For disabled performers always consider how concerts, studio time and other promotive work may be adapted to suit their access needs and make appropriate changes.
- Evaluate more thoroughly, the ticketing process for musical events in terms of accessibility and inclusion. Ensure that there are multiple different accessible options

to book tickets. Re-evaluate the cost of accessible seating and consider schemes and grants to provide discounted rates to disabled customers.
- Continue to offer online artistic events, both individually and alongside live events.

Education

From a young age, a disabled child is less likely to be able to learn an instrument or take part in musical activities. This is due to the financial costs and current pedagogical practises of music education as the "Reshape Music" report from Youth Music Highlights (2020).

As Disability Rights UK highlight, a disabled person or a family living with a disabled person make up 50% of the people who live in poverty in the UK. The financial costs that are connected to living with a disability mean that such families and individuals often do not have enough money to spend on education or other opportunities for themselves or their children. The poverty crisis that disabled people and families face has long been underestimated as a barrier in this area.

Furthermore, as Terryl Dobbs highlights, ideas about ability are socially and culturally constructed within the education system. Such ideas reinforce ableist ideologies about musical ability also which often exclude disabled children from partaking and contributing to musical related activities (Dobbs 2017). As the charity a joint report with organisations Mencap and Music Leader highlights, issues around both self-perception and the perception of others are reinforced in environments where a disabled child and induvial is viewed as lesser or not equal (Mencap and Music Leader 2009).

Pedagogical practices within music education are not always accessible. Lessons are often exclusively face to face, rehearsals are long and tiring, those who live with audio or visual impairments may not always be able to follow or integrate within certain musical ensemble. These accessibility and communication barriers are something that thus far, is not acknowledged enough within the music education system.

The Music for Young Ears report emphasises this, as well as the fact that musical education for children who are deaf or hard of hearing is indeed valuable. They make a variety of recommendations around funding, working locally with schools who educate deaf children and establishing connections between academic institutions, family services and professional musicians to facilitate better access to musical education for the deaf community (Hanson 2013).

One standard of musical ability should not be the default, all should be able to share and participate through a variety of different ways no matter their background. Such an inclusive approach to musical education is termed as "Whole Class Teaching" in a report by soundLINCS and Nottingham Trent University, whose research highlights the ease of applicability and usefulness of such teaching methods into musical education practices (Harris 2012).

Meanwhile Welch et al's 2016 review titled 'The Provision of Music in Special Education' highlighted the benefit of the Sound of Intent Framework, seen below, to assess progress and include children and pupils of all abilities in musical education. The framework draws upon three main areas; encountering sound, relating to and making sound. It then expands upon these areas to suggest goals around the creation of unique music and sound designed to

express certain emotions, through different styles, genres and improvisatory techniques. The model therefore is flexible and accessible. They too emphasise the need for further staff training, funding and curriculum development in this area (Welch et al 2015).

The Drake Music Centre has highlighted and developed several interesting and relevant resources around. These include sites and tips for pre planning lessons and sessions based on accommodations and adjustments, links to accessible electronic instruments, apps, software's, and conferences exploring this area (Drake Music Centre 2022). Furthermore, Emma Hutchinson's Sound Connections Action Report emphasises the need to adjust the delivery of musical education tailored to the needs of children with autism and neurodivergence (Hutchison 2013).

However, many schools lack the provision and technology to enact such suggestions. The engagement with accessible technological resources is discussed by Farrimond, et al in their 2011 study, as well as the training of teaching staff in utilising this equipment and the barriers both financial and social that have prevented their usage thus far (Farminod et al 2011). The utility in it's implementation is also emphasised in Youth Music's 2020 Report "Reshape Music" (Youth Music 2020). Such technology could allow for creation, improvisation, performance and musical expression for all children no matter their disability status.

Therefore, to facilitate better musical education access for disabled children, both financial and socio-cultural barriers need to be addressed.

To facilitate the above changes, we should:

- Create financial support schemes for disabled school children to grant them access to a musical education as well as to adult disabled musicians and artists whose financial difficulties are acting as a barrier to their creative careers.
- Make more effort to integrate social models of disability into the education environment. Train teachers in this model where equality, diversity and inclusion training are implemented and reinforce its ideologies within the class environment, so that ideas about musical abilities are not ableist in nature.
- Encourage CPD of courses provided around musical education for disabled children and an understanding of disabilities.
- Incorporate the use of digital software's, instruments and applications into music lessons and sessions to provide accessible options for all children to utilise.
- Offer a variety of different musical activities and sessions which utilise a wide range of communication styles and skills so that all children are able to enjoy and feel motivated in their musical participation.
- Establish connections between professional musicians, musical organisations and educational institutions to allow for stronger community relations and better outreach for disabled children wishing to learn music.
- Ensure that musical lessons are tailored to and consider the individual abilities and access needs of every pupil, and that activities planned are diverse and accessible.
- Ensuring that the rooms in which lessons are held in are suitable for the access needs of pupil e.g. space, stair access temperature, lights.

Conclusion

If disability and art can be explored through perspectives of both inaccessibility and societal barriers as well as a form of expression and freedom, it seems pertinent to evaluate the way in which such inaccessibility not only lends itself to disabled artistic creation but prevents it and how we as a collective may contribute to changing this.

To summarise the findings of this study the diagram below can be referred to. Individuals and bodies that can enact such change include; casting callers, competition organisers, art councils, artistic governing and funding bodies, commissioning bodies, higher education groups, school governing bodies, theatre, gallery and music venue managers, talent agencies, record labels, HR Teams, Equality and Diversity Working Groups and Teams, employers, music venues, music streaming services, music ticketing services, musician's unions, online platforms, politicians, mayors, local councils and governors involved in artistic, architectural, building and educative practices within cities and communities, architects, charities, Education curriculum designers, teacher training course providers, teachers unions and more.

This study has reviewed and outlined some of the main ways that this may be achieved and facilitated via the lens of representation in the music related industries, careers within them and the educational process that feeds into them. It also defined more clearly just exactly what these music related industries are and thus a framework to investigate areas of inaccessibility and inequitable access within them more thoroughly in future. Future research could include a detailed investigation of the above individuals, organisational bodies, decision makers and policies that have fuelled this inequitable access thus far. This could lead to a more in depth evaluation of how exactly they may facilitate new frameworks and policies as per these suggestions. Collaboration with such bodies and organisations could also inform productive research around this area as well as interviews and surveys conducted with them and disabled musicians.

It is time we challenged the inequality and inaccessibility in the music industry and let the small powerful wave spill over into vast momentous ocean of change.

Figure 2: Findings of this study

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Nurturing Hope Post-COVID-19: Parental Death and Long-Term Consequences of Bereavement on Malaysian Children

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Abstract
Parental death due to COVID-19 is an unexpected event that tremendously affects individuals, especially children. Parents' sudden and traumatic death can lead to traumatic grief among children. To cope with traumatic death, hope is reported to provide significant positive effects to help children to cope with their losses. Yet, this topic is scarcely discussed due to the taboo of death and grief discussion among Malaysians. This conceptual discussed topics on parental death due to COVID-19, the effects of the losses among children, and the impacts of hope in coping with the losses. This paper also emphasized the role of storytelling as a therapeutic technique to allow children to express their grief and loss in a safe environment. Promoting hope-based intervention can be promising but the implementation can be tricky as few professional help providers are trained to practice it. Therefore, this paper is important to assist the existing professional help providers and the Malaysian government to address, tackling, and empowering the children who lost their parents due to COVID-19 to ensure better health and well-being in society.

Keywords: COVID-19, Orphan, Hope, Bereavement, Mental Health, Grief, Storytelling

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Background

Globally, the COVID-19 pandemic has caused significant morbidity and mortality, along with economic and social crises. As of December 2021, a recent study reported that the mortality rate of COVID-19 was reaching 18.2 million globally (Wang et al., 2022). Most COVID-19 deaths were among adults and the elderly. Children have a minimal risk of mortality and a great chance of surviving the COVID-19 infection, while their parents and caregivers do not (Lowe et al., 2022). The unique risk for COVID-19 orphans is described as a "hidden" pandemic (Lowe et al., 2022).

According to a global study, over 1 million children worldwide are estimated to have lost one or both parents, with another half a million have lost a grandparent caregiver living in their household (Hillis et al., 2021). In Malaysia, the news reported that 4,422 children lost a parent or caregiver to COVID-19, with 154 losing both parents from March 2020 to September 2021 (Free Malaysia Today, 2021). While there is a lack of accurate data on impacted children in Malaysia, global research expected that the number of orphaned children would rise as adult mortality rates increased (Unwin et al., 2022). The orphan in this study refers to any child under 18 who has lost one or both parents to death.

Centers for Disease Control and Prevention (CDC) indicated that orphanhood generates a whirlpool effect with long-term consequences (CDC, 2021). Child displacement, sibling separation, reconstructed families, social relationships, child marriage, street status, domestic violence risks, enrollment in school, nutritional status, and alternative care strategies are all affected (CDC, 2021, p .8). Malaysia is a collectivist culture in which the extended family typically takes care of the orphan. However, given the present situation, many Malaysian households are impacted psychologically (Zainudeen et al., 2021) and financially by COVID-19 as they are struggling with a monetary crisis and have experienced significant declines in income and employment (Morgan & Trinh, 2021). Consequently, adding a family member to a household during this challenging time.

Children whose parent(s) or caregivers died due to COVID-19 are more likely to be institutionalized in an orphanage or care home. However, most research indicates that child orphanages should be avoided because they suffer more harm in terms of their emotional, physical, and cognitive development. It is argued that even though their basic needs are frequently met in an orphanage, their environment, lifestyle, roles, and status are changed. Some children may easily adjust, while others may experience difficulty adapting to a new environment. These children may be in danger of losing the capacity to learn how to grow emotionally without experiencing overwhelming fears (Cohen & Mannarino, 2010). It may be difficult for them to know when to express their feelings, anger, and concerns.

This paper aims to provide a better understanding of orphans who have lost their parents or caregivers due to COVID-19. This report is critical in providing more knowledge about professionals who work with children.

Death of a loved one to children

The COVID-19 pandemic altered the way people grieve the loss of their loved ones. Malaysia is well known for its ethnic diversity, while their religious activities relating to their grief process are an essential element of their coping strategy. For example, the Malay ethnic group indicated that sending supplications, praying, and attending religious services were

important activities in their grieving process (Mohamed Hussin et al., 2018). However, because of COVID-19 rules, such as limiting the number of people who can visit cemeteries, funerals, which should be a time for children and family members to connect, are not allowed. Some people had the opportunity to have an online conversation with their parents before they died. However, for children, technology typically requires parental help, making the opportunity for a decent farewell more difficult. Plus, family members who are physically separated from one another cannot share their grief, making orphans feel lonely and isolated. The sudden loss of a parent creates a sense of guilt for not being present at the death, which may lead to complicated grief (Gesi et al., 2020). Complicated grief can occur when people do not properly grieve, grieve for too long, and cannot perform their normal tasks (Fitzgerald et al., 2021). This unresolved condition may occur in children due to a lack of coping skills throughout the bereavement experience, which may contribute to developing mental health issues. Children of preschool age may not comprehend that death is irreversible, and their unique magical and egocentric thought processes may lead them to believe that their actions, words, or thoughts caused the death (Santos et al., 2021). The children must recognize that their parents' deaths are not their fault. Even though older children may understand death, they will still worry about loss. As children get older, they acknowledge that their permanent security is jeopardized.

Children and poverty after the death of their parents or caregivers

COVID-19 puts children at risk of poverty if their families are low-income since it impacts access to a wide range of necessities such as good nutrition, quality housing, sanitation concerns, space to play or study, and the possibility to participate in online learning (OECD, 2020). Aligned with the ASEAN household survey, which revealed that many students dropped out of school because they were unable to fully participate in online learning programmes owing to poor internet connections and a lack of digital equipment (Morgan & Trinh, 2021). This condition may cause additional concern for orphans since they have lost their major source of support, which provides all their needs. As a result, the concern will interfere with their ability to progress without their loved ones.

Unfortunately, the death of COVID-19 has created a stigma in the Malaysian community. Many blame and label families that have contact with COVID-19 patients due to a lack of understanding of COVID-19 disease (Chew et al., 2021). This circumstance instilled fear and makes it difficult for orphans to surround themselves with a positive environment to receive emotional support. These children may also face discrimination from their community, such as being left out of social groups, not having access to basic services, or being hurt physically or emotionally. Malaysian research also found that COVID-19 has caused depression, anxiety, and stress in Malaysian families and children. This showed that COVID-19 has caused a clinical level of trauma (Zainudeen et al., 2021). These psychological effects, social stigma, and community judgment may exacerbate children's bereavement experiences.

Hope Theory

Children and stigma after the death of their parents or caregivers According to Snyder (2002) hope theory is comprised of three interconnected components: agency, pathway, and goal. Pathway refers to planning or strategy to achieve goals, and agency refers to a person's belief in his or her capacity to follow pathways to accomplish the goal (Snyder, 2002). People may think and act to achieve their goals by combining the agency and pathway components. The goals offered a focus on positive thinking which made individuals produce hopeful thinking

(Snyder, 2000). This thinking is critical for emotion-focused coping strategies (Folkman, 2010, p. 5). In the setting of a child, hope theory highlighted the importance of goal-directed thinking for the development and survival of the child throughout the first few years of life. However, children who lose a parent often find it hard to remain hopeful (Snyder, 2002).

In addition, hope theory emphasized the importance of learning hopeful and goal-directed thinking in the context of other people. Gum & Snyder (2002) stressed the importance of utilizing social support as a source of agency for orphans. Strong social support from family, caregivers, friends, and institutions plays a vital role in the care of orphans and nurturing hope. Their love, compassion, and caring attitude greatly contribute to the children's development of goal-directed thinking. A positive environment is also crucial for orphans since children raised in a setting that lacks boundaries, consistency, and support are at risk of not acquiring hopeful thinking (Snyder, 2017). Hope is also beneficial in sustaining humans' physical, psychological, and spiritual well-being (Folkman, 2010).

Hope and orphan

Since bereavement is a devastating event, it lowers people's expectations and shatters their hope. Orphans from low-income families reported worry about not being in school and felt there was no hope in their future because they had dropped out of school (Ntuli et al., 2020). This is due to the fact that the child is frequently left with worry and doubt over his or her ability to pursue significant goals, particularly when these goals depend on or occur within the frameworks of interpersonal relationships (Snyder, 2002).

Constant grieving for the deceased parent may cause the orphan to grieve alone and suffer helplessness and hopelessness (Ntuli et al., 2020). Consequently, orphans felt negative emotions such as stress, worry, and sadness since they had low hope and encountered obstacles on their path to achieving their goals (Mohammadzadeh et al., 2017; Savahl, 2020). In contrast, children with a high level of hope are able to develop positive expectations, effective goal pursuit, and a sense of control, even in challenging situations (Snyder, 2002).

Thus, addressing hope in adverse circumstances is crucial, as hope facilitates coping with COVID-19 situations (Laslo-Roth et al., 2021). Restoring hope is an opportunity for orphans to anticipate a favourable adjustment to life following the loss of a parent (Chow, 2010) and create resilience in the wake of natural disasters such as COVID-19 (Masten & Motti-Stefanidi, 2020).

Hope Intervention towards orphan of COVID-19

However, the bereavement topic is seldom discussed in Malaysia due to taboo, even though the impact on the economy and social aspects is enormous. Bereavement for orphans can be a lonely experience, especially when adults discourage conversation about death. In this scenario, orphans require more than heartfelt condolences. Hope intervention might be beneficial in raising awareness and making bereavement visible to assist orphans in coping with the loss of their loved ones. Research suggests that remembering the deceased does not necessarily include dwelling on the painful stories, but can also create a sense of connection with what has not been lost, with what brings comfort, and even develop new meaning and purpose for the orphan (Hedtke, 2014).

A useful intervention, to begin with, is exploring orphans' past hopes and expectations and how they may have altered over time. According to Snyder (2000), the adult who can provide support described as a "coach" is not necessarily a parent, mother figure, or one gender. "Coach" is responsible for assisting in the formation of goals, teaching the causal thinking critical for pathways of thought, and serving as an inspirational source of agentic thought (Snyder, 2000). In this context, an extended family, a foster family, an intuition worker, counsellor and a social worker might all have a role in promoting hope toward orphans and helping them to develop goal-directed thinking. For instance, guidance by professional support allowed opportunities for expressing and validating grief, contributing to reducing traumatic grief and post-traumatic stress among orphans (McClatchey et al., 2008). The presence of professionals could also provide a safe environment where a child can share their thoughts and goals. However, it is important to note that continuous support from a counsellor and other professionals is required to keep them motivated because their hope may increase or be present throughout treatment but declines once they leave the session (Yeasting & Jung, 2010).

Storytelling is an inseparable part of children's lives and one of the main methods of communication between children and their world. According to studies, storytelling is a powerful method to encourage people to tell their personal stories, even when experiencing a difficult period. For an orphan, storytelling is a part of mourning in which children can use narrative and art to verbalize their emotions and process grief Glazer & Marcum (2003). Sharing stories is beneficial in shifting their experience so that individuals can make sense of their loss, progress positively (Nadeau, 2004), and improve hopefulness among children (Shafieyan et al., 2017). The oral storytelling activity can be conducted in school and involves a teacher, counsellor, social worker, and orphan. Through one-on-one storytelling, Taukeni (2015) demonstrated that orphans may attribute meaning to their experiences through their interactions with their surroundings. This finding highlighted that these support systems were paramount to providing psychosocial support in terms of guidance, tangible assistance such as goods and services, and emotional support, including warmth and empathy towards orphans (Taukeni, 2015). However, scarce studies and interventions acknowledge the appropriate activities concerning orphans when they return to school after bereavement, and it should be strongly encouraged.

Furthermore, a recent study by Lohr et al., (2022) emphasized that with the emergence of various social media platforms, oral storytelling evolved into digital storytelling, providing an opportunity for reflection, connection with others, and the elevation of voices that are often absent from the daily discourse. Digital storytelling incorporates technology, comprising various multimedia modes such as graphics, audio, texts, videos, and animations (Choo et al., 2020). In the context of bereavement, Rolbiecki et al. (2017) suggested that social workers may utilize digital storytelling as a bereavement intervention to assist bereaved families. This intervention to help people heal involved writing, reading, and talking out loud about the narrative part of the digital story (Rolbiecki et al., 2017). This helped people get their thoughts and feelings about the loss in order. Family bereavement indicated that learning digital storytelling techniques was pleasant, especially during a hopelessness period (Rolbiecki et al., 2017). Through this, social workers can support the family in facilitating meaning-making among bereaved family members (Rolbiecki et al., 2017) which transforms traumatic grief into post-traumatic growth (PTG) such as gratitude, appreciation for life, and altruistic and empathetic behaviors, increased maturity, and spiritual growth (Salloum et al., 2019). However, it is important to note that there is a scarce study exploring digital

storytelling among orphans. Many are limited to families and caregivers (Rolbiecki et al., 2017, 2021, 2020).

Considering the importance of hope intervention for orphans during COVID-19, the lack of access to and availability of mental health treatments in Malaysia leaves many vulnerable children in long-term suffering with no professional assistance. Furthermore, there is a lack of comprehensive understanding of what to do in professional contexts when it comes to the practice of intervention for grief and bereavement (Oka et al., 2017). There is also a lack of social workers and an undefined role in mental health settings in Malaysia (Yusof et al., 2019). Despite rising awareness of mental health concerns in Malaysia, the stigma associated with mental health issues remains extremely strong. This is a paramount issue that should be investigated since a lack of professional assistance, particularly among social workers, may raise the risk of mental health disorders among children who have lost both parents due to COVID-19.

Hope is one of the good resources to moderate the mental health risks and tackle the possible negative impacts of COVID-19 orphans. Hope develops in a range of ways and requires the support of others in order to develop and sustain it throughout the child's bereavement process. It means that with the availability of social workers, supportive relationships such as quality foster parents, caregivers, teachers, and children can maintain hopeful thinking and make plans (Adamson & Roby, 2011). In this hopeful context, a healthy environment and a caring care group that restores their sense of safety and provides active listening are also sources of hope for children. The government must make sure the multidisciplinary team of healthcare professionals from various disciplines who regularly collaborate, as well as with schools and families, are promoting hope intervention to ensure consistent and goal-directed care.

Conclusions

The loss of a parent or caregiver can be traumatic for an orphan. Following the death of a parent, they are extremely vulnerable and at risk of poverty. The stigma of COVID-19 and the scarcity of grieving discussions among Malaysian families may leave orphans feeling isolated and unable to move on. This is because children require more support than adults to cope with loss and navigate their future lives. Leaving an orphan without adequate support and resources can result in social, behavioural, and mental health disorders.

This study demonstrated that hope could assist orphans in coping with the death of a parent and in overcoming feelings of hopelessness and helplessness associated with bereavement. Fostering optimism among orphans who have lost their caregivers due to COVID-19 can help them adjust to life after loss. Their resiliency in adversity may help them regain hope for the future.

This study employed the hope theory, which suggests that goal-directed hopeful thinking occurs in the first few years of life and is essential to the child's survival and growth. Strong social support from family, caregivers, friends, and institutions may serve as a vital source of agency for fostering hope through love, compassion, and a caring attitude. Orphans can experience effective goal pursuit and pleasant emotions when hope is present. This assists them in coping with hardships such as bereavement and COVID-19.

Looking at the possibilities of restoring hope in orphans following the death of their parents, an orphan can express their thoughts and goals in a safe environment with professional assistance. Orphans can uniquely process grief through the medium of storytelling. Participation in oral storytelling has been shown to help orphans comprehend their loss and obtain psychosocial support. Additionally, social workers can gain from the transition from oral storytelling to digital storytelling by helping bereaved family members make meaning of their losses. It is believed to be essential for developing personal growth during hopelessness.

This paper also emphasized the need to improve practitioners' knowledge of grieving and mourning interventions in Malaysia. The hope intervention is crucial to strengthening orphan support and minimizing COVID-19's negative consequences. The government must ensure that a multidisciplinary team of healthcare professionals collaborates with families, schools, and other community members to encourage hope intervention and provide consistent, goal-directed care.

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Emotional Interpretation of Funeral Symbols in Animations

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Abstract
Following the transition from the traditional Confucian funerals practiced by the ancient Chinese to the contemporary funeral culture in Taiwan, the new generation of amination directors have used symbolic translation to reinterpret and give new meanings to the funeral culture. On the basis of semiotic theories and the funeral culture of Taiwan, this study explored the use of funeral symbols in animations. Interviews were conducted with funeral service providers, and a literature review and case analysis were performed. The study cases focused on the funeral scenes of the short films A Gong (2018) and ─One After Another (2020) and the feature film On Happiness Road (2017). In these films, the directors used visual symbols, shots, and scenes to convey characters' emotions and present the transformation of funeral practices in Taiwan. The films were observed to share common characteristics in the use of conventional symbols. Moreover, the directors reinforced the plot tension through character actions, lighting contrasts, camera angles, visual compositions, and soundtracks. Two objective forms were also arranged to interpret their corresponding symbolic meanings, namely the significance of ritual behaviors and family bonds. Specifically, joss papers were folded into the shape of motorcycle, and paper lotuses were converted to paper boats in the films. In the new generation of animation works, symbolic meanings are redefined or reinforced through character emotions, which in turn facilitate emotional resonance with the audience.

Keywords: Animation, Taiwanese Funeral, Funeral Symbol, Emotion

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Introduction

The ceremonies of early Han immigrants to Taiwan were mostly extensions of Confucian rituals and customs. The Confucian concept that "the dead outrank the living" is deeply rooted in Taiwanese culture and, as such, among various cultural rituals, funerary rituals in particular carry profound meaning. Later, fusion with other groups led to a multicultural blend of diverse heritages, folk customs, ethics, and religious meanings that have shaped Taiwan's unique funerary customs. In addition to ethnocultural connotations, funerary rituals have a social function, namely the creation of a space for cathartic grief and the satisfaction of the living's emotional needs through complicated procedures (Yang, 2010). Death is no longer a taboo topic, and funerary customs are the subject of film adaptions such as 7 Days in Heaven and Little Big Women in Taiwan and Departures in Japan. A new generation of animation directors have also leveraged animation as a vehicle for interpreting and reinterpreting death through the use of symbols, prompting a feeling of empathy among audiences. This study focused on how directors employ visual signs, shots, and scenes to convey the emotional expressions of characters, as well as the transformation of Taiwan's funerary rituals.

Funerals, in the spirit of remembrance, are rituals through which the living say goodbye to the deceased. The entire process is a series of symbolic behaviors that manifest the feeling of losing a loved one and was developed to assist the living in coping with their emotions, as opposed to the regulation of external behaviors (Lin, 1997; Cheng, 2007). Early Taiwanese funerals were conducted according to conventions in Taoism, Buddhism, and Confucianism. Funerals in Taiwan generally follow procedures prescribed by the Ministry of the Interior, the most complicated of which are the *disposal of the remains* and the *ceremony*. These ritual practices also reflect Taiwanese people's social values and views on life and death. From a family standpoint, the symbolic behaviors underlying the rituals can be viewed as compensatory toward the deceased, with the deceased's family atoning for the lack of filial piety they demonstrated during the deceased's life. The food, clothing, instruments, and layout used in a funeral have their conventional norms and taboos, and the ceremonial practices carry hidden meanings. For instance, the practice of weeping—demonstrated through wailing tearfully and crawling into the deceased's home—represents the weeper's regret for not being home to care for their parents, which is reflected and recompensed through excessive displays of grief.

Funerary customs in Taiwan comprise many symbols with rich cultural overtones that are recognizable and referential. As such, funerary customs can be seen as demonstrations of symbolic activity. Discussions of the symbolic meaning of funerary symbols and how these symbols are used must be based on an understanding of the dyadic nature of signs. Ferdinand de Saussure (1857–1913) asserted that a sign is composed of the *signifier* and the *signified*. A symbol is a sign that relies on conventions and cultural understanding to be interpreted. This concept corresponds to the presence of symbolic meaning in the objects and practices of Taiwanese funerary customs. For example, *paper lotuses* are a signifier, and its signified is "prayers for the deceased." On this basis, we incorporated Charles Sanders Peirce's (1839–1914) theory that interpretations of a symbol vary according to the learned experiences and folk customs associated with an object. Over time, funerary customs in Taiwan incorporated local religions and folk beliefs, which are regional and unique. As such, the interpretation of symbols must account for the accumulation of long-term sociocultural experiences. Differences in cultural backgrounds lead to gaps in interpretations. Although paper lotuses have a direct association with funerals in Taiwan, they may be interpreted as simply

decorative paper flowers by those without the relevant cultural background. Consequently, the interpretation of funerary symbols must include the regional context to ensure that the meanings of the symbols are accurately conveyed. Regarding the definition of symbols, Roland Barthes (1915–1980) stated that gestures, sounds, and rituals can constitute systems of signs. Visible images, color choices, layout, and ritualistic behaviors all carry hidden meanings in religious and folkloric interpretations; that is, they comprise both signifiers and signifieds and have specific meanings for those with the relevant cultural background. Therefore, funerary food, clothing, instruments, and practices can be inferred to be a part of funerary symbols. Funerary rituals in Taiwan involve many complex symbols, and these symbols have been used by a new generation of animation directors to represent funerals and funerary processes in the context of the narrative. Different means of expression are also used in different funerary procedures to connect these symbols with the characters' emotions. Characters' emotions are not only displayed on their faces but also through character actions, lighting contrasts, camera angles, visual compositions, and soundtracks with vocal parts. These movie elements together inform the overall emotional tone, which further reflects characters' emotional states.

Character emotion is a major plot driver in animation. To encourage audiences to become immersed in the emotional atmosphere of the plot, directors often reinforce dramatic tension through expressive means, thus manipulating the audience's emotions. Emotional expressions in animation are based on those in film and therefore utilize the same techniques. Regarding methods for rendering emotion, Baudry (1992) argued that light and shadow, camera angles, and music in film subliminally influence the audience's perceptions. Directors convey emotions through tension generated using lighting contrasts, colors, and camera angles. *The Language of the Lens* examined the emotions expressed through the language of the lens in different films, specifically the differences in the emotional effects produced through the compression, expansion, translation, and lighting of the lens. Furthermore, Plutchik's wheel of emotions (1980) has been widely used in films; *The Color Pixar* chronicles Disney Pixar's use of color in the creation and reinforcement of strong emotions such as anger, nervousness, and danger through the use of red, which is considered a stimulating color. Animations involving funerals typically depict the bond between the living and the deceased or the impact that the death of a loved one has on the living, and, consequently, the expression of emotions is paramount. The factors affecting emotional expressions are quite extensive, and through manipulating these factors, even if the same scene is used in different films, the different techniques used by the directors result in different emotions being conveyed. This study conducted a semiotic analysis of animations depicting Taiwanese funerals to explore how funerary symbols in animation are interpreted on an emotional level through identifying the funerary symbols used in such films and through examining how emotions affect ritual behaviors in animation, as well as the influence on the signifieds of the original funerary symbols.

The animations examined in this study were chosen on the basis of whether their plots depicted a Taiwanese funeral from the perspective of the living. The animated feature film *On Happiness Road* (2017) and the animated short films *A Gong* (2018) and *One After Another* (2020) were chosen. These three films were released within a relatively narrow timeframe and can reflect contemporary rituals and etiquette in traditional Taiwanese funerals. *On Happiness Road* begins with the protagonist returning home to attend the funeral of her grandmother, who is a member of the Amis people, and follows the protagonist's journey of growth; by the end of the funeral, the protagonist finds direction in life and learns to cherish her relatives. *A Gong* portrays the funerary process from the perspective of a child. He is

initially confused about the meaning of funerary customs until he realizes that his grandfather is dead, and he weeps. The short film ends with the grandfather reincarnating as a dog to keep his grandson company. In the third case study, *One After Another*, the protagonist remembers his childhood and the paper boats that his grandfather folded for him as he now folds paper lotuses for his grandfather's funeral. Recalling each step of how his grandfather folded his paper boats, the protagonist offers a paper boat to his deceased grandfather and finally understands his grandfather's life philosophy. Influenced by the narrative and emotional tone, animation characters demonstrate different behaviors during the funerals, indirectly or directly affecting the signified meaning of funerary symbols in traditional cultures. These funerary symbols then develop new meanings through the audience's interpretations.

Research Analysis

Because the emphasis of this study was on the reinterpretation of funerary symbols through character emotions in animation, nonfuneral scenes and plotlines were not discussed. First, all scenes displaying funerary symbols in the three animated films and the symbols depicted were described. Then, the emotional expressions in each of the three animated films were analyzed using case study techniques. Because the focus of this study was on symbolic meanings reinterpreted through character emotions, among the extensive techniques for describing emotions, sentiment analysis was chosen to analyze the characters' facial expressions and body language, which are the most directly observable demonstrations of emotions. Perceivable distinctions in color and lighting, camera angles, scene compositions, and soundtracks with vocal parts were secondary discussion points. Emotionally driven changes to ritual behaviors and the outcomes of the directors' reinterpretation of the original funerary symbols in the animated films were analyzed according to the Saussurean concept of dyadic signs (i.e., the signifier and the signified).

1. Commonality of Symbols

The three animated films have their differences in plot, narrative techniques, ritual sequences, and symbols. *A Gong* begins in the middle of a funeral, and nearly all of the film comprises scenes of funerary customs. Seven ritual behaviors are portrayed in this animation, namely professional mourning, gathering at a mourning hall, folding paper lotuses, offering food to the deceased, burning joss paper, holding a wake, and paying the "seventh day" respects. *One After Another* relies on flashbacks and narration to communicate the story, and the funeral scenes are concentrated at the end of the short film. The only ritual behaviors in this animation are folding paper lotuses and gathering at a mourning hall. In *On Happiness Road*, funeral scenes are used to transition between memories. The audience becomes acquainted with the protagonist's journey of growth through the people, events, and objects presented during the funeral. The ritual behaviors in this film are burning incense, holding a wake, folding paper lotuses, and meeting at a mourning hall. This summary demonstrates that all three animated films distinguish the funeral process into two stages, namely the *disposal of the body* and the *ceremony*. The most commonly represented ritual behaviors are *folding paper lotuses* and *meeting at a mourning hall*, and the most frequently displayed funerary symbols are the mourning hall, tower of canned goods, marquee, and paper lotuses.

The directors used funerary symbols and ritual behaviors to promote the audience's understanding of the story. Similar elements are present in different animated films, demonstrating that funerary symbols are conventions that can be recognized and interpreted by audiences with a high degree of commonality. However, different tribes may have

different interpretations of funerary customs. The late grandmother in *On Happiness Road* was a member of the Amis people, one of the 16 Indigenous peoples of Taiwan, and, as such, the funerary customs in this film differ from conventional funerals. Typically, the Han Chinese tend to follow a Buddhist vegetarian diet during the mourning period to accumulate merit for the deceased, but in this animation, the protagonist and her relatives are shown grilling meat outside the mourning hall (Figure 1). This behavior is related to traditional Amis sacrificial culture, but to Taiwanese audiences without an Indigenous cultural background, this animation scene would seem unintelligible and in conflict with their traditional views. However, because the scene also contains conventional funerary symbols such as paper lotuses and the tower of canned goods, Taiwanese audiences can still identify the scene as one depicting a funeral, even if they are ignorant of Amis sacrificial rituals. Although the interpretation of symbols is dependent on individuals' cultural background, audiences can share the same interpretation of some funerary symbols despite differences in culture and customs and can recognize animation film scenes as depicting a funeral. The funerary symbols remain identifiable across the animated films, indicating their commonality. The *On Happiness Road* director's insertion of traditional Taiwanese funerary symbols into the animation assists audiences in recognizing the funeral scenes while introducing the audience to aspects of Amis sacrificial culture. In other words, the funeral depicted in this animation is a demonstration of cultural integration between different ethnic groups.

Figure 1: Grilling meat outside the mourning hall

2. Emotional Expressions in the Films

To arouse audiences' empathy with the characters, in addition to the emotions displayed by the characters, directors may employ lighting contrasts, camera angles, visual compositions, and soundtracks with vocal parts to create an overall mood to effectively convey emotions and to advance the plot. All three animated films follow the funeral of a family member as experienced by the protagonist. However, the differences in age among the protagonists result in differences in perspective. The protagonist of *A Gong* is a child with no understanding of funerary customs, and throughout the funerary rituals, his facial expressions and body language generally convey hesitancy and timidity. He is also quiet and taciturn. By contrast, the protagonists of *One After Another* and *On Happiness Road* are adults, whose expressions and behaviors appear calm and at ease; they strike up conversations when meeting their relatives. In *A Gong*, to highlight the boy's uneasiness during the funeral, the director separates him from the people around him through the heightened contrast of light and dark (Figure 2); consequently, the protagonist seems out of place. The camera angle also assists in portraying him as weak and helpless, which together with his timid body language creates an

atmosphere of uneasiness and confusion. The absence of a animation picture soundtrack adds to a feeling of oppression, prompting the audience to share the protagonist's bewilderment with the funerary process. At the end of the film, the protagonist chases after the fading image of his grandfather, and the animation picture soundtrack echoes the gradual escalation of his behavior, which culminates with him alone in the darkness and crying for his grandfather. The emotional atmosphere of the animation begins in an understated manner, then climaxes toward the end. The other two animated films, depicted from adult perspectives, do not feature strong contrasts between light and dark, and the camera angles are parallel to the horizontal axis; consequently, both these films convey a relaxed and stable atmosphere. In *One After Another,* which employs flashbacks and narration, the protagonist does not demonstrate any exaggerated facial expressions or body movements, and his behavior is slow and steady. The animation picture soundtrack, composed of simple, low notes, and the warm color palette generate a calm and peaceful atmosphere, which has a pacifying effect on the audience. In the final scene in which the camera lingers on the back of the protagonist as he places a paper boat folded out of joss paper onto the coffin (Figure 3) evinces gentle sadness. By contrast, the earlier funeral scenes in *On Happiness Road* establish a happy and relaxed mood. Typically, death is viewed as a major life event in Taiwan, and its customs are both rigorous and solemn. However, *On Happiness Road* depicts the protagonist chatting with her relatives after arriving at the mourning hall and shows the relatives gossiping and laughing while grilling meat. Furthermore, children laughing during the funeral are not reprimanded. The camera angles, lighting, color palette, and animation picture soundtrack generate a relaxed, easy, and peaceful atmosphere, subverting the conventional Taiwanese impression of funerals. Halfway through the film, when the protagonist enters the mourning hall to see her grandmother for the last time, the aforementioned relaxed atmosphere is inverted, and the overall color temperature becomes cold when the protagonist collapses in front of the coffin, highlighting her emotional distress. Her helplessness is conveyed through a wide shot (Figure 4). This shift between emotions produces a strong contrast that further highlights the protagonist's reluctance to say goodbye to her grandmother.

These descriptions of the animated films indicate that the emotional depiction of the funeral is influenced by the protagonist's perspective. Furthermore, although the passing of a loved one is sad and mournful, the directors of all three animated films avoided direct portrayals of grief and instead used other moods—confusion and uneasiness in *A Gong*, gentle calmness in *One After Another*, and relaxed happiness in *On Happiness Road*— in combination with their own techniques to evoke grief at the end of the film and to convey the sadness and sense of loss felt by the living over the death of a loved one.

Figure 2: Disturbed in the mourning hall

Figure 3: A paper boat folded out of joss paper onto the coffin

Figure 4: Crying in the mourning hall

3. Reinterpretation of Symbols

Character actions and emotions are shaped by the plot, and their changes and transformations indirectly alter ritual behaviors and influence the meanings of funerary symbols. In *A Gong*, the protagonist is confused by the folding of paper lotuses, and, in contrast to the sureness of adult hands, is only able to hold the paper in dazed silence. Originally in funerary culture, the folding of paper lotuses is a prayer for the deceased, ensuring their smooth journey to the afterlife; moreover, the repetitive action of folding can alleviate grief. However, this symbol has been reinterpreted by the director, twisting the positive imagery of praying for the dead into doubt perceived by the protagonist, and the paper lotus now signifies his inability to accept or understand that his grandfather has died. In addition to altering behaviors, the three animated films incorporate symbolic objects into their depictions of ritual behaviors, reinforcing the bond between the living and the deceased. The symbolic object in *A Gong* is a motorbike folded out of joss paper, representing the protagonist's impression of his grandfather. In *One After Another*, the symbolic object is a paper boat made from joss lotus paper, which signifies the protagonist's memories of his grandfather. The symbolic objects in *On Happiness Road* are the American chocolates and betel nuts placed on the altar, which symbolize the late grandmother's importance to the protagonist and the protagonist's impression of her grandmother. These symbolic objects were incorporated into original ritual behaviors, altering the original meaning of the funerary symbols. *A Gong* folds the joss paper, which typically signifies "helping the deceased on their journey," into the shape of a motorbike, which he then refuses to throw onto the fire; the joss paper then signifies his "refusal to confront the death of a loved one." Contrarily, in *One After Another* and *On*

Happiness Road, the offering of the paper boat and American chocolates not only retains the original meaning of "saying goodbye to the deceased" and "providing the deceased with a final feast" but also reinforces the strong grandparent–grandchild relationship. The protagonist's offering of a paper boat in *One After Another*, paired with the narration of the folding process, enables the grown protagonist to realize that his grandfather's paper boats were lessons about his life philosophy, and the last step in the paper folding signifies the finality of his grandfather's passing.

These directors' presentation of funerary symbols through the characters' actions and expressions and the incorporation of symbolic objects indicate that the integration of emotions into symbols results in either the reinterpretation or reinforcement of the signified meaning. From these changes, two or more additional meanings can be derived. Both the reinterpretation and reinforcement can effectively convey the emotional bond between the living and the deceased within the funerary context, arousing empathy among the audience.

Discussion

The animation case studies, each featuring depictions of Taiwanese funerary culture, have their own approaches to presenting funerary symbols through the narrative and cinematography. In *A Gong* and *On Happiness Road*, the plots are advanced by the progression of the funeral, whereas in *One After Another*, the funeral is the conclusion of the story. To convey the concept of a funeral, these animated films use funerary symbols and associated ritual behaviors that the audience can recognize. The paper lotuses and coffin were commonly used funerary symbols identified in this study. In particular, only these two symbols were used as indicators of a funeral in *One After Another*, demonstrating the strong symbolism, distinctiveness, and commonality of Taiwanese funerary symbols and the audience's collective recognition of these symbols. These funerary symbols were also paired with the characters' emotional expressions, enhancing the narrative drama. The characters' emotions were portrayed through their facial expressions and body movements and through lighting contrasts, color palettes, camera angles, visual compositions, and the animation picture soundtrack. Examples include the use of strong contrast between light and dark to separate the protagonist from other characters in *A Gong*, highlighting the protagonist's sense of isolation as well as his ignorance and uneasiness about the funeral. Centrality, the soft lighting in *One After Another* and *On Happiness Road* reflect the protagonists' feelings of peace.

Through the use of symbolic objects in a ritual, the original and traditional ritual behaviors are altered to correspond to the characters' emotions. Folding joss paper into a motorbike, folding lotus joss paper into a boat, and placing chocolates as offerings on the altar all represent the transformation of ritual behavior, which departs from the framework of traditional funerary customs and serves to display the emotional bonds between the characters in the animation. These indirect or direct influences on the signified of the original funerary symbol lead to the reinforcement or reinterpretation of the meaning of the symbol. The ritual behavior of gathering at a mourning hall signifies, in traditional funerary customs, "saying goodbye to the deceased," but in *A Gong*, this behavior is reinterpreted through the character's emotions and scene mood as signifying an "incomprehension and fear of death." In *One After Another*, the basic concept of "saying goodbye" is extended to "the protagonist bidding a final farewell to his grandfather." Despite the differences in signified meanings and interpretations in both of these films, the core concepts of the animation are still conveyed. The plot affects the characters and their emotions, which in turn influence their demonstration

of ritual behaviors. The signifieds of the funerary symbols are also transformed by the characters' emotions, humanizing the originally cold rituals and drawing them into the narrative. These reinforced or reinterpreted symbolic meanings enable the directors to effectively convey emotions to the audience, thereby stimulating empathy with characters and in their states of grieving among the audience through the medium of animation.

Conclusion

Each country has funerary customs that conform to its local ethnicities and cultures, with rituals, layouts, and color schemes shaped by regional conventions. Funerals are the ritualization of mourning, and the sentiment underpinning this ritualization is the desire to say a final goodbye to our loved ones who have passed. In Taiwanese animated films depicting funerals, funerary symbols were imbued with emotions, lending warmth to originally sterile rituals and ensuring that the beliefs and sentiments in the narrative were effectively conveyed. Consequently, even audiences unfamiliar with Taiwanese funerary culture could empathize with the characters in the stories. *On Happiness Road* was selected to be screened in Paris as part of the 2022 Montreal World Film Festival and has been well-received internationally. Why non-Taiwanese audiences are able to comprehend Taiwanese funerary culture and how funerary symbols can drive audience sentiment are topics worthy of further research.

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Exploring Indonesian Cultural Symbols for Food Packaging Design– A Comparative Study: Indonesian and Thai Consumers

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Abstract
Globally, the fad of consciously eating healthier and paying more attention to overall health and wellness appears to be driving a cultural shift towards more traditional foods. These are now replacing processed food because of a nutritious and sustainable food supply. In Southeast Asia, Indonesia currently consumes the highest proportion of plant-based foods, besides significant exports to international markets such as Thailand. However, Indonesia as the food item country of origin is often absent to identify Indonesian culture in the graphic design on the packaging which makes the product unrecognizable as Indonesian food. Thus, the existence of a product in the marketing mixes cannot be separated from the packaging container. Packaging designs are also required, which could feature and contribute to identifying and categorizing, the unique attributes of the products. This study aims to explore and understand consumer perceptions of a country's cultural identity and the representation of its packaging designs. Regarding traditional foods and focusing on symbols of Indonesian culture, design evaluations were carried out on Indonesian and Thai consumers, using a semantic differential, where the participants were asked to rate a set of perceptions from several samples on a five-point scale, with two opposite ends. The points of all the perceived items were summed up to obtain the symbols of what objects, motifs, and colors could truly represent Indonesia. Finally, this study's findings also provided a representation that could contribute to developing graphic designs for packaging that use symbols of Indonesian culture as a source of inspiration.

Keywords: Cultural Identity, Cultural Heritage, Graphic Design, Indonesian Culture, Packaging Design, Indonesian Culture

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Introduction

The COVID-19 pandemic has accelerated the growth of several food trends worldwide. More people are looking for food and beverage products to help them stay healthy. This fad has also captured Thai consumers starting in 2020 and is predicted to expand until 2025 (Puranabhandu, 2021). This was reflected in sales of plant foods which are growing 2–10% per year and are predicted to grow 10-35% per year as the popularity of vegan, vegetarian, and flexitarian diets grow in Thailand (Sirikeratikul, 2021). Meanwhile, Indonesia has the highest proportion of plant-based foods consumption and production in Southeast Asia, especially for soy foods (US Soybean Export Council, 2020). The majority of soybeans are processed into traditional foods such as tempeh, tofu, oncom, and other food.

Furthermore, Indonesia has many traditional foods made from plants that are not widely known, such as emping. It resembles a chip made from melinjo seeds which are suitable for export to international markets because of its unique taste and health benefits. Our preliminary findings revealed that 93% of Indonesian respondents suggested emping be marketed in Thailand, while 96% of Thai respondents stated they would try emping if it is available in their area. Thus, this is a new potential opportunity for Indonesian food exports, particularly in Thailand.

However, Indonesia as the food item country of origin is often absent from the product packaging. According to our preliminary findings, 50% of Thai respondents explicitly acknowledged having ever purchased Indonesian products, while 40% were unsure. Additionally, as many as 94% of Thai consumers who had purchased Indonesian products claimed that they could identify the products as being from Indonesia by reading the detailed information on the labels, not from graphic designs. This implicitly concludes that the lack of information to identify Indonesian culture in graphic design on the packaging renders the product unrecognizable as an original Indonesian product. Thus, the existence of a product in the marketing mix cannot be separated from its packaging. They also require packaging designs since these features aid in classifying, recognizing, and highlighting the unique characteristics of the products.

Moreover, Indonesia and Thailand are countries located in the Southeast Asia region. Although they are not exactly adjacent, yet it cannot be denied that there are some shared between both. Thailand, for example, is regarded as the land of temples, whereas Indonesia also has many temples, the most popular of which are Borobudur, Prambanan, and Uluwatu. Furthermore, in culinary, many Thai food and beverage products, such as Tom Yam and Thai Milk Tea are sold in various cities throughout Indonesia. These serve as an example that they have common historical wealth in terms of culture, food taste preferences, customs, and other things.

Therefore, this study was developed by involving Indonesian cultural symbols which were assessed by the preferences of Indonesian consumers and Thai consumers towards Indonesian culture to obtain a symbol that can truly represent Indonesia. This study also revealed how cultural heritage in packaging design can have an impact on consumers' attention, interest and desire to purchase a product.

Research Framework

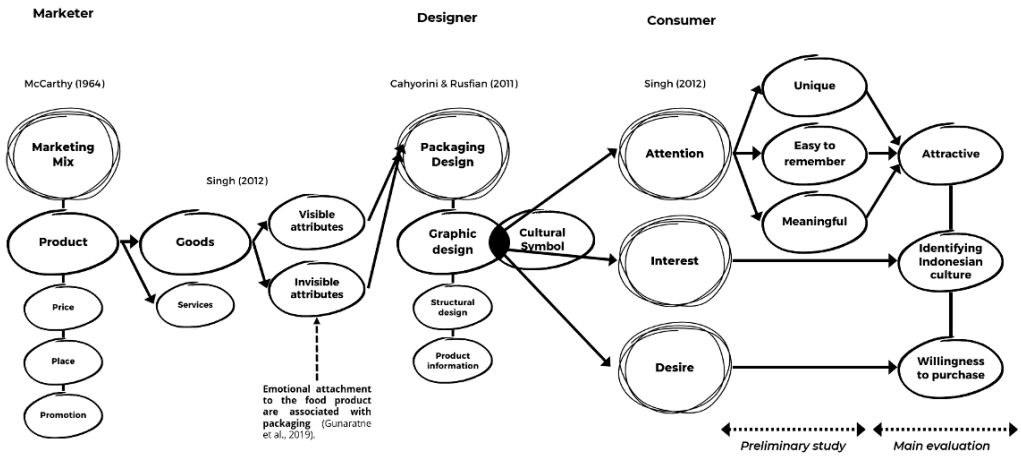


Figure 1: Research framework

In the process of marketing, a marketer needs a designer to create the packaging design for a product to be offer to consumers and it is be part of the marketing mix. There are many different P concepts in the marketing mix. In extended literature, Chai Lee Goi (2009) mentioned that the origin of the marketing mix concept stemmed from the single P that is the price from microeconomic theory. Further, McCarthy in 1964 introduced the marketing mix as the 4Ps including price, place, product, and promotion. Since the 1980s, a number of researchers propose a new P into the marketing mix. In 1987, Judd suggested a fifth P that is people. Booms and Bitner added three Ps: participants, physical evidence, and process in 1980. Kotler in 1986 constructed the Ps concept to include political power and public opinion formation. In the same year, MaGrath discussed the addition of three Ps: personnel, physical facilities, and process management. Baumgartner proposed the 15 Ps concept in 1991. Then, Goldsmith derived to 8 Ps in 1999 including product, price, place, promotion, participants, physical evidence, process, and personalization.

However, regardless of how many Ps are involved in the marketing mix, the product is a critical element. According to Singh (2012), products refer to tangible items (goods) or intangible items (services) that marketers offer to customers. She also explained that a product is a set of various attributes consisting of visible factors such as color, graphics, shape, size, and others that can be seen by our eyes, as well as invisible factors such as value, quality, and others that can only be felt emotionally. Furthermore, emotional attachment to the food product and purchase decision are associated with its packaging as well (Gunaratne et al., 2019).

Packaging design is a creative strategy to convey the product by combining shapes, materials, colors, images, typography, and other design elements with information about the product (Klimchuck & Krasovec, 2006). Cahyorini & Rusfian (2011) further divided them into three elements, namely graphic design, structural design, and product information. Despite all that, graphic design elements are the most important element in today's world since design can capture consumers' attention, pique their interest to get more information about products, and influence their desire to purchase the product (Singh, 2012). In this study, we focus on graphic design elements by adding cultural symbols which were assessed through two phases, namely preliminary study, and main evaluation to obtain the symbol that can truly represent Indonesia.

Methodology

The semantic differential is one of measuring instrument using a scale in extreme points that are opposite each other or called bipolar, which was developed by Osgood et al. (1967). The rating scale used in this study was a 5-point scale where respondents judge from the selected Indonesian cultural heritage. this survey was created by Google Forms and was conducted entirely online with both Indonesian and Thai respondents as well. Thus, in both the preliminary and main evaluation, participants were asked to rate a set of perceptions from several samples on a five-point scale with two opposite ends.

Participants that meet the general requirements for this study's participants must be older than 20 years old, as consumers at this age tend to be active, financially independent, and able to travel. In order to ensure that respondents from Indonesia are familiar with different Indonesian cultures, there are specific criteria for Indonesian respondents, such as having ever traveled to a province other than their city of birth or residence. In contrast, the criteria for Thai respondents, such as having ever traveled to Indonesia or at least having an interest in Indonesia, aims to ensure that respondents have sufficient knowledge to evaluate Indonesian cultural symbols.

The data were analyzed using Microsoft Excel and the Statistical Package for the Social Sciences (SPSS). Firstly, the points on a scale of 1 to 5 were converted into scores with polar of - and + (the more to the left the lower the score, the more to the right the higher the score). The measurement of stimuli that received a score of 3 was regarded as a neutral response; while, the larger the number in the polar +, the more likely it is to be favored, and vice versa, the larger the number in the polar -, the less likely it is to be preferred.

Scale	1	2	3	4	5
Scores	-2	-1	0	1	2

Table 1: Examples of semantic differential polar

Preliminary Study

In Indonesia, there are many various cultures symbols. Statistics Indonesia (BPS) reported that in 2021, Indonesia has an area of 1,916,906.77 km² consisting of 16,766 islands inhabited by various ethnic groups with heterogeneous cultural backgrounds. As a result, 35 items were chosen based on a set of requirements, including originating from an Indonesian region, having a cultural heritage, being tangible, still surviving today, and being well-known locally, internationally, or even being recognized by UNESCO as. Then, they were divided into three categories The first category consists of twenty-three pictures (P) including architecture, performance art, dance, myth, and so on. The second category consists of eight motifs (M). The third category consists of four palette colors (C).

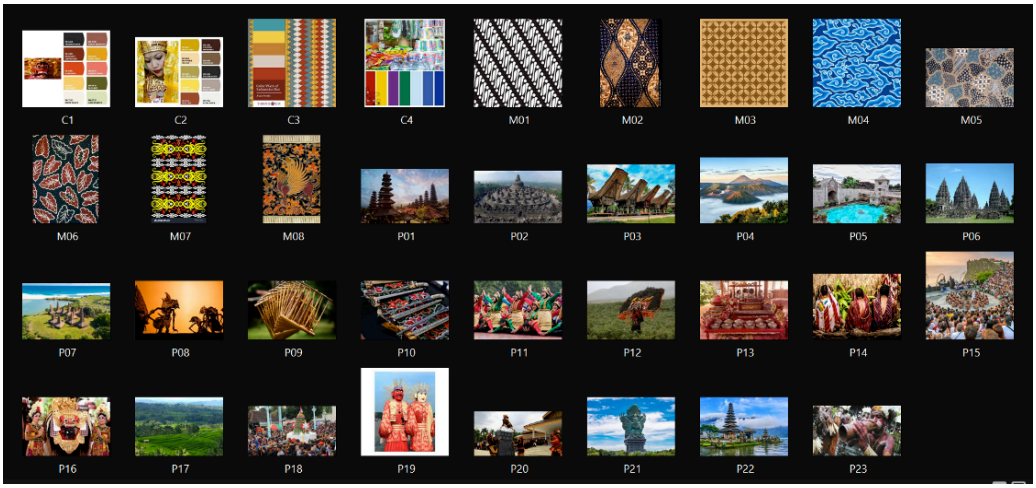


Figure 2: 35 selected cultural symbols of Indonesia

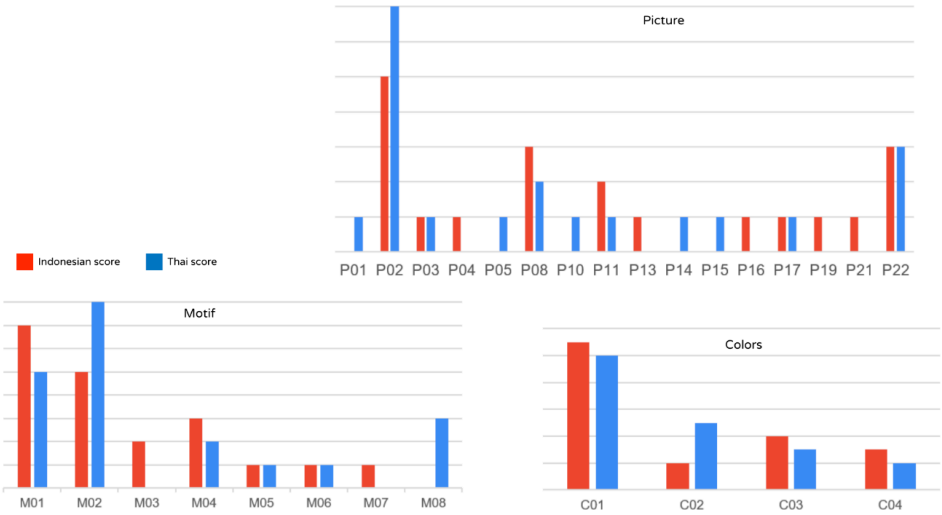


Figure 3: Score of selected samples

A total of 40 participants (20 Indonesian respondents and Thai) who met the criteria were successfully collected in the preliminary evaluation in the period of 26 July to 04 August 2022. First of all, participants were asked to choose which sample of each category they think best represented Indonesia. The graph shows that Borobudur temple (P02) became the architectural building that was chosen the most by both Indonesian and Thai respondents. Indonesians responded to Borobudur temple as "*One of the world's recognized Indonesian cultural heritage*", while Thai responded to Borobudur temple as "*The outstanding example of Indonesia's art & culture*". The next graph shows that the Parang motif (M01) and the Sogan motif (M02) are the most chosen motifs. The Parang motif was preferred by Indonesian respondents, while the Thai respondents preferred the Sogan motif above the Parang motif. Indonesians considered the Parang motif to "*It is most commonly used in traditional clothing*", while Thai also considered the Sogan motif as "*It has various motifs and is a familiar batik motif seen from Indonesian who wear it*". Next, graphics on the color palette shows that the C01 palette became the most chosen color palette by both Indonesian and Thai respondents. Indonesians explained "*Warm and colorful is very suitable with the colors of Indonesian culture*", while Thai suggested "*Bright color and is often seen in Indonesian*".

Participants were then asked to rate each sample based on how unique it is, how easy it is to remember, and how meaningful it is to them. The following are the results:

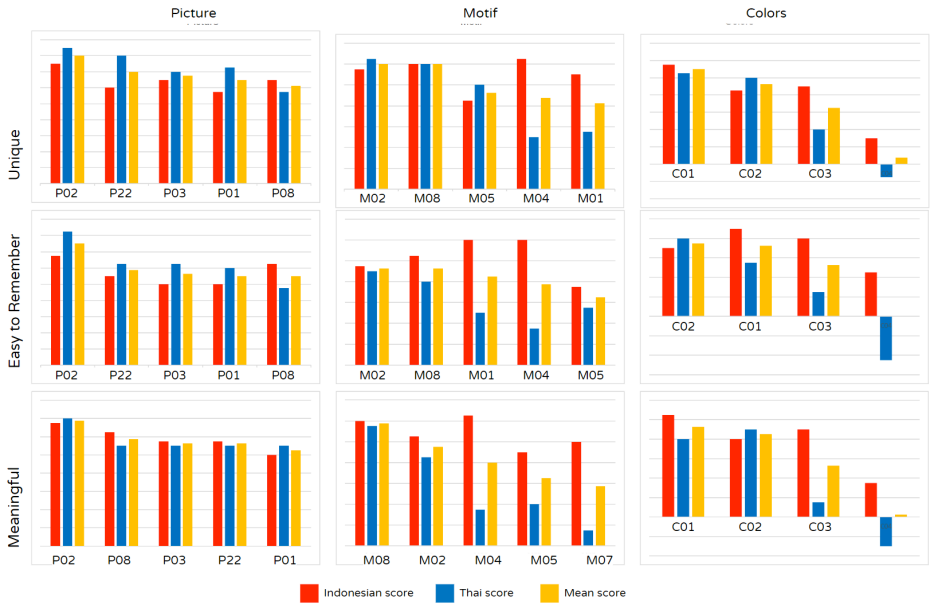


Figure 4: Score of each sample on perception

Figure 4 shows that P02 and P22 consistently received the highest score for being a unique, easy-to-remember, and meaningful object, with P02 constantly receiving the highest score. M02 and M08 received the highest score compared to the other samples, yet M02 consistently received the highest score on the unique and easy to remember assessment, while M01, as one of the preferred motifs, received a lower score than M08 in each perception. The last one, the C01 palette received the highest score as a unique and meaningful color palette and was included in one of the preferred color palettes, although the C01 palette took second place in the score in the category of easy to remember.

Thus, it can be concluded that warm, colorful, and bright colors truly represent Indonesia which is then used as a color palette in this study. Meanwhile, the other five preferred symbol options, namely P02, P22, M01, M02, and M08 were further developed into packaging designs.

Main Evaluation

Five packaging designs for emping with each preferred symbol were developed as a 2D stimulus at the main evaluation stage (table 2). Photoshop and Canva premium were used to create the design. As in the preliminary study, participants were also asked which sample they preferred to choose as a whole and asked about how attractive the packaging is, how much they want to buy products based on each cultural symbol and how much it can represent Indonesian culture. A total of 200 participants (100 Indonesian respondents and 100 Thai respondents) who met the criteria were successfully collected for the main evaluation in between September 09 to September 30, 2022.

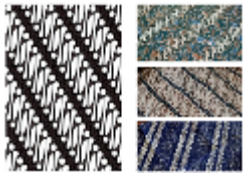
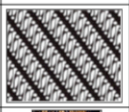
Sample Id	Respondents' preferred sample	Graphic Design	2D Stimulus
P02			
P22			
M01			
M02			
M08			

Table 2: Packaging designs developed based on selected symbols

First of all, an investigation of the mean score was also carried out to compare the preliminary evaluation and the main evaluation. The table on figure 10 shows when it is examined as a cultural symbol, P02 has the greatest score to be regarded as the symbol that most accurately represents Indonesia, followed by P22 in second place, and M01 in last place. In contrast, when applied to packaging design, the M01 obtained the highest score and is followed by other motifs, while P02 and P22, which previously held the top two scores, had dropped to the bottom two.

Sample Id	Selected Sample	Average Rating Score (-2 to +2)				Score
		Perception Factors	Indonesian Consumers	Thai Consumers	Mean	
P02		Unique	1,5	1,7	1,6	1,5
		Easy to Remember	1,4	1,7	1,5	
		Meaningful	1,4	1,4	1,4	
P22		Unique	1,2	1,6	1,4	1,2
		Easy to Remember	1,1	1,3	1,2	
		Meaningful	1,2	1,1	1,1	
M01		Unique	1,1	0,6	0,8	0,7
		Easy to Remember	1,2	0,5	0,9	
		Meaningful	1,1	-0,1	0,5	
M02		Unique	1,2	1,3	1,2	1,0
		Easy to Remember	1,0	0,9	0,9	
		Meaningful	1,1	0,9	1,0	
M08		Unique	1,2	1,2	1,2	1,1
		Easy to Remember	1,1	0,8	0,9	
		Meaningful	1,2	1,2	1,2	

Sample Id	Selected Sample	Average Rating Score (-2 to +2)				Score
		Perception Factors	Indonesian Consumers	Thai Consumers	Mean	
P02		Attractive	0,4	0,6	0,5	0,4
		Willingness to purchase	0,5	0,5	0,5	
		Identify Indonesian culture	0,6	0,1	0,4	
P22		Attractive	0,1	0,2	0,1	0,2
		Willingness to purchase	0,5	0,2	0,3	
		Identify Indonesian culture	0,4	-0,1	0,1	
M01		Attractive	0,6	0,5	0,5	0,6
		Willingness to purchase	0,6	0,3	0,5	
		Identify Indonesian culture	1,1	0,6	0,8	
M02		Attractive	0,2	0,3	0,3	0,5
		Willingness to purchase	0,4	0,6	0,5	
		Identify Indonesian culture	0,7	0,9	0,8	
M08		Attractive	0,2	0,8	0,5	0,5
		Willingness to purchase	0,2	0,5	0,4	
		Identify Indonesian culture	0,4	1,0	0,7	

Figure 5: The comparison of scores on the preliminary evaluation and the main evaluation

In addition, the difference in the mean scores between the preliminary evaluation and the main evaluation concluded that the cultural symbol in the packaging also influenced the respondents' assessment of the packaged product. In this study, respondents tend not to be able to give a maximum score because they study were only exposed to cultural symbols in graphic designs and not other packaging design elements. This is consistent with the findings of Cahyorini & Rusfian (2011), who suggested that three factors—graphic design, structural design, and product information—must be taken into account when creating a packaging design, where color, typography, graphics, illustrations, decorations, and other pictorial elements are examples of graphic design elements (Nilsson & Öström, 2005), while physical attributes like shape, size, and material are associated with structural design elements (Nugroho, et al, 2017), as well as elements of product information provided in detail on the label such as expiration date, ingredients, volume, weight, and disposal or other necessary information that they need to know prior to making a purchase. (Kupiec and Revell, 2001; Mustikiwa and Marumbwa, 2013).

The Kruskal-Wallis test was employed to investigate whether there was a significant difference between each stimulus or not. The following are the Kruskal-Wallis test results:

Test Statistics[a,b]

	P02	P22	M01	M02	M08
Kruskal-Wallis H	1.454	2.340	5.771	1.576	12.012
df	1	1	1	1	1
Asymp. Sig.	.228	.126	.016	.209	<,001

a. Kruskal Wallis Test

b. Grouping Variable: Respondent

Figure 6: The Kruskal-Wallis test results

Figure 8 demonstrates that only the M08 stimulus received the Asymp. Sig. value less than 0.05 (5%) which means that there is a significant difference between how Indonesian respondents and Thai respondents rate the stimulus. The M01 stimulus came next, which also indicated a significant difference in the given score. Meanwhile, the largest Asymp. Sig. value was obtained for the P02 stimulus indicates that there is no significant difference between the two group respondents. For further investigation, the summarized scores of each respondent group were calculated and presented in the following graphic form:

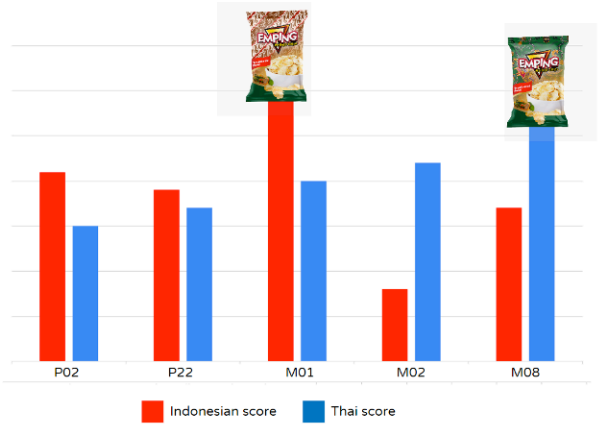


Figure 7: The summarized scores of each 2D stimulus

Figure 7 illustrates that there was a significant difference between Indonesian and Thai respondents in assessing the M01 and the M08 stimulus. In this evaluation, Indonesian respondents prefer to choose the M01 stimulus, while Thai respondents prefer to choose the M08 stimulus.

At last, in order to discover whether the use of cultural symbols has an effect on consumers' impressions and interests, as well their willingness to purchase a product, an analysis on the mode score was also conducted to show up the most frequently occurring scores for each stimulus.

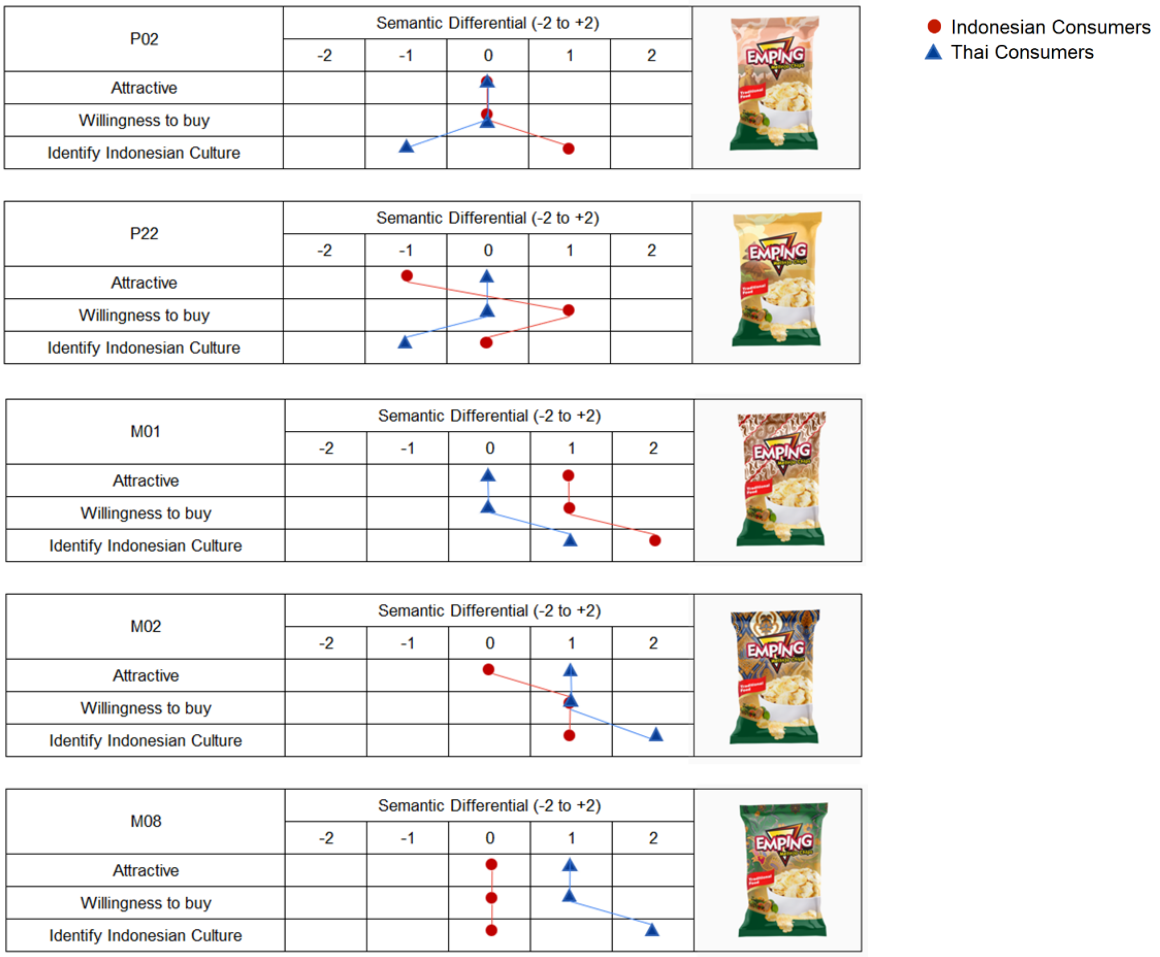


Figure 8: Mode scores of the five 2D stimulus

Iyang (2005) suggested that symbols may be anything: objects, words, colors, or motifs. However, our research revealed that not all symbols can influence customer preferences when designing a product packaging. As shown in Figure 8, all motifs received favorable scores that frequently appeared, whereas the stimulus with the temple icon tended to get a normal response, even a minus score. This demonstrates that the motif is more suitable to be applied to the packaging design. It does not only to draw attention and represent culture but also to influence the consumer's willingness to purchase the product.

Conclusion

Based on the research findings, it can be concluded that iconic places are better recognizable as cultural symbols of an area. Yet, when iconic places are implemented into a package's graphic design, they appear that the icon has less of an impact on consumer preferences while the motif becomes a cultural symbol that is preferred by consumers. Another significant difference is observed in the evaluations of Thai consumers who occur to be more aware of Balinese cultures as a representative of Indonesian culture. The Uluwatu temple (P02) and Balinese motifs (M08), which consistently received positive responses from Thai consumers. However, the Borobudur temple (P02) and the Parang motif (M01) obtained the best evaluations from both Indonesian and Thai consumers. On the other hand, warm, colorful, and bright colors are associated with Indonesian palette colors.

Furthermore, cultural symbols included into graphic design for product packaging have an impact on consumers' impressions and interests, as well as their willingness to purchase a product; this impact may be preferred or disliked by consumers. It implies that graphic design elements cannot be separated from other packaging design elements such as the use of typography, shape, size, material, and verbal messages such as product information, product benefits, and others. As a result, designers, marketers, or companies who want to develop a product's packaging design must take into account proper cultural identity designs for product success, especially in traditional food export activities. Further research is recommended to investigate the color palette of a culture more deeply considering different countries have different meanings for certain colors as well.

Acknowledgments

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Focussing on the Critical: Film Pedagogy in the Modern University

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Official Conference Proceedings

Abstract
This study is about the problems that arise for film education models once they are drawn back into the processes, systems and norms of higher education and asked to respond to issues around fairness, diversity and power. In our post-1992 UK university, the degree offering included a BA (Hons) Film. Founded by distinguished film scholars and supported by a thriving film and television industry, it operated successfully for many years, attracting large numbers of applicants and students moving successfully into the screen industries. Given its reputation and location graduates continued to be placed in the industry at good rates, and films produced won awards. This was often achieved by moving outside the parameters of acceptable higher education practices, making dubious claims about the industry relevance of organizational arrangements and requiring a disproportionate share of university resources. The admissions arrangements and curriculum design actively discouraged diversity, and the intensity of the programme, conducted without evidence of its efficacy, privileged students from wealthy backgrounds in a way that was not seen as problematic by the course team. This paper examines the reasons for this and how it reflects the perception by staff and students of the film industry. It discusses some of our interventions and flags up considerations for reconciling the culture of film with the conventions of higher education. Our experience is offered as typical rather than exceptional in incorporating this difficult and complex creative practice into a university setting.

Keywords: Film, Film Education, Film Pedagogy, Culture

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Introduction

This paper emerges from the experience of the authors' work across the past four years in reforming a well-regarded, long standing film course. Our initial assessment indicated systemic and structural problems: over-intense timetabling, imbalance of assessment tasks, incommensurate student experiences and unsustainable resource demands. The way the course team considered their provision informed a course design replicating the intensity of a 'Film School', without reference to the context in which the course was situated (a large, multi-disciplinary university). The course team considered their provision special in this regard, an idea that flattered students, who enthusiastically endorsed the idea of its exceptionalism.

In sharing our experiences with counterparts elsewhere, it became clear that many of us are dealing with similar issues, especially amongst London providers, given the popularity of undergraduate film courses in the capital. Therefore, whilst our focus here is on aspects of our own provision, we argue that many of the challenges identified are typical of the dissonance between the culture of film and the higher education sector. This is particularly acute for courses situated in post-1992 institutions with their historical commitment to practical learning, for which film should be an easy fit.

This study draws upon quantitative and qualitative data reflecting the state of the programme at Westminster but which we suggest plays out similarly elsewhere. These include standard internal and external statistical data covering student demographics, recruitment and graduate outcomes, statistics for the university overall and equivalence nationally in the sector. Student experience in the UK is measured using the National Student Survey (NSS) issued to students in their final year, and resources are analysed through income/expenditure and staffing costs. Our qualitative assessments are consolidated from a range of sources, including student feedback, quality processes (exploring curriculum design, delivery and assessment processes), our experience of student complaints and disciplinary situations, and informal and formal staff feedback. In practice, this resulted in the production of a critical review document and several supporting papers, which were developed to inform change processes and reform several aspects of recruitment, course identity, curriculum and pedagogical approach.

Structural and Systemic Issues

An important driver of this enquiry was the feeling that we were failing in many quarters to meet the demand for graduates with specific skills during a time of rapid expansion of the film industry. Alongside broadly dismissive industry views of Higher Education film provision (McCaffrey & Healey, 2018), a stream of recent reports provided advice about what we should be doing from bodies responsible for the development of film talent (Wilkes, Carey, & Florisson, 2020), (Howe & Cortvriend, 2022), (British Film Institute, 2022a).

Further reports during this period set out the importance of a more diverse working population in a film industry that is predominately white, middle-class and male (Nwonka & Malik, 2021), (British Film Institute, 2022b, p. 17). We recognised similar issues in student feedback through reports and complaints, which highlighted the perception of inequitable experiences and inequality of opportunity across student cohorts.

These concerns were reinforced by dealing with unhappy, overworked staff, strongly loyal to their subject and its legacy approach to film education, who were often withering about the university's perceived lack of support for a course bringing glory to the university in the form of awards and accolades. This was counterweighted by the internal suspicion from the institution that despite the disproportionate resources allocated to it, there were serious problems arising from a sense of exceptionalism, an ignorance of university processes and procedures and an unwillingness to accept the university as the context of study.

We began by thinking this was all very unhealthy and in need of reform and improvement. Our first step was to identify the scale and scope of the problems. This required examination of the students we recruited, staff priorities, curriculum and pedagogy to explore the dissonances. We uncovered issues about student and staff perceptions of the priority given to a concept of industry and the character of study to prepare for participating in it that were far removed from the context and values of Higher Education in the UK. The insights below indicate that, at the very least, we needed to reconcile some of these forces if teaching practical film wasn't simply to shift to the private sector with all its attendant issues about access and demographics, in support of an industry that is trying hard to tackle its shortcomings in the diversity of its workforce. There are structural issues around what students are trained for, with a rapidly expanding industry needing technical expertise and practical skills and an HE sector training for the 'glamour' roles of directors, screenwriters and cinematographers.

Some of these issues are not new. The inability to reconcile the culture and operation of the Film School at the Royal College of Art with the rest of the institution led to its closure in 1997 (Petrie & Stoneman, 2014, p. 153). Since then, like most institutions, our university has become clearer about its values, using them to determine curricula, access and behaviours, which appear increasingly at odds with a notion about what the film industry requires.

The UK HE Environment

British universities can be variously categorised; most pertinent to this discussion is the group of universities referred to as 'Post-1992'. This group was created when the Conservative government of that year changed the designation of institutions known as polytechnics, hitherto administered at a national level by the Council for National Academic Awards (CNAA), to universities (Harvey, 2005). The change devolved degree-awarding powers (which they had not had previously) directly to the new institutions for their courses, which were focussed on industrial and practical processes and production. As polytechnics and then as new universities, the Post-92s have generally survived as teaching institutions that conduct some research, in contrast to the Russell Group of institutions that focus on research and depend far less on student fees.

More recently, the character of these institutions is reflected in publicly stated values, a popular way to explain the role of the university to the public and act as a guide for behaviours and choices. Most UK universities include statements of values on their websites and in their public documents. They often refer to Equity, Diversity and Inclusion (EDI) as part of the institutional framework, and address social issues like climate change, the UN Social Development Goals (SDGs) or efforts at decolonising the curriculum as well as vocational orientation. Whilst these values vary across institutions, one value is ubiquitous: the universal principle that all students are treated equally. This may be tackled in different ways, but this core principle must be reconciled within the course at least and beyond where

possible. This is partly driven by the idea of higher education as the means of social mobility and meritocracy. It is also a reflection of the fact that all UK domiciled undergraduates pay exactly the same fee, £9250, regardless of the cost to the institution of their provision. So film students, provided with a dedicated infrastructure, specialist facilities, technical support and expensive equipment, pay the same as students on 'chalk and talk' courses where costs are significantly lower. This extends into the 'Learning Outcomes' model of Higher Education that sets out the learning destinations for all students at module and course level in advance and expects them to be able to be met by everyone enrolled on the course with the resources provided.

There are many routes into English HE in a system where 39% of 18-year-olds go to university and approximately 45% of all young people now attend (UCAS, 2022a). The mixture of A-levels, International Baccalaureate and BTEC qualifications are augmented by a range of access programmes, NVQs and more recently T-levels, with overseas qualifications rated against a scale of notional points. Despite efforts, especially from the Post-92 sector, to improve participation rates from economically challenged areas, there remains a sliding scale of applicants against relative affluence. In 2021, the most economically disadvantaged quintile of the UK population by the POLAR4 methodology (HEFCE, 2017) participated in Higher Education at 23.5%, its highest ever rate. For the most affluent quintile this participation rate was 52% (UCAS, 2022b). These benchmarks are notable given the positioning of film in Higher Education in the UK is mostly in Post-92s, which have the strongest commitment to widening participation, admitting an intake from a diversified educational environment where knowledge is represented in ways beyond the intellectual processes associated with A-levels. For Russell Group institutions, A-Levels remain a gold standard. For Post-92s they remain the route for the highest proportion of students, but by no means the only one.

Westminster's BA Film

After a reorganisation of the institution in 2018, the BA Film programme at Westminster came under the jurisdiction of the Westminster School of Arts. From the external perspective, it demonstrated obvious measures of success:

- Buoyant recruitment: more than 800 applicants for 65-70 places
- High NSS overall satisfaction scores (90+)
- Good retention of students completing the course
- High proportions of 1st Class and 2:1 degrees (more than 90%)
- Regular success at awards and festivals
- Strong student employability

These typical measures of success were in themselves a good example of the potential for datasets to mislead. In the case of the course in question, the direct feedback of students and staff indicated a less happy picture. The course appeared to lurch from crisis to crisis, the demands on staff and students outsized in relation to the tasks at hand, a disregard for the needs of students outside the university regularly reported and incessant demands for resources for unplanned or under-planned activities. This led to us digging deeper to understand what was happening. Certainly some measures were being manipulated – a question was how much these successful outcomes were to do with the students themselves - i.e. what they brought with them as an inherent advantage, and understood to be of advantage to them, regardless of their experience. What were the demographics, entry tariffs, learning

styles, intrinsic motivation, curriculum biases and family connections that produced what were generally thought to be high quality outcomes?

The following table gives an indication of the starting point for many of our students on the BA Film. This gives a comparison at entry for the BA Film cohort with the University of Westminster in general and the national intake for 2018. As is evident, they were more similar to the national picture (with the exception of gender split) than the profile of our particular Post-92. There are many more ways in which they were atypical for Westminster and nationally that we have not included here. But against the national trends as published by UCAS, the body responsible for university admissions in England and Wales, there are some substantial differences.

Table 1: 2018 Undergraduate Population by National/University and Course

2018 %	National %*	Westminster %	Westminster Film %
Gender	F57.3:M42.7	F59:M41	F42.9:M57.1
Ethnicity	White 71:BAME (Black and Minority Ethnic) 27.2** (Asian 12.2/ Black 8.5/ Other 6.5)	White 41:BAME 59 (Asian 31/ Black 14.4/ Other 13.7)	White 86.8: BAME 13.2 (Asian 5.3/ Black 0/ Other 7.9)
POLAR 4 Q1	12.6	20.3	10.5
POLAR 4 Q5	29.2	11.1	31.6
EntryTariff Points	135.1	112.9	152.2

*National figures source: (UCAS, 2018a)
**Not all students declared ethnicity

As UCAS notes, the participation of BAME and Q1 students is higher in urban conurbations, especially London, than the national picture. According to UCAS, (UCAS, 2018b) more than 20% of young people in London in 2018 identified as Black and this is the region most Westminster Film students come from. While demographic data was unavailable for unsuccessful applicants to the course, there were more than 800 applicants for 63 places, defining it as a very competitive course to gain entrance to, in a university categorized by UCAS as a 'low-tariff' university, i.e. one requiring lower entry tariff points, and therefore less selective. Tariff points are calculated on the academic prerequisites students with which students apply, from the routes outlined above.

The figures in Table 1 indicate that the BA Film cohort for 2018 was slightly richer, more male, better qualified academically and less ethnically diverse than the national picture of university entrants. However, when the University of Westminster averages are taken into account, this cohort looks like a genuine outlier: a gender imbalance to be sure, but a large enough cohort to expect some national trends (like ethnicity or relative affluence) to align. Instead, the course had half the university average of POLAR4 Q1 students and nearly three times the average number of affluent students from Q5. Of note is the absence of students identifying as Black in a city with a substantial population of young Black people. Tariffs were not the sole criteria for entry, and the average is well above the advertised minimum, and the cohort outperformed the national average tariff by more than 2 full grades at A level.

Film Course Structures and Pedagogical Approaches.

Different approaches to film pedagogy exist within UK HE depending upon the type of institution and the rationale for the course. Generally, career pathway-oriented courses maintain partitions between departments and prevent flexibility for students to move between crew roles and those seeking a career beyond the main roles in filmmaking. Generalist courses at UG level allow students to develop understanding and experience of the full production process alongside a specialism, usually including embedded film theory and sufficient flexibility and choice for a variety of outcomes that students can explore for themselves. For Westminster, historically this choice has been of the status of creative input: directors and writers have been privileged over other disciplines and practical projects are organized against this principle. Students are 'trained into' a hierarchy within film production (necessary for safe and productive working processes, specialisms in each area, and smooth running of productions), with a curriculum dominated by the ideal of large-scale production. Essentially, Westminster's Film course followed the model of a production house, with lecturers at the top acting as executive producers (and crediting themselves in this fashion on student films) and the projects' creative trajectory determined by the allocation of the high-status roles amongst students.

There are several concerns in relation to this, the first being the university's values of equity of experience that are partially in conflict with the hierarchical structures of film. As much as all the roles within a crew are important, some roles are more so than others – and they are the ones that students covet from the outset because projects are decided by who fills these roles. An ongoing problem is how students are selected for roles. This is often done by a pitching process, that favors students with more cultural or social capital – those able to present themselves better, or better able to form social networks that support their claims. As one student complainant put it recently in their anonymous NSS comments;

> Many times, the structure they put us into blocked the opportunity for individual creativity. Their approach on group work was not constructive at all. The system how they give opportunities for students in the student films is really unfair. No quality of work is taken into account….only the people with the biggest friend group get a chance to work in major roles…so many of us felt that they had lots of ideas and creativity which they could not fulfil on the course because we were constantly put into assistant roles in project, which is not something you would need a degree for.

This frustration demonstrates the inequality of experience – students with certain characteristics not always related to their aptitude are favored in terms of their access to specialist roles. There are other inequalities within the system as well in the cost of filmmaking: where the school pays, it is at the expense of other courses, but if students self-fund their productions then it becomes about their ability to raise funds, and that favors more affluent students. Finally, when the timetabling and scheduling is very intensive (as it often is, particularly when based on film school models rather than university norms), students from lower socioeconomic backgrounds and in need of part time work or those who have caring responsibilities struggle to participate on an equal basis.

As managers of this provision, our investigations into the reality of student and staff experience and the extent to which it was at odds with the data and the university's values led us to some serious questions. The first was how we could address these structural inequalities that created great tension and were incommensurate with our mission as a university. Second

was whether taking a lead in helping students to understand and challenge unfair power structures within the industry may empower or at least forewarn them. How do we teach this, to help them to understand the power dynamics of an industry that appears to thrive on them?

Who teaches? What do they teach? Why?

Brian Winston, a well-known film practitioner and scholar, posits a traditional dichotomy between theory and practice delivery as the source of dissonance in film schools:

> The practitioners pour scorn on the scholars and hold their analyses to be incomprehensible irrelevances. The academy barely tolerates practitioners and thinks their more abstract musings are inadequate inanities. Students, 'great artists' in the making- are in the middle. (Winston, 2012, p. 196)

Before accepting this as a cause of conflict, it is worth examining some differences between these groups and their priorities.

- **Industry practitioners** often focus on commitment and the development of skills. This is in itself a tricky area given that the skills move on but professional experiences of staff sometimes don't, for reasons discussed in (Mateer, 2019). Practitioners usually have a specialist function, often an HoD role, but as Mateer points out, continuing professional engagement for those in the HE system is made difficult by the demands of teaching and the assumptions of the industry that they are no longer available. This group is often motivated by the validation of their own experience by students. They see themselves as ambassadors for the industry, representing and encouraging working practices from their former profession regardless of context.

- **Academics** work through formal qualification structures and publication routes, often more focussed on research outcomes. For these colleagues teaching is a necessary corollary to a career pathway defined by public outputs not achievable without a teaching post. They sometimes have limited experience of film making, through vicarious or second-hand engagement, but seek validation of the relevance of their knowledge to practitioners. They are often critics of the industry, producing work and representing views that are critical of either what or how film is produced, but often at arm's length from the process itself. Thus, this work carries less authentic weight with students with aspirations to join the industry; the work produced, whilst often insightful, rarely influences how the industry operates.

We consider this a perfectly normal tension between approaches, motivations and intentions. It is seen in many creative subjects where university is both vocational and academic pursuit, though we note as experienced managers that the lines are often drawn more sharply and the behaviours represented in Mateer, 2019 are redolent in higher education environments. However, these alternative views of the shape of higher education don't provide an explanation for the phenomena that generated our enquiry. They explain some aspects of staff behaviour, and the attractiveness of a particular account of film, but less about the motivations of students who choose to pursue a career in film.

The Culture of Film in the Culture of Higher Education

For the authors, the real problems arise when the culture of film meets the culture of Higher Education. It does this in a variety of ways, and our own observation is that much is changing in the culture of film production that is not represented in the way film courses operate, nor are some of the features of film culture properly explored and discussed at undergraduate level.

Film production pedagogy is based on two key features – simulation and collaboration. Simulation is ostensibly justified by the need for authentic assessment (a consistent theme is higher education for practical subjects) and the demand from students that, as a precursor to joining the industry, they should understand and experience the workflows and the responsibility of production roles.

Simulation processes aim to replicate industry practices as closely as possible, to train students to be 'industry ready', therefore are seen as an authentic form of learning. However, the industry practice being pursued and authenticated by lecturing staff on behalf of students is not only expensive but inflexibly hierarchical. It is, effectively, a power game and a class game where cultural capital secures the resources and opportunities and closeness to leadership and like-mindness supports a claim to participate. It is also designed around the intensity of the production process, advantaging those who will not struggle to put aside the time for their projects ahead of those who have other demands on them beyond their experience at university. This is problematic for a higher education environment driven by equality of opportunity because they place students in a state of continual competition with each other and can lead them to gaming or abusing power structures, desiring those roles that allow for influence on a production, like directing or scriptwriting. This is often counterposed by the foregrounding of collaboration by lecturers, in which it is suggested that the entire film is the vision of the entire crew and that all have a creative input. Students are unconvinced by this and often justifiably resentful about being side-lined, especially when the prerequisite for taking a directorial role for a final project is previous experience of directing. Staff themselves can be poor at collaborating on academic processes, noting that many 'production' staff reinforce the competitive culture of the industry and 'academic' staff often prefer to work in lone environments. We have concluded that the collaboration process more often reflects the hierarchical structure of the industry than an equitable educational experience, with its need to support the top creative jobs rather than genuine collaboration on creative ideas at all levels. Some students end up serving the vision of others rather than actively collaborating, and the insistence of lecturers that this is not so is not credible. This lack of opportunity and fairness is encouraged by an emphasis in demanding broadcast quality products that command recognition and awards. Effectively, students become the workforce of a production house preoccupied with reputation rather than students pursuing an undergraduate degree. The inequalities extant and competition inherent in the simulation and collaboration processes result in issues at an organisational level, which colleagues and advantaged students can be reluctant to disentangle and address.

Symptoms of these overarching tensions manifest as behavioural issues within and outside sessions: students complain about unequal access to resources or roles and perceived favouritism for certain students, especially if given more access to staff and resources like equipment and finance. Compliance with university conventions – due to a combination of a lack of motivation or time to engage in HE processes, combine with the culture of exceptionalism to be observed in the breach. This is not the only disciplinary area that

prioritises what is seen as vocationally necessary above what is educationally acceptable in our experience. Conversely, institutions often do not adapt to or understand the needs or requirements of primarily practical courses either. Part of our challenge is to reconcile these forces in the interests of all parties.

Student Expectations and Consequences.

To understand the consequences, it is worth examining student expectations. When recruiting students from a relatively narrow demographic in a manner that correlates cultural capital with socio-economic status, our data suggests that students will do well and expect to be rewarded for their sophistication. This is not necessarily a conscious process, but an assumption that their participation will, in and of itself, create excellent results. This is a dubious proposition at best, but our own examination of cohorts at Westminster suggests it is a reasonable hypothesis for students from higher socio-economic bands to emerge with a 1st or a 2:1, the highest classification of degree available in the UK system.[1] The question for us is why this doesn't happen to the less advantaged students?

Our analysis suggests correlation between student expectations and consequences, but less so when it comes to the practical work. There is a measurable gap in results in all types of coursework assignments between UK students from affluent backgrounds and all others, but this gap increases substantially for written work or presentation skills. A disproportionate weight given to essays or social skills underwrites this success. Students feel they should be guaranteed to do well if fluent at writing or speaking, regardless of relevance or effectiveness, and challenge their marks more aggressively if this is not the case.

This reflects how students and lecturers imagine and reinforce the culture of the film industry. The most advantaged students understand and embrace hierarchies, see interventions as counter-productive, resist change to the status quo, seek to exploit their existing advantages and are quick to get into conflict over the loss of privilege. Low levels of expertise required for working knowledge of film process (the basic skills of production) means high levels of focus and significant energy directed at the advantage that cultural capital can supply. We have directly experienced organised opposition from students to attempts to diversify the course, spread resources more broadly or implement university policies (like anonymous marking or balancing of assessment tasks) that articulate and motivated students feel would disadvantage them, regardless of obvious inequities or barriers to opportunity the existing arrangements may have.

Conclusion

Several questions remain from this close examination of a course whose dynamics are undoubtedly replicated in institutions across the country and possibly the film making world. Does this reflect the culture of the UK film industry, the culture of film education, or just the culture of Westminster?

We argue that one of the roles of HE, is to produce graduates who can critically challenge industry practices to engender positive change. Assumptions about the culture of film by

[1] For BA Film across the past four years, 99% of POLAR4 Q5 students achieved 1st or 2:1 (55 students overall). Three Q1 students completed at the same level.

lecturers and students appear to prevent change within the culture of UK film education. As researchers we are not qualified to discuss the existing arrangements in the film industry's workforce, but note recent reports in the UK seeking to address issues of its diversity, the mental and physical health of its workers and accessibility of opportunity, all of which are reflected in our microcosmic environment. Our students, a well-educated and wealthy group, come to study with the understanding that film is a creative undertaking requiring significant commitment. They also understand that it is a game of power and class, that dominating and demanding is rewarded and that collusion with like-minded peers is advantageous. Their cultural capital can be utilized to valuable effect. Some also understand that their economic advantage has practical implications in damaging their competition if they can afford to over-commit in ways that poorer students cannot. The task for university-based film programmes is drawing this into the open, helping students understand power structures and their negative consequences, elucidating discriminations inherent in the system and to be clear to staff and students that the university values aren't negotiable. Properly understood, this protects the experience of everyone on the course, producing graduates who begin their working life with a commitment to respecting the potential of others.

On our journey we have expressed as clearly as we can the values of our institution, but beyond this, our experience demonstrated the importance of taking action as leaders and managers. This meant changing the admissions process, removing a heavily intellectual questionnaire designed to deter students whose interest might be more visual, replacing it with interviews based on the work students have produced for themselves. We have reduced the emphasis on UCAS tariff points as the determinant for entry. We have hired new staff of color, diverse sexuality and gender identity, improved the academic qualifications of practical staff and emphasized continuing professional development for those not engaged directly in industry. We have introduced new modules exploring student cultural identities in critical ways and on understanding the business models and processes of industry practice rather than leaving this to mythmaking. As a London-based provider of film graduates, we are responding to the pleas of the industry for more diverse graduates and for those graduates to have a better understanding of the pressures in the industry. We would actively encourage all film educators to similarly ask questions about how cultures can, where not tempered by leadership, replicate themselves in a harmful way.

We have shared our experiences with similar programmes in the UK, and London especially, and note comparable problems. It often comes down to how we, in Higher Education, promote the courses to prospective students. No course will remain empty if it promises students that they will be film directors, but this encourages the approaches we have been discussing. The reality is that entry level to the industry isn't like this for most, and that satisfying and creative careers in film are found right across the spectrum of its activities. Indeed the booming industry in the UK needs a diverse range of skills in many areas. As providers of quality higher education, we would do well to recognize the importance of our role in the journey of students. It is not merely a rite of passage, but a time when values can be shaped, practice can be developed, and futures formed.

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