The Paris Conference on Arts & Humanities
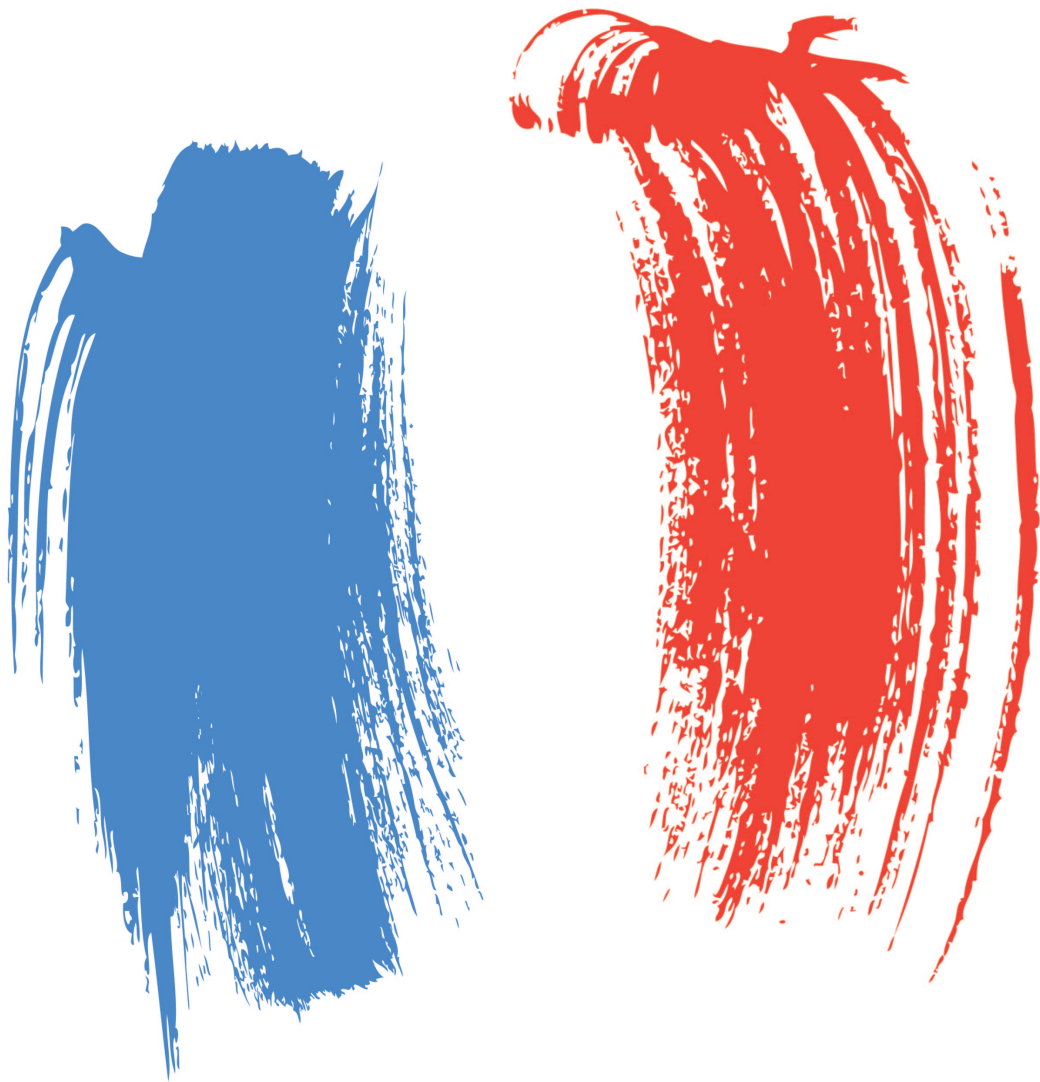
June 16-19, 2023 | La Maison de la Chimie, Paris, France

Official Conference Proceedings

"To Open Minds, To Educate Intelligence, To Inform Decisions"

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

INTERNATIONAL

INTERCULTURAL

INTERDISCIPLINARY

iafor

PCE/PCAH Programme Committee

Dr Grant Black, Chuo University, Japan

Professor Georges Depeyrot, French National Center for Scientific Research (CNRS), France

Dr Joseph Haldane, Chairman and CEO, IAFOR

Professor Donald E. Hall, Binghamton University, United States

Professor Barbara Lockee, Virginia Tech, United States

Professor Ljiljana Markovic, European Center for Peace and Development (ECPD), Serbia

Professor Haruko Satoh, Osaka University, Japan

Dr Krisna Uk, Association for Asian Studies (AAS)

Global Programme Committee

Dr Joseph Haldane, Chairman and CEO, IAFOR & Osaka University, Japan

Professor Jun Arima, President, IAFOR & University of Tokyo, Japan

Professor Anne Boddington, Executive Vice-President and Provost, IAFOR & Middlesex

University, United Kingdom

Professor Barbara Lockee, Virginia Tech., United States

Professor Donald E. Hall, Binghamton University, United States

Dr James W. McNally, University of Michigan, United States & NACDA Program on Aging

Professor Haruko Satoh, Osaka University, Japan

Dr Grant Black, Chuo University, Japan

Professor Dexter Da Silva, Keisen University, Japan

Professor Gary Swanson, University of Northern Colorado, United States

Professor Baden Offord, Curtin University, Australia

Professor Frank Ravitch, Michigan State University, United States

Professor William Baber, Kyoto University, Japan

The Paris Conference on Arts & Humanities 2023

Official Conference Proceedings

i

Table of Contents

Digital Experience Theatre:
Ideation Tool for Developing Socially Significant Digital Products

António Gorgel Pinto, Universidade Europeia, Portugal
Joana Ramalho, Universidade Europeia, Portugal
Paula Reaes Pinto, Universidade de Évora – CHAIA, Portugal
Filipe Figueiredo, Universidade Europeia, Portugal

Abstract

The problem identified in the Digital Experience Theater (DXT) research project is related to the development of interactive digital products, particularly mobile devices, with relevance for empowering a place and its community. Digital products, increasingly ubiquitous in contemporary societies, are a powerful medium for the sociocultural mapping of a community in a simultaneously local and global context. The contribution of design and technology in this field has supported economic and cultural progress. Still, this development only sometimes promotes an integrated economic, social, cultural and environmental sustainability model. The research aims to experiment with a UX design ideation tool to enable a reflection and a clear conscience around the sustainable and holistic creation of digital products and thus promote community development. The DXT leitmotiv is the theatre of the oppressed, created by August Boal, through which users of web and mobile applications are considered vulnerable citizens, subject to a profusion of digital products and their features of questionable usefulness. Following the theatre of the oppressed methodology, the DXT has been collecting the opinion of experts in the field and developing an ideation tool to support creatives, namely students and designers in the field of digital interaction, to contribute to the transformation of this reality and promote the appearance of innovative and sustainable solutions.

Keywords: UX Design, Theatre of the Oppressed, Humanity-Centred Design

iafor

The International Academic Forum
www.iafor.org

Introduction

Whether web applications and apps for mobile devices are sufficiently relevant for defining a particular place and its community was the starting point of a collaborative research being developed at IADE - Universidade Europeia, in Lisbon, Portugal. These digital products, increasingly ubiquitous in contemporary societies, are a medium with a potential vocation for the sociocultural mapping of a community in a simultaneously local and global universe. The contribution of design and technology in this domain has supported economic and cultural growth. Still, this development not always promotes an integrated model of sustainability at the economic, social, cultural and environmental levels.

Aiming to develop digital products with more quality, the logic has been using a human-centred design approach, whose processes prioritise the needs, capabilities, and behaviours of the human being to provide a creative and technological response that enables the design of digital solutions (Norman 2013).

The research aims to define and systematise a UX design methodology that enables digital products' sustainable and holistic creation. It also aims to promote community development and empowerment and show how heritage, relationships, memories and rituals constitute the different places and communities and make them more meaningful. The project's broader ambition is that digital product concepts arising from the developed methodology may influence a new design paradigm based simultaneously on technological improvement and social innovation, thus representing a worldview centred not only on humanity but on other phenomena that are beyond the idea that the human being is the measure of all things.

The leitmotiv of the research is the methodology of the *theatre of the oppressed*, created by Augusto Boal from the philosophy of Paulo Freire, through which the users of digital products are considered vulnerable users, subject to a profusion of solutions of questionable utility. Following the *theatre of the oppressed* methodology, the DX Theatre (DXT) project aims to create an ideation tool that works as a mechanism with the ability to operate with participant designers and creatives in the sphere of digital technologies to contribute to the transformation of this reality and promote community-based innovative and sustainable solutions.

The *theatre of the oppressed* ought to contribute as methodological support for designers and creatives of digital products to place themselves more consciously in the shoes of the user of digital products – thus perceiving the contradictions and weaknesses reproduced in society. The main goal is to demonstrate, through the analysis, evaluation and interpretation of scientific and empirical data, that a UX design methodology focused on principles of functionality and use, informed by the user's actions and emotions, can contribute to the transformation of the dominant logic in the creation of digital products and, consequently, leverage community relationships in a glocal sphere.

As for specific objectives, it is important to prove that the design of web applications and apps for mobile devices, focused on the valorisation of a particular place and its community, is an eclectic design domain with a vocation for social innovation and sustainable development. Finally, it is essential to validate the added value of an interdisciplinary approach in this domain with specialists in design, creative technologies, and theatre studies. It is also a specific goal to create a website that makes available to the scientific community

and the communities of practice the experimented ideation tool, as well as other results produced during the research.

The Expanded Field of Human-Centred Digital Product Design

Contemporary design, including the human-centred design philosophy, is still strongly marked by a patriarchal culture, where attributes commonly associated with the masculine tend to become the central values, such as reason, which is appraised to the detriment of emotion, typically associated with the feminine. We consider emotion to be one of the pillars of human existence, and it is indeed more kindred to the notion of a community if we assume the fundamental distinction Ferninand Tönnies established between the two forms of social formations: *Gemeinshaft* (community) and *Gesellschaft* (society). Nonetheless, the development process, which shifts social formations from the former to the latter, tends to be accompanied by the homogenisation of relationships and rituals.

If one recognizes the need to promote the diversity of cultures, ontologies, and worldviews that exist in the world, it appears valuable to embrace a concept such as the *design for the pluriverse*. A new way of thinking about design and its role in shaping our world is needed in order to set forth a mode of design that acknowledges the aforementioned diversity of cultures and aims to create solutions that are responsive to it (Escobar 2017, 2018). Escobar argues that traditional modes of design have been based on a Western-centric worldview that assumes a singular, universal truth. This mode of design has been focused on creating solutions that fit this worldview and often ignores the diversity that exists in the world. This approach to design has led to the homogenisation of cultures and the marginalisation of diverse communities.

Despite theoretically promoting diversity, the globalisation that for the past four decades has characterised human societies excessively pushes economic and political power. This logic contributed to the proliferation of communities of dominators and dominated, intensifying differences and generating ruptures. It is a model of a global economy that damages, sometimes irreversibly, what is less perceived but structuring societies that can be developed innovatively and sustainably. The patriarchal system still mainly in place, alongside the economic, financial, social and cultural dynamics of globalization, reinforces hierarchies and inequitable relations.

Human-centred design must be included in a larger sphere with a humanity-centred design approach, where small changes in different processes impact the planetary system. The still predominant human-centred design perspective that developed since the 1980s should expand into a global humanity-centred logic involving all living things, focusing on air, water and soil quality, as well as combating biodiversity loss and climate change. The difference between the two design modes – human-centred and humanity-centred – is that the latter does not ignore some fundamental issues, such as the phenomena of sustainability, inequality, and prejudice, seeking to have a holistic perspective of development and future scenarios (Norman 2023).

Humanity-centred design starts from the same principle of human-centred design of finding solutions for fundamental problems, not just the symptoms. However, it goes further in other principles, such as not just thinking about people but also perceiving the entire ecosystem of all living things and the environment; considering the situation from a systems perspective in a long-term effect, instead of short-term, recognising that the interactions between the various

parts are what cause the majority of problems for society and the ecosystem, which are perceptible only years after the damage; testing and improving the proposed designs over time to make sure they genuinely address the issues of the target users and the ecosystem as a whole. As a new principle, humanity-centred design enhances community involvement in the process, where designers assist community-generated designs. Professional designers should more often act as enablers and facilitators aimed at assisting the community in addressing the challenges they face (Norman 2023).

Through the prism of *design for the pluriverse* the question is to challenge the human development paradigm that is still dominant to propose a new design approach and way of thinking about design based on the recognition that there are multiple ways of knowing and being in the world and that this diversity is very significant for local and global sustainability. By *designing for the pluriverse* is also possible to recognise that there are distinct cultural, social, and ecological contexts that require responsive solutions to the diversity of contexts. This mode of design enhances the autonomy and self-determination of communities, which can lead to greater social and ecological justice. Communities have the right to determine their solutions to more or less local problems, which should be based on each community's cultural and ecological context (Escobar 2017, 2018).

Regarding the development of significant interactive digital products, pluriversal and humanity-centred designs should follow a logic that starts with understanding psychology and technology, not only of the human as an individual and social being but also through community-based holistic thinking. In this new paradigm, technology's future plays a key role. With increasingly smaller electronics, digital products will use fewer power resources while becoming faster and more accurate. This reduction in size makes it possible for smaller, lighter, and composite portable devices to process complex data, making many other emerging technologies more functional, sustainable and low-cost. Therefore, almost everything of value, such as human and animal behaviour and different ecosystems worldwide, will be tracked and observed due to the development of omnipresent communication technologies (Norman 2023).

The design of digital products in this sphere requires good communication between the machine and the user and between this interaction and other human and non-human dynamics. The principles of functionality and use should focus more on actions and emotions that transform the dominant logic and promote participatory relationships in a more social sphere. Following Escobar (2017, 2018), the interconnection between various human and non-human systems, and the coexistence of different cultures and worldviews, are crucial aspects for rehabilitating civilisation and the planet as a whole.

Methodology to Enhance Vulnerability and Boost Eco-Social Interaction Design

The *theatre of the oppressed* methods created by Augusto Boal, such as the newspaper theatre, the invisible theatre, and the image theatre that inform the DXT research aims at supporting designers and creatives of digital interactive products being user/spect-actors, and not just user/spectators. This is based on Boal's (2019) four stages that he considers most significant for transforming the spectator into an actor: knowing the body, making the body expressive, theatre as language, and theatre as discourse. It is a set of principles to master the means of theatrical production, to know one's own body and make it more expressive, aiming at transforming the spectator into an actor. According to Boal, this is a process for transforming the person, as a witness, who starts to play a more decisive role as a protagonist.

The spectator traditionally delegates its powers and agency to the actor-protagonist, so the later thinks and acts for him. This process would therefore be a form of liberation for the spectator, whom, no longer reduced to the passivity of the reception, would establish a relationship of critical freedom with the spectacle, and play a transforming role within social reality (Peixoto 1980).

Following Boal's proposal, mobile web applications and apps users are considered vulnerable citizens who are subjected to a large majority of digital products with little focus on the community's local problems and solutions to leverage social and cultural sustainability. The majority of users at a global scale have access to a small number of quality digital products, contributing to the progress of the *society of the spectacle*, which is a typical case of the oppressed harbouring the oppressor. According to Guy Debord, the *society of the spectacle* is defined by the network of social relations mediated by images, which is intertwined with the capitalist process of production and consumption of commodities (Debord 1995 [1967]).

Guy Debord is sceptical of the possibility of the destruction of this social reality, which was reinforced by globalization. The spectacularization and commodification of society strengthens the structural inequalities and hierarchies, leading to class alienation and cultural homogenization (Debord 1990 [1988]). But according to Freire (2014), the liberation from the condition of the oppressed and the rupture with the "oppressor-oppressed" logic is possible, in the shape of a complex operation capable of creating just citizens, "no longer oppressors; no longer oppressed, but a human being to be liberated". The *theatre of the oppressed* methodology may function as a response against the social, economic and cultural hegemony, as a way to counter conformism.

The emancipating action of vulnerable users due to their condition as consumers of digital products, not always focused on social and ecological justice, starts with the designer, that is, the creative or team of creatives that develop these products, representing the potential user. This is a praxis that aims to be both a reflection of the sociocultural condition to be transformed and a form of reflection in action that mobilises designers and creatives of digital interactive products to develop disruptive ideas. This praxis for digital product design through a specific ideation tool like the DXT, combining critical reflection and design practice, is a model for stimulating the "oppressed consciousness" and thus generating the desired sociocultural transformation to a sustainable future.

It is fundamental to underline that the designer does not place himself in a position of superiority, substituting the previous oppressor for himself. He is not the lecturer, the educator or the priest. Boal himself states that the methods of the *theatre of the oppressed* should not be those of agitation, propaganda or evangelization, because these are methods of the oppressors. This must be taken into account in this type of process and in the development of UX tools. Boal says that he himself tried to act that way for many years – explaining to the spectator how to make the revolution. But the path should be waked together – you have to learn from the public. That is why the participation process is so important in our methodology. "I don't know more than the spectators, and before I thought I knew. I don't want to lecture anyone. We learn from each other, together. In this sense, the *theatre of the oppressed* is pedagogical. What I look for is to stimulate and strengthen the potential for transforming reality that the spectator has. (…) To help the spectator find his own solutions, which only he can find" (Boal, cit. in Peixoto, 1980, p. 179).

Relational Process for the Ideation of Socially Significant Digital Interactive Products

The DXT ideation tool was already tested with Design students at IADE–Universidade Europeia (Portugal) and with Exergames students at the Stuttgart Media University (Germany), and discussed with professors of interaction design. The main objective is the iterative development and improvement of the tool through the organisation of workshops and reflection on its outputs until a refined version of the ideation tool is reached. In such a way, the DXT workshop has been working as a rubber band from dystopian to micro-utopian ideas for apps, through which students start by selecting a theme-problem according to digital innovation trends, specific places and communities, as well as unsustainable development dystopias (e.g. CO2-based urban mobility services, mass tourism, gentrification, fanaticism in sports, environmental unconsciousness, consumerism, bad eating habits, and other unsustainability issues) (Fig.1). This approach is followed by a discussion between conductor-designers and antagonist-designers who enter in the process of adversarial participation inspired by Boal's theatre of the oppressed. The final moment is when the designers' "oppressed consciousness" is made clear, allowing them to ideate socially significant digital interactive products and consequently contribute to a pursued sustainable future.
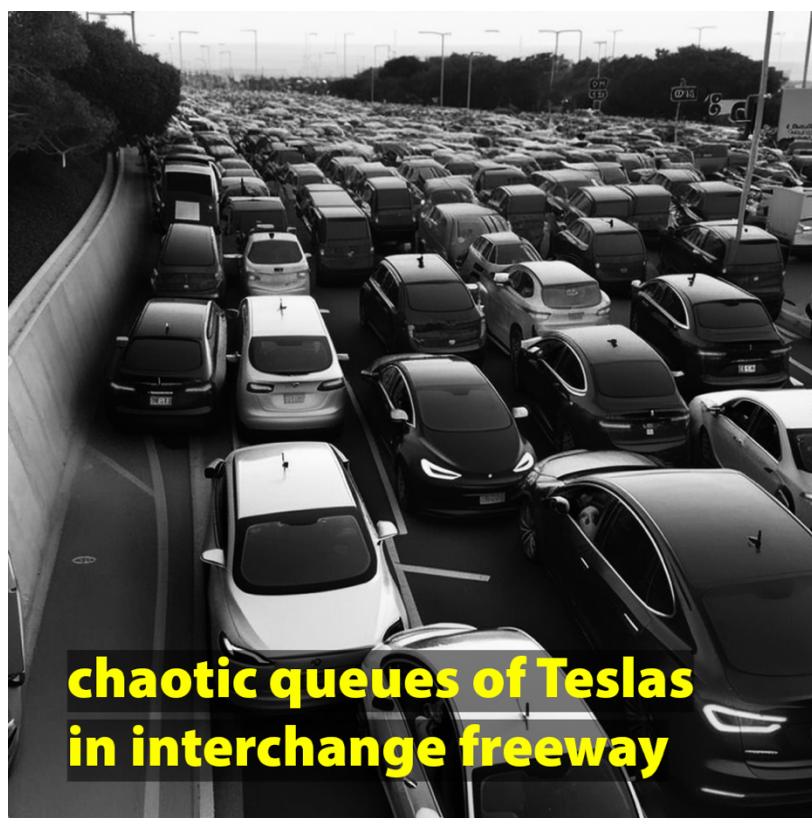
Figure 1 - Demo Midjourney image. DXT team, 2023.

According to Nelson and Stolterman (2012, p. 18), "designers have to begin with immersion in real-life situations to gain insight into experiences and meanings that form the basis for reflection, imagination, and design." They should actively interact with the environment around them, paying attention to how others behave, and comprehend the context in which they act throughout this immersion phase. To fully understand the requirements, wants, and motivations of users, this may entail doing research, interviews, and field studies, among other methods. This knowledge may guide their design efforts and assist them in developing

solutions that are more effective and meaningful for users. Immersion in real-life situations may also aid designers in developing a self-reflective and creative methodology for their work. Reflection allows designers to evaluate their presumptions, prejudices, and design decisions critically and improve their process to meet the users' needs.

In this sense, the DXT ideation tool aims to leverage creativity through significant reflection and enable designers to provide original and innovative ideas within their design process. The methodology is undoubtedly more effective between the immersion phase and the self-reflective moment when designers should have a critical approach to the problem in question, which in the DXT is made by imagining worst-case scenarios and dystopian futures, followed by the development of innovative conceptual solutions.

The DXT also intends a design ideation in harmony with the environment through an empathetic approach and interaction between all the participants involved in a given workshop. The post-cartesian notion of the interconnectedness of all life is central to ecology insofar as the relational and interdependent being replaces the autonomous and isolated being (Escobar 2018, Gablik 1992). People exist in constant relationships with each other and between them and the rest of the environment, that is, can expand to any human group if one assumes that reality is relational and that people do not exist apart from their other (non-human) environment (Escobar 2014, 59).

The web of relationships that characterises the DXT's dialogical approach, inspired by the theatre of the oppressed methodology, is based on listening and dialogue to promote reciprocal relationship experiences, which expands from the individual to the community's collective and leads to the construction of identities established on the communicative process of our intersubjectivity. Collaboration approaches take intersubjectivity as a means of expression that replaces the subjectivity of the personal experience with the varied experiences of all the participants involved (Gablik 1992). In sum, the empathetic approach gives rise to a more ecological society, the mutual recognition among its citizens and promotes the equity of different cultures and knowledge, contributing to community sustainability (Gablik 1992, Manzini 2019). The relational aspect of these encounters is embedded with emotions and defined by a collaborative approach between participants. As Manzini puts it (2019, 2): "At this moment and in this place, these different networks will intertwine with each other producing a denser fabric of people, places, and things. They express and produce a community."

Conclusions

The DXT mission is to create and systematise a UX design process that facilitates the production of sustainable and holistic digital products. In addition, it aspires to encourage societal empowerment for development while bringing out how multiple locations and communities are created and given more value by their cultural roots, interactions, and diverse knowledge. The research's overall objective is to influence a new design paradigm that is simultaneously based on the latest technology and social innovation. This would represent an approach to reality that is not merely human-centred but also focused on other phenomena related to humanity.

After a first year of literature review and primary data collection, namely through workshops with design students and unstructured interviews with interaction design professors, the DXT will continue to develop a website to support the ideation of digital products, combining

critical reflection and design practice, aiming to operate with participant designers and creatives in the sphere of digital technologies to enhance community-based innovative and sustainable solutions. The research will keep on developing workshops with bachelor and master students, and reflections with experts in design, creative technologies, and theatre studies. Soon, we expect to have the website completed and ready to be used, including an archive of outputs, which will then be disseminated by other research milestones, such as round tables, publications, and a final show.

References

Boal, A. (2019 [1977]). Teatro do Oprimido e outras poéticas políticas. Editora 34.

Debord, G. (1995 [1967]). The Society of the Spectacle (Trans. Nicholson-Smith, D.). Zone Books.

Debord, G. (1990 [1988]). Comments on the Society of the Spectacle (Trans. Imrie, M.). Verso.

Escobar, A. (2014). Sentipensar con la Tierra. Ediciones UNAULA.

Escobar, A. (2017). Thinking-feeling with the Earth: Territorial struggles and the ontological dimension of the epistemologies of the South. Revista de Antropología Iberoamericana, 12(1), 11-32.

Escobar, A. (2018). Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds (New Ecologies for the Twenty-First Century) (Illustrated ed.). Duke University Press Books.

Freire, P. (2014). Pedagogia do oprimido. Paz e Terra.

Gablik, S. (1992). The Post-Avant-Garde. Endgame Art, Hover Culture, Rearguard Action. In S. Gablik, The Reenchantment of Art. New York: Thames & Hudson.

Manzini, E., Dilnot, C., Staszowski, E. (2019). Politics of the Everyday (Designing in Dark Times). Bloomsbury Visual Arts.

Nelson, H.G., and Stolterman, E. (2012), The Design Way: Intentional Change in an Unpredictable World, 2nd edition. MIT Press.

Norman, D. (2013). The Design of Everyday Things: Revised and Expanded Edition (Revised ed.). Basic Books.

Norman, D. (2023). Design for a Better World: Meaningful, Sustainable, Humanity Centered. MIT Press.

Peixoto, F. (1980). "O Teatro do Oprimido invade a Europa". Encontros com a Civilização Brasileira. V. III (19). Rio de Janeiro. pp. 165-185.

Politics as Truth Procedure in Divergent Novel

Ramis Rauf, Universitas Khairun, Indonesia
Faruk, Universitas Gadjah Mada, Indonesia
Wisma Nugroho Christanto Richardus, Universitas Gadjah Mada, Indonesia

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract
Politics as a truth procedure is a collectivist politics. The political moment is only meaningful if it is materially collective or shares the same "social dimension" as others. Politics as a truth procedure is manifested in the Divergent novel through events and interactions between characters. The formation of five factions (such as Abnegation, Amity, Candor, Dauntless, and Erudite) as a social order system as a result of the war that destroyed Chicago and appointed the Abnegation faction as a leader in the government system was part of the procedure political truth in the Divergent novel. The formation of factions, led by the Abnegation faction, demonstrated how correctness, in the form of state and population or representative and represented—as a manifestation of an organization—is the ontological basis of the political truth procedure. This type of organization is a body of procedures for political correctness in an attempt to express the materially collective social dimension. All political ideas and actions must be justified. As a result, in a democratic order, they can be accepted collectively. In other words, collective acceptance of the choices makes determine political effectiveness. It refers to the world's transcendental law—relates to the local presence and global presence—the procedure of local political correctness is presented as a new egalitarian maxim based on the Chicagoan's (in the context of the novel) enthusiasm for past events.

Keywords: Politics, Truth Procedure, Divergent, Alain Badiou

iafor

The International Academic Forum
www.iafor.org

Introduction

There were border wars and revolts in Chicago in the early twentieth century. These incidents became known as the Race Riots of 1919 and the Rebellion of 1968. These wars were sparked by blacks attempting to seize a spatial space in the city to gain space, housing, and access to high-quality, long-term public facilities and services. Because most blacks in Chicago were employed only in the domestic or household space, some lived in or near their employers' homes at the time, and blacks became marginal to power structures. Furthermore, it was dominated by whites due to the black population. It accounted for about 4% of Chicago's population (Abu-Lughod, 2007).

However, the Race Riots of 1919 and the Rebellion of 1968 were the catalysts for the early development of the African American community in Chicago as a "new ethic."A document provided the specifics. It depicted the dispersion of African Americans who were scattered during inter-ethnic riots, the location of the fighting, and the number of people killed in the incident. Meanwhile, the proportion of the African American population in Chicago increased eightfold, from about 4% in the 1920 census to 33% in the 1970 census.

Nonetheless, some small people were unaware of a fact for nearly half a century, from 1919 to 1968. The fact that scientists created the first nuclear reaction—as a weapon of war—was hidden at the bottom of the University of Chicago's Stagg Square (Rose, 2001). Both events and the truth became a historical trail for every citizen in Chicago, including Veronica Roth. She was an American literary writer born on August 19, 1988, in New York City, exactly 20 years after the Riots Race 1919 and the Rebellion 1968. These significant events then influenced Roth's literary work, either directly or indirectly, realized or unrealized.

Literary works arose amid society due to the authors' soul's disclosure about life, events, and experiences as members who lived and related to the people around them. As a result, authors could not escape the influence of their social environment while creating literary works (Faruk, 2015). It meant that there was a link between the author, literary works, and society. According to (Badiou, 2009b), "author could be represented as new subject such as faithful, reactive, and obscure." This paper's material object is the Divergent novel. It centered on Beatrice Prior's exploration of her societal identity, which defined her citizens based on social affiliation and personality attribution with the five dominant factions: Abnegation, Amity, Candor, Dauntless, and Erudite. Every faction member under sixteen was required to take an aptitude test to determine their compatibility with any factions. Tori, who serves as a proctor for proficiency tests, declared Tris a Divergent after she passed a series of tests. Tori stated that a Divergent can compete with all of the factions. Divergents were invincible because aptitude tests and serum could not control the soul, body, and brain system. It was deemed dangerous by the Erudite faction, particularly by Jeanine Matthews, the Erudite faction's leader, in an attempt to destabilize Abnegation's power. Based on the explanation, the author developed the research question: "How does the faction as political discourse narrated in the Divergent novel?" This article applied Alain Badiou's set theory—particularly politic as a truth procedure—to the problem.

Politics as Truth Procedure

Badiou (2009a) attempted to categorize truth into four modes: revolution, passion, invention, and creation. Furthermore, Badiou provided four domains: politics, love, science, and arts. The four modes and domains were then combined with philosophy by Badiou. Philosophy

could not establish the truth on its own. Philosophy must collaborate with the political revolution, love's passion, scientific discovery, and artistic creation (literary works).

Badiou's discourse on truth was inextricably linked to the discussion of meta-structure. When considering all forms of presentation, multiplicity is a dangerous emptiness phenomenon. For example, Badiou's understanding of the country had been divorced from the purpose and meaning of "the political." The structure was chosen as a whole point because structuralists see the world as a series of open mathematical structures. Meta-structure attempted to place the question of truth in a deep and free space of philosophical disorientation. As a result, the institutional problem was not only instrumental but also an ontological theorem problem. One of the ontological debates was about the distinction between "is." Between the metastructure and the country in the middle of the typology "there," metastructure was the ideal choice. Normality, singularity, and unity comprised the typology of being (Badiou, 2005a).

According to Alain Badiou (2005), "the normalcy of a form exists in two ways: presentation and representation." Singular and unity, on the other hand, were presentational but not representational. The presentation dealt with the situation's side, whereas the representation dealt with the situation's top side. The presentation was direct, whereas the meta-structure was in a representation that could not be separated from the arrangement touched by philosophy and mathematics that counted from the count (count-of-the-count).

Badiou's perspective on radicalism influenced his political thinking as well. Politics was a procedure for obtaining the truth. Politics was one of many things that were widely understood as it is today. Politics, let alone philosophy, had moved beyond the realm of theory. Politics had devolved into a playground for massacres, ugliness, and deception. Politics was a thought for Badiou. That was a thought that was aimed at discovering the truth. It began with two fundamental questions: What conditions could be called political, and what could be done in politics? Badiou worked on intellectual projects related to political thought. There should be an understanding that the events were political and that the procedure involved a bit of political correctness, but only in certain circumstances. It is related to the event's material, to infinity, or the relationship to a part of the situation of numerical procedures (Badiou, 2004).

Badiou's infinity thesis had an intriguing dimension. It could be interpreted as an event (event). The event was political if the material is collective or if the event can only serve as a reference for a collective multiplicity. The collective did not have a numerical value. Genesis was a collective ontology toward an existence that provided the tools for virtually all construction. With this in mind, truth in politics can be proceduralised and subjectively assessed. The name of the subject that formed the truth procedure was thought. The thought was politics, and politics were thought using the collective term (Badiou, 2004).

Infinity, according to Badiou, was also understood through three mechanisms. The first was the cessation of circumstances, which signaled the beginning of a shift to the collective dimension of political events. I assumed that was for "all." Second, the infinity of states; was called repression and alienation because it implies control over all collectives or sub-formations of the situation. Finally, the certainty of political prescription was under collective conditions that allowed each power component to be measured (Alain Badiou, 2004). Badiou emphasized the fundamental prescriptive operation provided in establishing truth. That was nothing more than the construction of truths, but the construction of truths that did not rely on the instant paradigm that guided the modern state structure. The return of political thought,

the building of strength to counter state power, and the eventual takeover were not based solely on emotional and euphoric elements but on the philosophical link between power and collective representation.

The research method used in this article was qualitative. This study aimed to describe the data in words or sentences that were differentiated based on specific elements and sections related to the research objectives and to obtain research results. Divergent by Veronica Roth was used as a data source in this article. The research data included both primary and secondary sources. The texts from the Divergent novel relevant to the research analysis were used as primary data. Meanwhile, secondary data, such as books, journals, papers, and articles, were used to sharpen the faction analysis as a political discourse.

The researcher employs the scrutiny method when gathering data. The scrutiny method is a language research method that examines the use of language on the object under study (Sudaryanto, 1988). Because the writer's material object would be in the form of text, understanding the scrutiny method would be equated with repeated reading. The following steps were taken to collect research data: 1) intensively and repeatedly read the Divergent novel; 2) perform data selection in the form of language identification (literary text); 3) jot down data considered relevant to the research analysis; 4) analyzed data by Alain Badiou's mathematical theory/paradigm; 5) compiled a research report The descriptive and explanatory methods used in the data analysis were described and explained factions as political narratives in the novel Divergent, which consisted of Abnegation, Erudite, Dauntless, Amity, and Candor.

The Faction as Political Truth Procedure Discourse

Politics as a truth procedure was manifested in the Divergent novel through events and interactions between characters. The formation of five factions as a social order system as a result of the war that destroyed Chicago and appointed the Abnegation faction as a leader in the government system was part of the procedure of political truth in the Divergent novel. The formation of factions, led by the Abnegation faction, demonstrated how correctness, in the form of state and population or representative and represented—as a manifestation of an organization—was the ontological basis of the political truth procedure. This type of organization was a body of procedures for political correctness in an attempt to express the materially collective social dimension. All political ideas and actions must be justified. As a result, in a democratic order, they could be accepted collectively. In other words, collective acceptance of the choices made determined political effectiveness. It referred to the world's transcendental law—related to the local presence and global presence—the procedure of local political correctness was presented as a new egalitarian maxim based on the Chicagoan's (in the context of the novel) enthusiasm for past events.

> It has been this way since the beginning of the great peace when the factions were formed. The system persists because we fear what might happen if it did not: war. The city is ruled by a council of fifty people, composed entirely of representatives from Abnegation because our faction is regarded as incorruptible due to our commitment to selflessness. Our leaders are selected by their peers for their impeccable character, moral fortitude, and leadership skills. Representatives from other factions can speak in the meetings about a particular issue. However, ultimately, the decision is the council's, and while the council technically makes decisions together, Marcus is particularly influential. (Roth, 2011)

The appointment of the Abnegation faction's leader—Marcus and Beatrice's father—was a reason for this faction's character. It was free of corrupt practices, humbled, and committed to being people who dedicated themselves to being generous (helping the community). The Abnegation faction was not a dominant subject in this situation. However, it was up to the people to determine communal goodness concerning the political process to create truth—not to multiply lies by acknowledging the truth to maintain the social order system stability among the five factions.

The truth procedure transformed the political process into a means of change in an open, egalitarian, and critical environment; the decisions had reasons for collective justification. Instead of manipulating communication to gain support, consultation among political subjects opened up open possibilities. As a result, change occurred because politics did not serve as a check on the status quo.

> The test administrators are mostly Abnegation volunteers, although there is an Erudite in one of the testing rooms and a Dauntless in another to test those of us from Abnegation because the rules state that someone from our faction cannot test us. The rules also say that we cannot prepare for the test in any way, so I am still determining what to expect. (Roth, 2011)

Furthermore, the novel depicts the formation of factions as a political practice. Faction refers to a single word equivalent that we commonly refer to as a party. The party was a part of the democratic process. In the practice of democratic politics, parties had to accommodate their members' aspirations in order to achieve the goals that became common goals. Members were vested in seeing their representatives advance as forerunners of democratic party leaders.

In order to face a democratic party, truth procedures were established to create clean and safe political awareness. Politics as a truth procedure was a collectivist politics. The political moment was only meaningful if it was materially collective or shared the same "social dimension" as other people. According to Alain Badiou (2005b), "a political event was called such if its constituent material was collective, or if the event could only be embedded in a collective plurality. "If the event's material was collective, or if the event could only be attributed to a collective multiplicity, it was political." Collective was not a numerical concept in this context. We stated that the event was ontologically collective in that it served as a vehicle for virtually summoning all. Collective meant universalizing right away. There was some debate about the effectiveness of politics in terms of affirmation.

According to Alain Badiou (2004), "Only politics was intrinsically suitable to state that political ideas were ideas of all people." This declaration was a necessary condition for its formation. Everything a mathematician requires, for example, at least one other mathematician could recognize the evidence's validity. Politics could only exist if everyone were presented as a subject of post-evaluation politics. That the main activity of politics was meeting all people's ideas was a local metonymy that was intrinsically collective and thus universal. This assertion asserted that political thought was topologically collective, implying that it could not exist apart from everyone's ideas.

Furthermore, the word faction was a sign unit based on the relationship between the author's expression and mind in the Divergent novel, referred to as the semiotic fact. According to Schleiermacher (Faruk, 2015), the relationship between signs and meanings can be divided

into two types: the relationship of meaning to signs and the relationship of sign to meaning. The first relationship was referred to as expressive, while the second was referred to as interpretative." As a result, he assumed that "meaning interpretation must be done in two stages." The first stage was understanding the language of the text, and the second stage was understanding the meaning beyond the traditional language medium.

According to Barthes (Rauf, 2018), "textual markers or Lexia-Lexia were classified into five major codes that could not operate in a text, including hermeneutic, semic, symbolic, proairetic, and cultural codes." The terms factions—such as Abnegation, Erudite, Dauntless, Candor, and Amity—were alleged to be textual or lexia-lexia markers in the Divergent novels.

> I could not have made it through Candor initiation, however. She shakes her head. There, instead of simulations, you get lie detector tests. All day, every day. And the final test... She wrinkles her nose. They give you this stuff they call truth serum, sit you in front of everyone, and ask you a load of really personal questions. The theory is that if you spill all your secrets, you will never want to lie about anything again. Like, the worst about you is already in the open, so why not be honest? (Roth, 2011, p.321)

Candor was a textual marker for factions that gathered people or groups who always told the truth. As a faction feature, honesty served as a reference code (REF). This referential or cultural code manifested as an anonymous and authoritative collective voice, representing widely accepted knowledge or wisdom. This code could take the form of knowledge or wisdom codes that the text constantly referred to or provide a moral and scientific authority basis. The underlying faction was dubbed a judge based on its honesty.

> [...] because our faction is regarded as incorruptible due to our commitment to selflessness. (Roth, 2011, p.33)

Not only did Candor refer to a textual marker, but Abnegation was also one of the referential codes for a group of people who were highly committed to dedicating themselves to others, generous, and trusted to become leaders. The other marker was Erudite. In the novel, the statement "A faction of intellectuals is no army" demonstrated that the Erudite was a marker or Lexia for the set of intellectual groups and was physically weak.

> [...] The Dauntless prove their bravery by jumping from a moving train. My father calls the Dauntless "hellions." They are pierced, tattooed, and black-clothed. Their primary purpose is to guard the fence that surrounds our city. (Roth, 2011, p.7)

In contrast to Dauntless, which referred to a referential code for a group of brave and strong people, they were dubbed police with such markers. Amity comes next. Amity, as a marker or lection, was a referential code for people who smile. They were a group of friendly, loving, and free people. These five factions, markers or Lexia, were traces of events formed based on skill test results.

> The Amity exchanges smile. They are dressed comfortably, in red or yellow. Whenever I see them, they seem kind, loving, and free. (Roth, 2011, p.42)

The aptitude test was a political truth procedure. This test was performed as a preliminary procedure that must be followed by any individual or youth who has reached the age of

sixteen. The volunteers were then assigned to maintain, supervise, and report the final results of the test. This skill test required that these volunteers include a representative from each faction. Each of these volunteers was in charge of supervising individual or teen proficiency tests from various factions. That was done to avoid cheating practices.

Through the implementation of political truth procedures, such as this test, equality in terms of liberty (freedom), egalite (equality), and fraternity (brotherhood) would be created, which according to Marx (on Philosophy and the Event book), equality was a concept that formed the norm of communism, which was an essential label for the idea that lied in liberation or revolutionary politics. To be a communist, one must be a militant in one of the communist parties, but being a militant in a communist party can also mean being one of the millions of agents of one's historical orientation (Bosteels, 2013).

By Greene & Bailyn (1967), the concept of equality was manifested in the significance of America as a production of the noblest ideas in the form of commitment to freedom, equality, constitutionalism, and a decent life for ordinary people (the general public). As a republic, equality was the fundamental principle of American development politics. America believed that every human being was created equal and had equal rights and that these rights did not come as a gift or from the government. This principle was also considered in the Declaration of Independence, which stated that the American Dream consisted of life, glory, and the pursuit of happiness.

Communism was one of the world ideologies that emerged as a reaction to capitalism in the nineteenth century. Communism, as an ideology, emphasized the principle of common interest in all means of production, including land, labor, and capital, to achieve a prosperous society. However, several internal factions emerged in communism, namely between communist theorists and revolutionary communists, who had opposing theories and fighting styles. There were gaps and differences of opinion, which led to disagreements. The occurrence of the French Revolution was one form of conflict ("Second Manifesto for Philosophy," 2011).

Several factors contributed to the background of the French Revolution, including political injustice, absolute king power, economic crisis, and the emergence of new understandings. The nobility played a significant role in the political sphere, so everything was determined by the nobility, while the king only endorsed it. Injustice in the political field could be seen in the selection of government employees based on descent rather than profession or expertise, which caused state administration to become chaotic and resulted in corrupt acts. Other political injustices prohibited Small communities from participating in government activities.

Louis XIV's government was an absolute monarchy in which the king was always right. Louis XIV's motto was l'etat c'est moi (the country was me). To maintain his absolute power, he established the Bastille prison. Anyone who dared to oppose the king's wishes was imprisoned in this prison. Detention was also used against people who did not like the king. They were detained after being served with a lettre du cas. Because the king's power was not limited by law, Louis XIV's absolutism spiraled out of control.

The financial crisis was another cause of the French Revolution. The life of the king and court nobles, as well as Empress Louis XVI, namely Maria Antoinette (dubbed "Madame Deficit"), lived in luxury and grandeur. Furthermore, debts inherited from King Louis XIV and Louis XV increased the country's debt. The only way out of this financial crisis was to

collect taxes from the nobility, but the nobility refused, claiming that the people had the right to determine taxes.

The King of France, Louis XVI, realized that if every person or group paid taxes, the state's financial problems could be solved. However, because they lacked the authority to act I and II against groups, the group retained special rights and was tax exempted. Aside from political injustice and economic crisis, the emergence of reforming philosophers, through the influence of their rationalism, also contributed to the eruption of the French Revolution. This understanding was only willing to accept a truth that made sense. This idea gave rise to the Renaissance and Humanism, which encouraged people to think freely and express their opinions or ideas.

> I am improving and working toward a world where people will live in wealth, comfort, and prosperity. At whose expense? I ask, my voice thick and sluggish all that wealth... does not come from anywhere. Currently, the factionless are a drain on our resources, Jeanine replies. As is Abnegation. I am sure that once the remains of your old faction are absorbed into the Dauntless army, Candor will cooperate, and we will finally be able to get on with things. I was absorbed into the Dauntless army. I know what that means—she wants to control them, too. She wants everyone to be pliable and easily controlled. (Roth, 2011)

Badiou et al. (2003) state that "thought is the name for the subject of a truth procedure." The use of the term collective acknowledges that if this is a political thought, it belongs to all." It meant that ideas were names for the subject of the truth-finding procedure itself. Thoughts or ideas in politics had the potential to identify a subject that was always available to everyone. Those who were political subjects were known as militant subjects. Militant subjects were categorizable indefinitely as a subjective determination without identity or concept. In this sense, politics was the only truth procedure that was not only generic in its outcomes but also reflected the subject's local composition. Jeanine's presence in the Divergent novel should raise the suspicion that she is being presented or classified as a militant subject. As a subject of militancy, Jeanine developed a political concept as a procedure of truth that all members of the faction must accept. The political concept was an offer of a better life. She reached an agreement with the Dauntless faction to accomplish this. Because the Dauntless faction was the best one for her to work, aside from its strength, the Dauntless faction was also presented as a police officer.

> A faction of intellectuals is no army. We are tired of being dominated by many self-righteous idiots who reject wealth and advancement, but we cannot do this alone. Moreover, your Dauntless leaders were too happy to oblige me if I guaranteed them a place in our new, improved government. (Roth, 2011)

Jeanine developed the political idea not only through an agreement but also through the development of a skill test simulation serum. It took much work for Jeanine to control the Dauntless faction as she desired. Because the Erudite faction, which was a scientific faction, relied solely on intellectual intelligence and lacked special soldiers to challenge the Abnegation faction's power. As a result, only a group of them could command Dauntless' soul, body, and mind to become their warriors in their quest for the leader's throne. As a result, Jeanine, as a political subject, could exert control over her power.

According to Foucault (Wibowo, 2018), "subjects equal to individuals could only be investigated through power." Then their power was merely nominal, not solid, and could not be maintained. Power was the fabric of forces and the word of multiplicity. It could not be owned, even by the dominant people. The fullness of law or truth could not influence her, she was not subject to standard political theory, and she could not be reduced by legal representation.

The subject-power relationship was not about actors and products because power was not created (substantively) by the subject. However, power influences a subject's existence, and its nature was not fixed due to a discovery (founding subject). Similarly, power ultimately influenced humans, rather than humans influencing power. The subject ultimately rendered freedom and subjectivity obsolete. In this way, she would provide new freedom and subjectivity. What kind of freedom was it that could always control power and would have an effect on the subject it produced? (Wibowo, 2018)

During the reign of Queen Victoria I (1819—1901), the use of the definition of power by one of Europe's sexual arrangements. The Queen arranged the small things of her people because she was very dominant in controlling her people. In Europe, sexual freedom must be separated from politeness. The power interpreted by Foucault in this context appeared to be limited by the government system. He expressed this thought mechanism as practical rather than mystical, as phenomenology does (Foucault, 2003). "The lack of phenomenology could be addressed by science (human science, such as psychology)." However, she would recognize this as mere deception, similar to philosophical inquiry.

Conclusion

Following the explanation in the discussion and result, the writer concluded that the faction was a political discourse narrated in the Divergent novel. It could be demonstrated by presenting five faction categories: Abnegation, Erudite, Dauntless, Amity, and Candor. Every faction represented and united the typical of the community who exhibited the same types of typical behavior. The simulation of the aptitude test and serum was used to determine it. These were predetermined provisions following war damage.

Furthermore, Jeanine Mathews was a character who attempted to change Beatrice's father's leadership style. Unfortunately, she was too frail and lacked an army. Her main issue was that Tris was a Divergent. So she created an aptitude test and serum to identify Divergent people.

Acknowledgments

References

Abu-Lughod, J. L. (2007). Race, Space, and Riots in Chicago, New York, and Los Angeles. In Race, Space, and Riots in Chicago, New York, and Los Angeles. https://doi.org/10.1093/acprof:oso/9780195328752.001.0001

Alain Badiou. (2004). Infinite thought; by BookEns Ltd, Royston, Herts. Continuum International Publishing Group.

Alain Badiou. (2005). Being and Event; terjemahan bahasa Inggris. Continuum International Publishing Group.

Badiou, A. (2004). Infinite Thought (O. et al., Eds.). Continuum.

Badiou, A. (2005a). Being an event, trans. In Oliver Feltham. London: Continuum.

Badiou, A. (2005b). Politics and Truth Procedure. In Metapolitics.

Badiou, A. (2009a). Logics of worlds. Lo.

Badiou, A. (2009b). Logics of Worlds; diterjemahkan oleh Alberto Toscano. Continuum International Publishing Group.

Badiou, A., Feltham, O., & Clemens, J. (2003). Infinite Thought: Truth and the Return to Philosophy. In Philosophy.

Bosteels, B. (2013). Badiou and Politics. Badiou and Politics. https://doi.org/10.1215/9780822394471

Faruk. (2015). Pengantar Sosiologi Sastra, edisi revisi. Pustaka Pelajar Offset.

Foucault, M. (2003). Foucault, Michel - History of sexuality.pdf. In the history of sexuality.

Greene, J. P., & Bailyn, B. (1967). The Ideological Origins of the American Revolution. The American Historical Review. https://doi.org/10.2307/1849163

Rauf, R. (2018). Novel Divergent Sebagai Prosedur Kebenaran: Subjektifasi Veronica Roth dalam Perspektif Alain Badiou. Universitas Gadjah Mada.

Rose, M. E. (2001). Perry R. Duis, Challenging Chicago: Coping with Everyday Life, 1837—1920 Urbana and Chicago: University of Illinois Press, 1998. xiii + 430pp. Illustrations. Select bibliography. $29.95 hbk. Urban History. https://doi.org/10.1017/s0963926801340178

Roth, V. (2011). Divergent. Harper Collins. https://doi.org/10.1017/CBO9781107415324.004

Second manifesto for philosophy. (2011). Choice Reviews Online. https://doi.org/10.5860/choice.48-6817

Sudaryanto. (1988). Metode Linguistik, Kedudukan dan Aneka Jenis. Karyono.

Wibowo, A. S. (2018). Kronologi Jalan Hidup Heidegger. Basis, 07–08.

Contact email: ramis.rauf@unkhair.ac.id

BreMo: A Mobile Application to Promote Primary Knowledge About Breast Cancer

Sweekrity Kanodia, Learning Planet Institute–Universite Paris Cite, France
Jean Christophe Thalabard, Learning Planet Institute–Universite Paris Cite, France
Kevin Lhoste, Learning Planet Institute–Universite Paris Cite, France, France
Romaric Sallustre, Learning Planet Institute–Universite Paris Cite, France

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

To promote early diagnosis - an essential pillar of breast cancer management (WHO) - thousands of apps exist on the Google Play Store. Only 13% of all breast cancer apps focus on awareness and self-check and have not been scientifically evaluated. The primary objective of this study was to co-design and develop BreMo for Nepalese women using a participatory approach. The "Theory of change"- based - intervention was also designed to ensure behavior change amongst the target users. An extensive study of breast cancer symptoms (especially those prevalent in Nepal), self-check, and existing apps were done to outline essential features and develop the prototype. A questionnaire-based survey was conducted online to test the UI, UX, and content of the prototype. Feedback from the survey was incorporated into the development phase. A questionnaire-based randomized trial was conducted (15 women) to test BreMo against 5 existing apps. BreMo with its four main features - self-check, symptom recording, symptom tracking, and a reminder was fun to train with according to 67% of the participants. Six (6/8) participants would like to continue using BreMo, and 8/12 would recommend BreMo to their friends and family. To ensure behavioral change, the Theory of change methodology was followed. Behaviour change techniques (BCTs) in the app were identified and other important BCTs were incorporated with added measures. The next step is to test the intervention with the target audience - Nepalese women.

Keywords: mHealth, Breast Cancer, Breast Self-Check, Health Information, Theory of Change

iafor

The International Academic Forum
www.iafor.org

Introduction

The number of smartphone users reached around 6.6 billion in 2020 and is predicted to increase to 7.8 billion by 2028 (Mobile Network Subscriptions Worldwide 2028 | Statista, 2023). Around 82% of people in developing countries own a smartphone (Deloitte, 2017). According to Nepal Telecommunications Authority's (NTA) Management Information System (MIS) report, there are 38.21 million mobile users in Nepal as of mid-January 2021 which exceeds the country's total population (29.7 million) by 34.64% (Number of Mobile Phone Users Exceeds Total Population of Nepal, 2021). World Bank's 2016 data (Figure 1) ranks Nepal as having the third highest mobile subscriptions in South Asia with ~110 subscriptions per 100 people (World Bank Open Data, 2021). According to Ncell's latest financial report, smartphone penetration has reached 65% (NepaliTelecom & NepaliTelecom, 2023). With the increase in the number of smartphone users, the number of health-related mobile apps is also increasing.

Mobile Cellular Subcription (per 100 people)

Country	Value
Afghanistan	62.3
Pakistan	70.6
Bangladesh	83.4
India	85.1
Bhutan	87.5
World	100.6
Nepal	110.8
Sri Lanka	124
Maldives	189.8
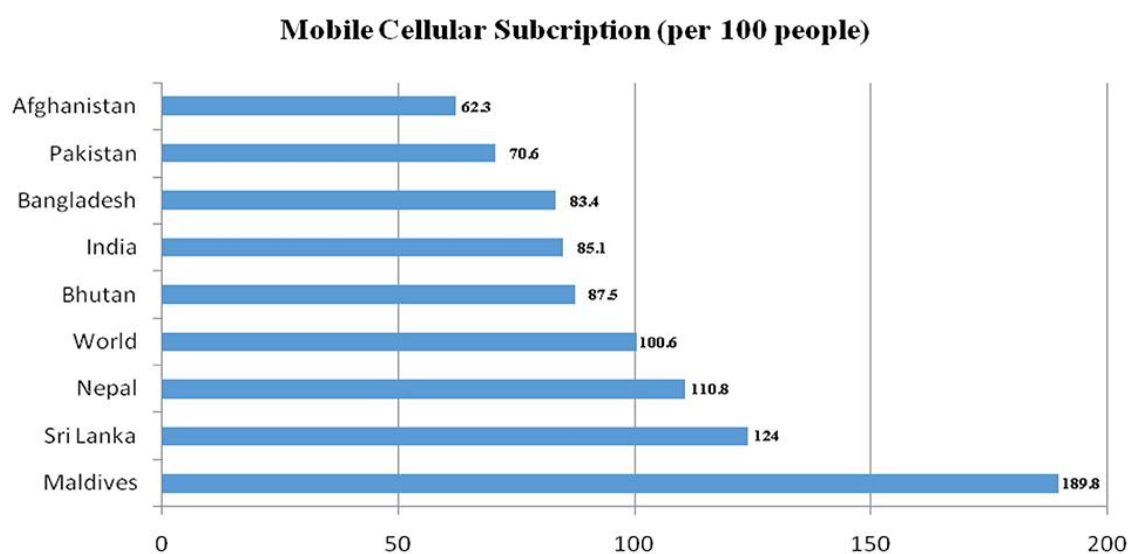
Figure 1: Cellular mobile subscribers in developing countries (World Bank, 2016)

According to IQVIA's Digital Health Trends 2021, there are 3,50,000 health-related mobile apps in popular app markets, with more than 90,000 apps added in 2020 (Digital Health Trends 2021). Despite the advantages mobile health apps offer, only 110 apps out of 3,50,000 were downloaded more than 10 million times accounting for almost half of all downloads (May, 2021). This highlights the need for "quality" tested apps. Such is the case with apps related to breast health and breast cancer too (Collado-Borrell et al., 2016).

There exists a multitude of mobile apps related to breast health (breast cancer and self-check information) as highlighted in our previous work (Categorization and Analysis of Primary Care Mobile Health Apps Related to Breast Health/Breast Cancer: A Review, n.d.). Only 13% (Houghton et al., 2019) of all the available breast health-related apps focus on promoting awareness for all women and these apps have not been scientifically evaluated. These apps provide a range of features and information to help individuals learn about breast health, track changes in their breasts, and take proactive steps to maintain their breast health.

Some of the common features of these apps may include:

1. Breast self-exam reminders and instructions: Many apps provide instructions and reminders for performing a breast self-exam, which can help women detect any changes in their breasts early on.
2. Breast cancer risk assessment: Some apps offer a tool for assessing an individual's risk of developing breast cancer based on various factors such as age, family history, and lifestyle habits.
3. Breast health tracking: Some apps allow users to track changes in their breasts over time, including any lumps or abnormalities they may detect during a self-exam.
4. Education and information: Many apps provide educational content about breast health, including information on breast cancer symptoms, treatment options, and prevention tips.

Unfortunately, a very small percentage of these apps consist of all the above-listed features. Most of them are just educational guides with content on subjects like breast cancer, symptoms, risk factors, and prevention. These apps are verbose and boring, consisting of more than 25 words per sentence on average, not adhering to the IOM guidelines for Health Literate Apps (Categorization and Analysis of Primary Care Mobile Health Apps Related to Breast Health/Breast Cancer: A Review, n.d.; Broderick et al., 2014). Furthermore, most of these apps are monolingual catering to only 17% of the English-speaking population (Categorization and Analysis of Primary Care Mobile Health Apps Related to Breast Health/Breast Cancer: A Review, n.d.; The Most Spoken Languages Worldwide 2023 | Statista, 2023).

Furthermore, it is essential to emphasize in these applications the proper timing for conducting self-checks in relation to the menstrual cycle (if that is the case) specifically, between 5 to 7 days after the commencement of menstruation (Categorization and Analysis of Primary Care Mobile Health Apps Related to Breast Health/Breast Cancer: A Review, n.d.; Breast Self-exam: MedlinePlus Medical Encyclopedia, n.d.; Breast Self-Examination: Knowledge and Practice among Nurses in United Arab Emirates, 2010). Enhancements can be made to the reminder functionality by integrating it with period tracking apps. By prominently displaying the information regarding the start date of the menstrual cycle, users will find it easier and more convenient to select the dates for monthly breast self-examinations (BSE), resulting in a more dependable outcome.

Another crucial addition to these apps could be a well-defined feature for recording symptoms, where all the symptoms are listed as images or graphics. This will simplify selecting symptoms for users, especially those with low literacy levels. Additionally, integrating voice assistant functionalities similar to Siri or Alexa (Hoy, 2018b) can greatly benefit individuals with low literacy by providing apps in regional languages with audio assistance.

Taking these shortcomings into account, and with a motivation to develop an app that can meet all breast health needs, BreMo or Breast monitoring app was designed. A participatory approach was taken to design and develop BreMo to ensure that it met the needs of women. This paper will discuss in detail the design and development of BreMo followed by a study to evaluate the effectiveness of BreMo as opposed to some existing apps which have most of the features discussed above.

Design and Development of BreMo

Objectives

As discussed in our previous work (Categorization and Analysis of Primary Care Mobile Health Apps Related to Breast Health/Breast Cancer: A Review, n.d.), most breast health-related apps are lacking and need proper scientific evaluation. Taking the first step in this direction, a wireframe followed by a working prototype of BreMo was designed for Android. User-Centered Design Science Research Methodology (Saparamadu et al., 2021; Venable et al., 2017; Chammas et al., 2015) was incorporated in a participatory research design to design and develop BreMo. Problem-centered - and Objective-centered processes were used as entry points.
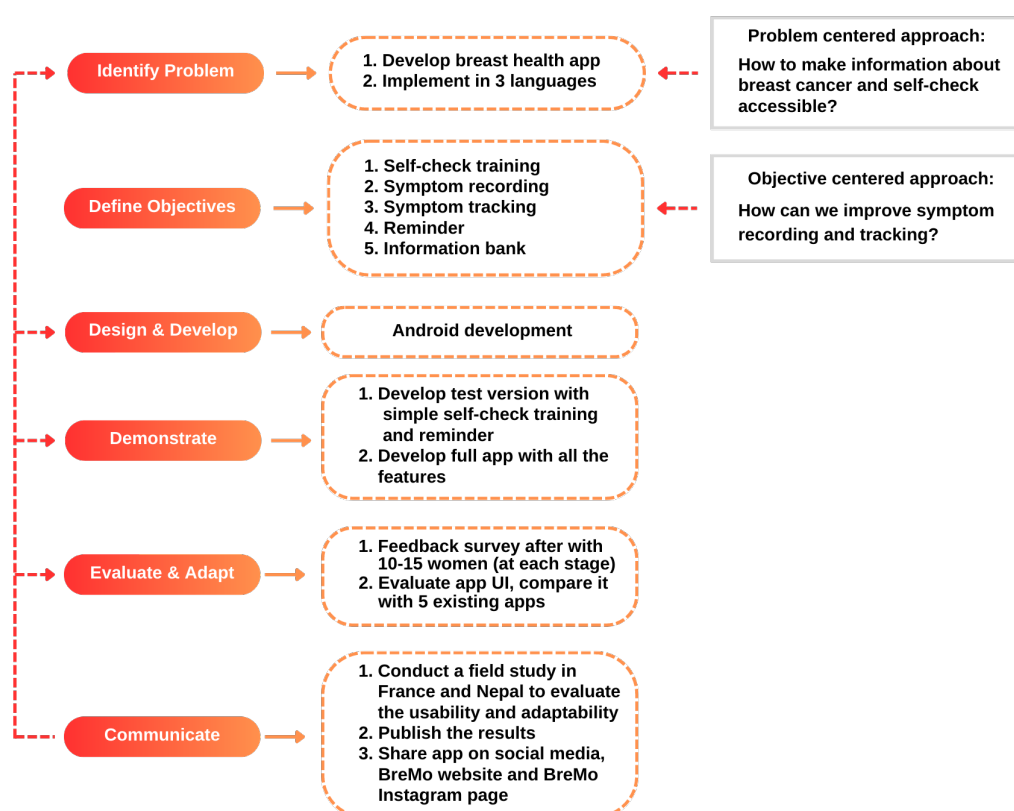
Figure 2: Design Science Research Methodology process model for the BreMo app

The problem-based aim was to develop an app meeting women's breast needs globally, making breast health information and self-check accessible even for remote communities. This was achieved by implementing an Android app in multiple languages - English, French, and Nepali- to reach as many women as possible, even those living in remotest areas. The objective-centered aim was to design an improved symptom recording and tracking feature as compared to existing apps along with an overall more interactive, engaging app. This aim was achieved by designing a symptom recording screen with a comprehensive list of common symptoms to select from. A novel algorithm was developed to provide users with some conclusions about their symptoms - 'You are healthy', 'Need to follow-up' and 'Visit a doctor; based on the symptoms selected. This algorithm was designed incorporating knowledge from extensive research followed up discussions with a physician and supervisor JCT. These conclusions after every recording will also graphically show how recorded

symptoms have changed over time. These objectives resulted in an app model where users can self-check step-by-step and then record symptoms in their language and at their own pace. This makes the app interactive with feedback from the app.

Behavior Change Theory

Behavior change theory is fundamental to implementing any evidence-based practice. As defined by Michie et al. (2013) 'Behaviour change interventions' are coordinated sets of activities designed to change specified behavior patterns. BreMo's design and development were thus informed by behavior change theory - a taxonomy of behavior change techniques (BCTs) (Michie et al., 2013).

Table 1: BCTs for BreMo

Category | Behavior Change Techniques

1. Goals and Planning
   1.1   Goal Setting (Behavior)
   1.2   Problem-Solving
   1.3   Goal Setting (Outcome)
   1.5   Review Behavior Goal(s)
   1.7   Review Outcome Goals(s)

2. Feedback and Monitoring
   2.2   Feedback on behavior
   2.4   Self-monitoring of Outcomes of Behavior
   2.5   Monitoring Outcomes of Behaviour by others without feedback
   2.7   Feedback on Outcomes of Behavior

4. Shaping Knowledge
   4.1   Instructions on How to Perform a Behavior
   4.2   Information about antecedents

5. Natural Consequences
   5.1   Information about Health Consequences

6. Comparison of Behavior
   6.1   Demonstration of the Behavior

7. Associations
   7.1   Prompts/Cues

9. Comparison of Outcomes
   8.1   Credible source
   8.3   Habit Formation

10. Reward and Threat
   10.4   Social Reward

13. Identity
   13.3   Incompatible beliefs
   13.5   Identity associated with Changed Behavior

Figure 3: BCTs identified for the BreMo app

To identify, define and categorize active intervention components designed to foster behavior change, the taxonomy of behavior change techniques have been developed (BCT Taxonomy (V1): 93 Hierarchically-Clustered Techniques, n.d.). This theory defines 93 behavior change techniques categorized into 13 broad categories. Nineteen (19) BCTs were identified and adapted to make BreMo effective, as shown in Figure 3.

Methods

Wireframe and Prototyping

App wireframe (Figure A1 in Appendix) highlighting main features was designed on Miro (Collaboration Platform, 2023) a software that allows collaborative work, brainstorming, wireframing, and efficient project management. Elaborating on the wireframe, a working prototype was developed using Figma as shown in Figure 4 (full prototype - Figure A2 in Appendix). The prototype of the app focused on step-by-step, interactive Breast Self-Examination (BSE) training:

1. Explicitly highlight some 'Do's and Don'ts' about the BSE process.
2. Illustrate each step of BSE with images or short animations (GIFs) to help make the process easy and fun.
3. Recording of symptoms after the observation step and palpation step respectively - type (in case of nipple discharge) and intensity of the symptom.
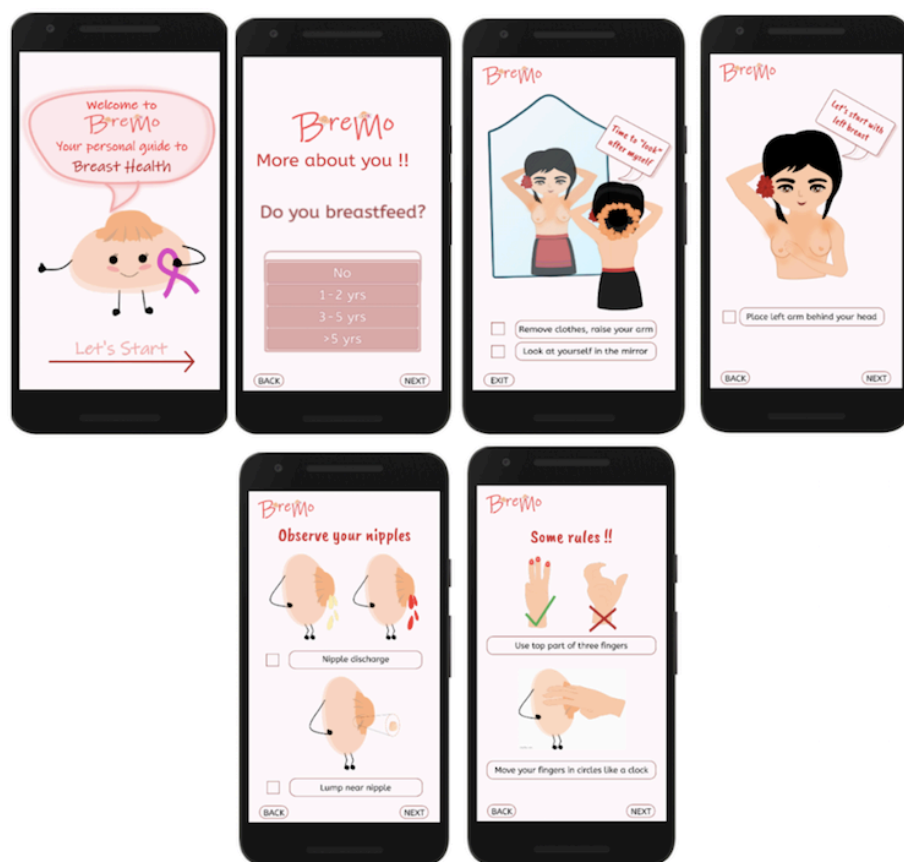
Figure 4: Prototype of BreMo

This design was a result of extensive research of the literature and existing breast cancer apps to bridge the gap in the existing apps.

Development of BreMo (Version 1)

BreMo (Version 1) was developed for Android phones using Dart in Flutter (an open-source UI software development kit (Wikipedia Contributors, 2019)) by SK incorporating the feedback JCT (Physician), and a small group of women. Flat design principles were used to develop this app in contrasting colors. Sans serif fonts were used to ensure good readability amongst all users irrespective of their age (Hou et al., 2022; Rello & Baeza-Yates, 2016).

Version 1 of BreMo included all the features discussed in wireframing and prototyping and some additional features as deemed necessary from the feedback session. A questionnaire-based study was conducted after developing version 1 with 13 participants recruited from non-probability, convenience sampling (non-probability sampling in participants recruited are easily accessible and motivated to participate in the study (Stratton, 2021)). The main objective of this study was to evaluate:

1) the usability of BreMo and,
2) the time taken to complete the training using BreMo.

At this stage, no limitations on sex, age, and nationality were imposed. Questions on the length and comprehensiveness of the initial survey on BreMo, and BSE training and recording were included (Figure B in Appendices).

Evidence-Based Evaluation - BHA (Breast Health Apps) Study

Based on the results of the previously conducted questionnaire-based study, the app was modified (Version 2). A questionnaire-based blind study was conducted with a small group of women sampled using convenience sampling.

Two objectives of this study included:

1) to analyze whether BreMo meets the current standards in comparison to the other apps (Stan Swasthya, Pink Pakistan, Daisy Wheel, Breast Check Now, Dear Mamma - apps were selected from a comprehensive database of breast health apps created by us as discussed in our previous work), and
2) to compare BreMo with the other existing apps.

Participants, 15 - 40 years old with no restriction on gender, or age were recruited on a voluntary basis via an enrollment form (Figure C in Appendix). Each participant was assigned to review one of the discussed apps (Stan Swasthya, Pink Pakistan, Daisy Wheel, Breast Check Now, Dear Mamma) and BreMo. To ensure no bias against BreMo, participants were made unaware that they were all assigned to review BreMo (app 2) along with another app. For them, BreMo was one of the existing apps that was randomly assigned to them. The participants were required to test, and review randomly allocated one of the 5 apps along with BreMo and then complete a simple questionnaire (in the appendix). In the end, each app (excluding BreMo) was reviewed by three independent participants and BreMo was reviewed by all of them.

The evaluation of the apps was conducted through a paired comparison approach where each participant was assigned a pair consisting of BreMo and one of the five pre-selected apps. The allocation of app pairs to each participant was randomized to achieve a balanced block design, ensuring fair and unbiased evaluations. This systematic evaluation process was repeated 15 times in total, providing a comprehensive and reliable analysis of the apps' performance.

The questionnaire was designed to evaluate four main aspects (Figure C in Appendices): breast self-examination, recording, tracking, and reminders. The questionnaire also included questions about intrusiveness, language options, UI design, and data usage, some were open-ended. The analysis of the BHA study data encompassed several comprehensive steps to gain meaningful insights and draw robust conclusions, as listed below:

1. Descriptive Statistics: Descriptive statistics were used to provide a comprehensive overview of the data. Specifically, the focus was on comparing BreMo with other apps in terms of self-check, remainder, recording, tracking, and some other features.
2. Preparation of data: A matrix was constructed with 5 columns representing 4 features(f1 - BSE, f2 - recording, f3- tracking, and f4 - reminder) and Total_Score across the 4 features. Based on user perception of certain features (i.e., whether it is available or not in the app when the truth is known), each feature is scored 0 (incorrectly identified) or 1 (correctly identified). For 5 apps (excluding BreMo) reviewed by 3 users each, a total of 15 rows were included in the matrix plus another 15 rows for responses by the same 15 users about BreMo resulting in a 30*5 matrix.
3. Ordinal regression analysis: Since the data gathered was transformed into categorical-ordinal data. As described above, it necessitated specific methods to analyze them adequately. An ordinal regression analysis was performed to explore the relationships between various app features. This analysis allowed for a deeper understanding of user perception of some features. Linear Mixed Model Regression (Lmer - lme4 package) was also applied to take into account the correlation between feedback from one participant for two different apps. Cumulative mixed link models were also applied to take into account two responses by one participant for 2 different apps.

Development of the Final Version of BreMo (Version 3) and Evaluation

Based on the results of the BHA study, and feedback from experts in Nepal (doctors and nurses) further modifications were made to BreMo resulting in the current version (Version 3) of the app. The app interface was changed completely to make navigation simpler. Some features were added:

1) Symptom recording screen using an in-built algorithm
2) Symptom tracking - a graphic representation of symptoms recorded over time
3) Knowledge bank - flash cards with information about breast cancer, risk factors, prevention, and myths
4) A side menu was added to the app bar with two options: 1) settings and 2) log out

Results

Development of BreMo

After the development of the app (Version 1), a small study was conducted using a questionnaire to evaluate the UI of the app. Fifteen (15) people responded to the survey. One (1) response was excluded as it was a duplicate.

Thirteen (13) respondents were female and 1 male. Most of the (78.5%) respondents were young: 20-30 years old. Forty (40%) percent of respondents were French, 40% were Nepali and 20% were Indians. The majority of the respondents (85.71%. Figure 5.a) found visuals helpful to better understand each step of the BSE. Seventy-eight (78.57%, Figure 5.b) respondents agree that GIFs helped them understand different steps of self-examination. Illustrations depicting different symptoms of breast cancer defined each symptom well according to 64.28% (Figure 5.c) of the respondents and 73.3% found recording symptoms easy with BreMo (Figure 5.d). Almost all of them (91.67% of 12 respondents) completed BSE within 10 mins.

Some very useful feedback was also recorded from the respondents:

> 'Could have a progress bar showing percentage of questionnaire done/left.'

> 'Maybe adding an arrow of the motiondirection.'

> 'Now the instructions are scattered in several pages, so that the users can follows them step by step. But maybe at the end of the apps or at the end of the instruction section, you can provide them with a picture that includes all the instructions. Or maybe having a shortcut to the instruction section so that users do not have to go through the questionnaire again in acquiring instruction information.'

> 'Instead of scale for recording intensity, a list of options could work better, because I didn't understand what the highest and lowest points in scale correspond to.'
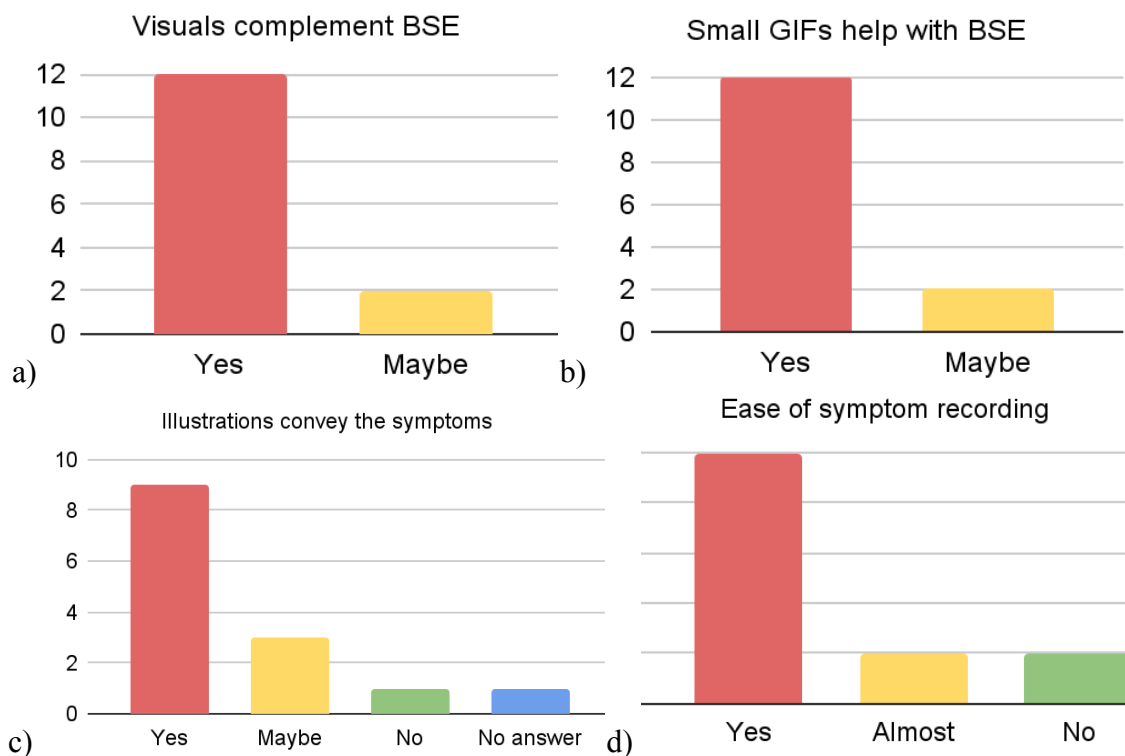
Figure 5: Feedback on different aspects of the BSE training and symptom recording; a) visuals help in understanding BSE observation steps, b) GIFs help in understanding the BSE palpation steps, c) Illustrations complement the definition of symptoms, and d) ease of recording symptoms.

Overall, 76.92% of respondents enjoyed training with BreMo and 64.3% would continue using it. Only half of (50%) them found it easy to navigate through the app, highlighting the need for improving it. Eighty-four (84%) respondents were positive about recommending BreMo to their family and friends. Around 87% of the 8 respondents showed a positive learning curve with increased awareness about breast cancer symptoms, steps of BSE, and self-care. Thirty-five (35.17%) of the respondents had no idea about BSE and learned about it from BreMo.

Based on the feedback and results of the UI study BreMo was modified (BreMo Version 2). Some features added to BreMo Version 2 include:

a) Visuals accompanying the questions in the initial survey (Figure 6.a)
b) A quick look at BSE symptoms (Figure 6.b)
c) A quick look at BSE steps (Figure 6.b)
d) Easy-to-use slider option, for recording the intensity of the symptom (Figure 6.c)
e) Tips on when to do BSE, combined with the reminder (Figure 6.d)

The major changes concerned privacy - providing name and number for Registration and Login. To tackle this, a 'Two-click Gmail login' was incorporated (Figure 8. e) as the majority of Android users have their smartphone linked to a Gmail ID already. To resolve issues regarding the questionnaire's progress indicator, tabs were added for each question to indicate how many questions to expect. Other minor changes included color, display, alert boxes, side menu, and so on (Figure D in Appendix).
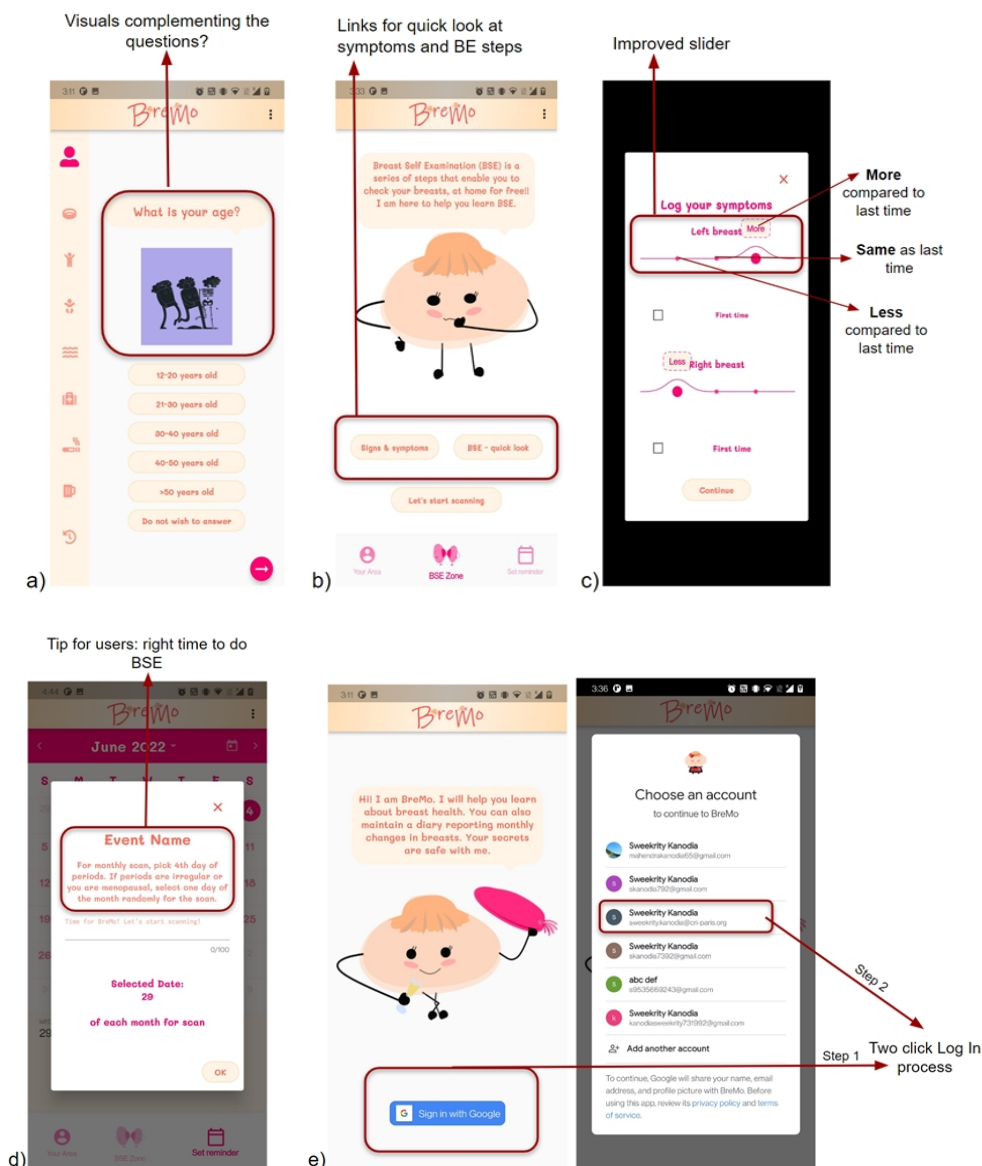
Figure 6: Screenshots of BreMo version 2: a) Tabs for each question, b) Quick look at symptoms and BSE steps, c) Intensity slider made simpler with just three options - more, less, or same, d) Tip for monthly BSE combined with a reminder, e) two click Login using Gmail ID

BHA Study

15 participants completed the study, with a 42% dropout rate. After pre-processing of the data obtained, descriptive statistics were performed. The results of descriptive statistics are provided with respect to BSE (Figure 7.a), recording (Figure 7.b), reminder (Figure 7.c), graphics (Figure 7.d), and content (Figure 7.d). In these graphs, 'Other apps' were cumulative responses by participants for other apps tested except for BreMo. The results suggest that BreMo is comparable to the existing apps and might even be preferred (67%) over other apps, especially for self-check (80%), and graphics (67%).

A mixed model was used to find the effect of fixed variable App_ID (that is different apps used for the study including BreMo) and the random effect from different participants on the

total score for each app (Table 1). The total score was calculated by summing the score given to each of the four features (self-check, recording, tracking, and reminder) based on if it is available in the app or not. Here, the reference was set to the BreMo app, and all the coefficients of all other apps were calculated with respect to it.
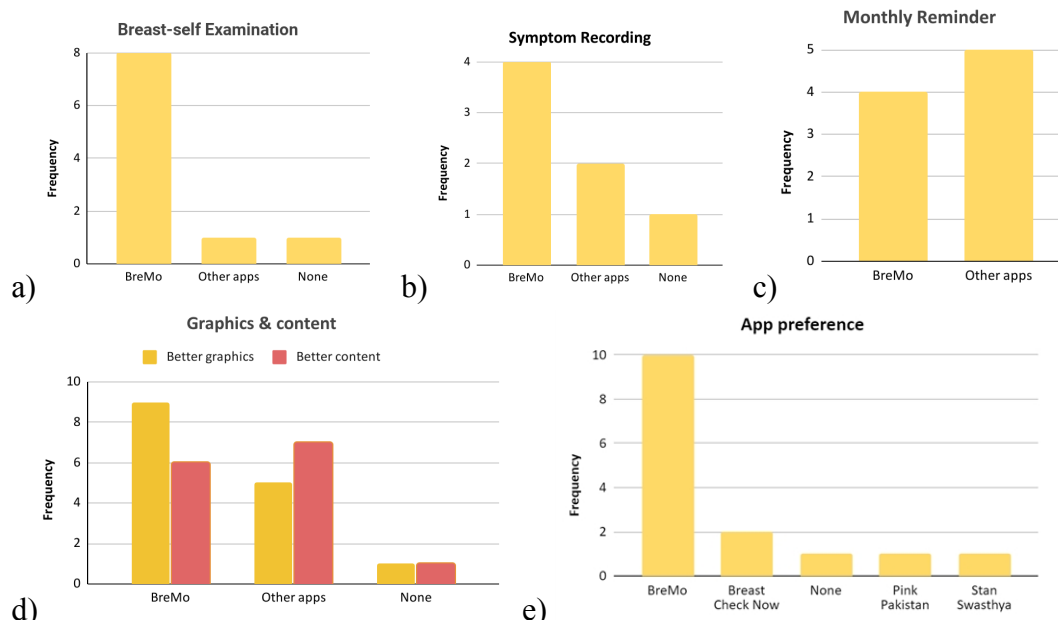
Figure 7: Features of BreMo compared with other apps: a) self-examination, b) symptoms recording, c) reminder, d) graphics and content, and e) app preference

	User_ID	App_ID	f1	f2	f3	f4	f5	TotalScore
1	1	2	1	0	1	1	5	3
2	1	1	0	1	1	0	5	2
3	2	2	1	1	1	1	4	4
4	2	1	1	1	0	1	3	3
5	3	2	1	1	1	1	4	4
6	3	1	1	1	0	1	3	3
7	4	3	1	0	0	1	5	2
8	4	1	1	1	1	1	5	4
9	5	3	1	0	0	1	5	2
10	5	1	1	1	1	1	4	4
11	6	3	1	0	0	1	5	2
12	6	1	1	1	1	1	3	4
13	7	4	1	1	1	1	5	4
14	7	1	1	1	1	1	3	4
15	8	4	0	1	1	1	3	3
16	8	1	1	1	0	1	4	3
17	9	4	1	1	1	1	5	4
18	9	1	1	0	0	1	3	2
19	10	5	0	1	0	0	5	1
20	10	1	1	1	1	1	3	4
21	11	5	1	1	0	0	3	2
22	11	1	1	1	1	1	4	4
23	12	5	1	1	1	1	5	4
24	12	1	1	1	1	0	5	3
25	13	6	1	0	0	0	3	1
26	13	1	1	0	1	1	5	3
27	14	6	1	0	0	1	3	2
28	14	1	0	1	1	1	4	3
29	15	6	1	1	0	1	5	3
30	15	1	0	0	0	1	3	1

Table 1: Table of scores appointed to each feature (0 or 1) based on whether a particular feature (f1 - BSE, f2 - symptom recording, f3 - symptom tracking, f4 - reminder) was correctly identified by the user (User_ID) for each app of the two tested by each of them (App_ID)

Results indicate variance due to random effect to be almost 0. The cumulative link mixed model resulted in similar observations.

```
polr(formula = TotalScore ~ App_ID, data = givendata, Hess = TRUE,
    method = "logistic")

Coefficients:
          Value Std. Error t value
App_ID2  1.215      1.288  0.9433
App_ID3 -2.322      1.143 -2.0323
App_ID4  1.215      1.288  0.9433
App_ID5 -1.997      1.420 -1.4069
App_ID6 -2.395      1.273 -1.8819

Intercepts:
    Value    Std. Error t value
1|2 -3.3209  0.8970     -3.7021
2|3 -1.3241  0.5997     -2.2079
3|4  0.4105  0.5133      0.7997
```

Figure 8: Generalized ordinal regression results using package 'polr' in R

Owing to the negligible random effect from participants reviewing two different apps, the analysis was directed to ordinal regression models using polr package in R, as shown in Figure 8. It is evident from these observations that BreMo (reference) is similar to all the apps except App 2 (Dear Mamma) and App 4 (Breast Check Now) which are significantly different.

Development of the Final Version of BreMo (Version 3) and Evaluation

The final version (Version 3) of the app (prototype in Figure E in Appendix) is an Android app, as shown in Figure 9. It will be made available on Google Play Store after the field study in Nepal. It is available in three languages: English, French, and Nepali.
BreMo has an app bar with a side menu with two options:

1) settings and
2) log out so that these options are easily accessible to the users.

The bottom navigation bar has 3 options:

1) HomePage - with buttons to all main screens for easy navigation,
2) Self-check - step-by-step training, and
3) Reminder - to set monthly notifications for self-check.

When the app is launched, a flash screen opens followed by a Language screen where users can select the language of interest. Users can also change the language anytime easily while using the app by going to 'Settings' in the Appbar side menu. This is followed by one-time intro sliders explaining the purpose and use of the app. Login is fairly simple via Gmail ID that all Android phones are linked to. Additionally, users can continue without logging in by clicking on 'Continue as a guest.'

The homepage has buttons for :

1) Symptom recording,
2) Symptom tracking,
3) Quick look at symptoms,

4) Quick look at self-check,
5) Knowledge bank, and
6) Personal history.

The symptom recording screen has a list of buttons depicting different symptoms from which users can click and select. Based on the symptoms selected by the users, a small feedback will be provided in a bottom overlay widget. The symptom tracking screen will graphically display the feedback of the recorded symptom over different time points. Screens 'Quick look at symptoms', 'Quick look at self-check, and 'Knowledge bank' contain carousel sliders with images and text conveying respective information about breast cancer symptoms, self-check, and knowledge about breast cancer definition, risk factors prevention, and myths. The 'Personal history' screen contains a questionnaire that users can fill out to provide some information about their pregnancy, breastfeeding, contraceptives, etc. This information will help BreMo personalize some feedback and information for the users in the future.
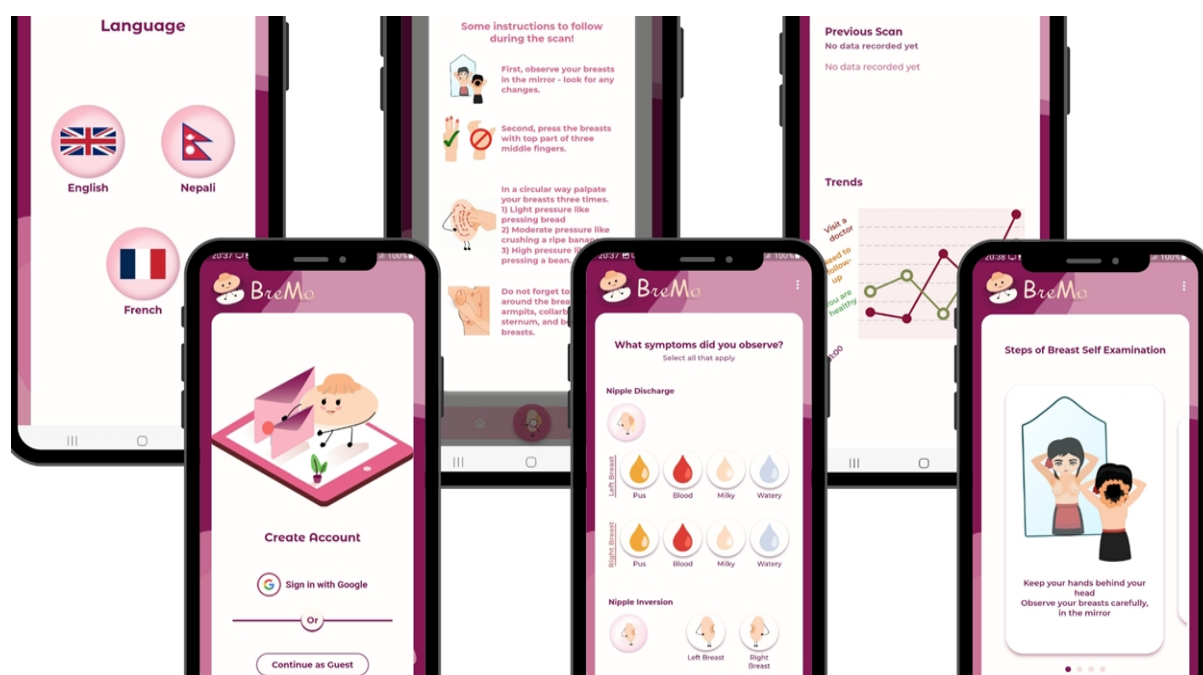
Figure 9: Version 3 of BreMo

The 'Settings button' in the app bar has options to:

1) change language,
2) understand privacy settings and delete all data from BreMo, and
3) button to set app lock (will be activated in future versions).

An overview of the app is presented in Figure 9.

Discussions and Conclusions

Main Findings

This study describes the participatory approach to the design and development of BreMo with periodic assessment of BreMo at each stage with a small group of women. BreMo digitizes standard, clinically validated breast self-examination techniques in an engaging and

interactive way along with information about breast cancer from reliable sources. BreMo prototype was designed to also include features like symptom recording and symptom tracking but version 1 of the app was constrained to breast self-check and reminder. Continuous feedback on the design using questionnaires with a small group of women was done to ensure that BreMo meets the requirements of women. Additionally, in the final version, BreMo V3 users can also select symptoms after self-check from a comprehensive list of common ones. Based on the combination of symptoms selected, BreMo provides users feedback either as 'You are healthy,' 'Need to follow-up,' or 'Visit a doctor.' These feedbacks are presented graphically against time on the 'Symptom tracking' screen.

There are buttons to allow users to quickly look at different symptoms and steps of self-check-in case they are in a hurry or already have knowledge about it. Results of the BHA Study show that BreMo meets the current standards of breast health-related apps and might be better than them in some features (self-check, recording), and aspects (graphics). Sixty-seven (67%) of the participants preferred BreMo over other apps. Observations from ordinal regressions further support that BreMo is comparable to the existing apps.

With the increasing burden of breast cancer also in developing countries like Nepal, as estimated by WHO (Cancer Tomorrow, n.d.), there is a need for such apps in regional languages and contexts. BreMo could be a means to bridge the gap in quality to provide users with an engaging, scientifically validated app developed in collaboration with users. BreMo provides useful information and training about breast health and self-check-in in multiple languages. In the future, more language options will be added with more personalized information for the users. Continuous feedback from users will help us make improvements to the app with time.

Limitations

With a dual aim of promoting breast health information and self-check globally (including LMIC), and setting an example for scientifically validated, quality-tested apps on app stores, BreMo was developed. The primary design of BreMo incorporating self-check training, symptom recording and tracking, reminder, and information about breast health was met. Having said that, not all symptoms have been highlighted in the symptom recording screen. Most common symptoms have been highlighted currently but more symptoms will be added in the future as per user recommendations. Additionally, symptom recording will be modified to be more specific to each aspect of a certain symptom, for example - localized or diffused redness or pain, or mobile or immobile lumps. Incorporating these specificities will improve recommendations provided after the recording of symptoms.

Currently, a basic in-built algorithm has been used to provide feedback to users based on the symptoms selected. This also needs to be modified to be more specific depending on the uni- or bi-laterality of symptoms, and the time for which symptoms exist. Additionally, the algorithm needs further review by experts, i.e. medical doctors and nurses. To tackle anxiety arising from symptoms observed, contact with experts and means to telecommunicate with them need to be incorporated. The addition of a detailed list of symptoms recorded over time and its summary in pdf format might be useful when consulting a doctor.

To enhance user engagement and provide a space for women to share their concerns, a chat room will be added like that in menstruation trackers like flo. This space will offer women a platform to talk about their concerns anonymously and learn that they are not alone and

provide support to each other. In the future, personalized recommendations and suggestions will also be provided to women to support them with their problems.

In the next update, the App lock will be activated as desired by users. Based on the feedback from the users, some features need to be modified to improve user experience, including a one-click reminder setting, and more language options. The reminder setting was difficult for a lot of users. They prefer just selecting a date for self-check without being confused about co-relating it with their menstruation start date. This means automatic recommendations of self-check dates based on the start of menstruation start date. Although the app supports this currently, it is difficult to use as apparent from user feedback. More language options will be added as per user demands - Spanish, Arabic, Ukrainian, and Russian along with some languages from developing countries like Hindi, Bangla, and Mandarin to ensure global accessibility.

Since only 15 participants took part in the BHA study, the results cannot be generalized. Dropout rates for the study were around 42% and this is a problem most citizen science studies face. Another limitation of this study due to the low number of participants was that most models could not converge. Hence we had to total scores across different features and run models with that Total_Score. Also, for descriptive studies, we had to group all other apps (excluding BreMo) in one category and compare it to BreMo for some meaningful results.

Future Work

The need for multilingual apps related to breast health is increasing with the increasing burden of breast cancer globally. Developing countries are experiencing an overwhelming rise in the incidence and mortality cases of breast cancer. In such resource-limited settings, mobile apps like BreMo offer sustainable ways to educate women about breast cancer, and self-check. A participatory approach to designing and developing mHealth apps followed by randomized or cluster-based trials as presented in this paper also provides new avenues for scientifically validating mHealth apps. Work still needs to be done in standardized such protocols for the design and development of quality mHealth apps.

A field study has been planned in Nepal to provide more insights into the needs of women in LMIC with language and knowledge constraints. Results from the study will help us understand the usability and adaptability of BreMo amongst rural, uninformed women.

Acknowledgment

Appendix

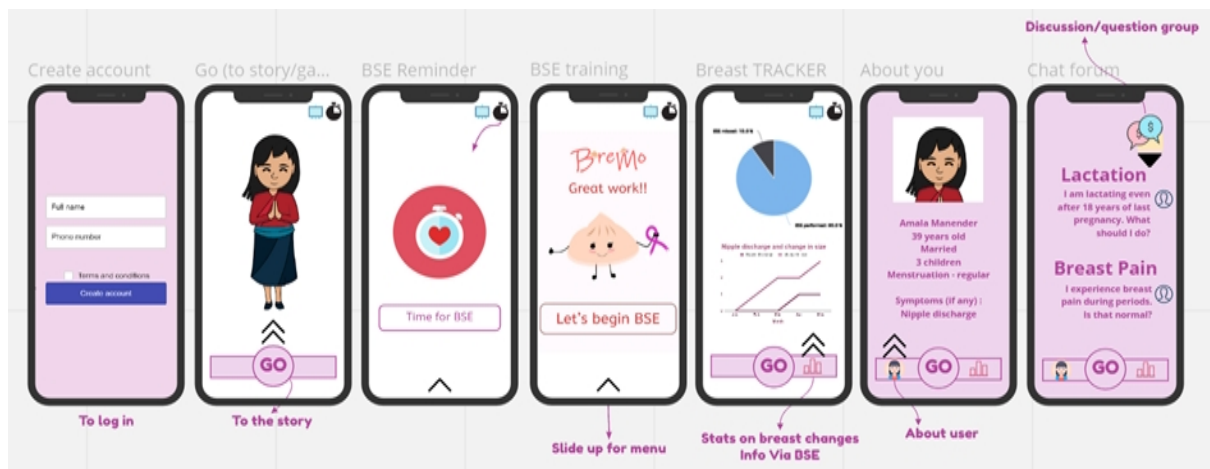## A. BreMo Version 1 - wireframing and prototyping

Figure A1: BreMo wireframe depicting the main features: 1) login, 2) visual novel, 3) reminder, 4) self-check training, 5) symptom recording and tracking, 6) user-area
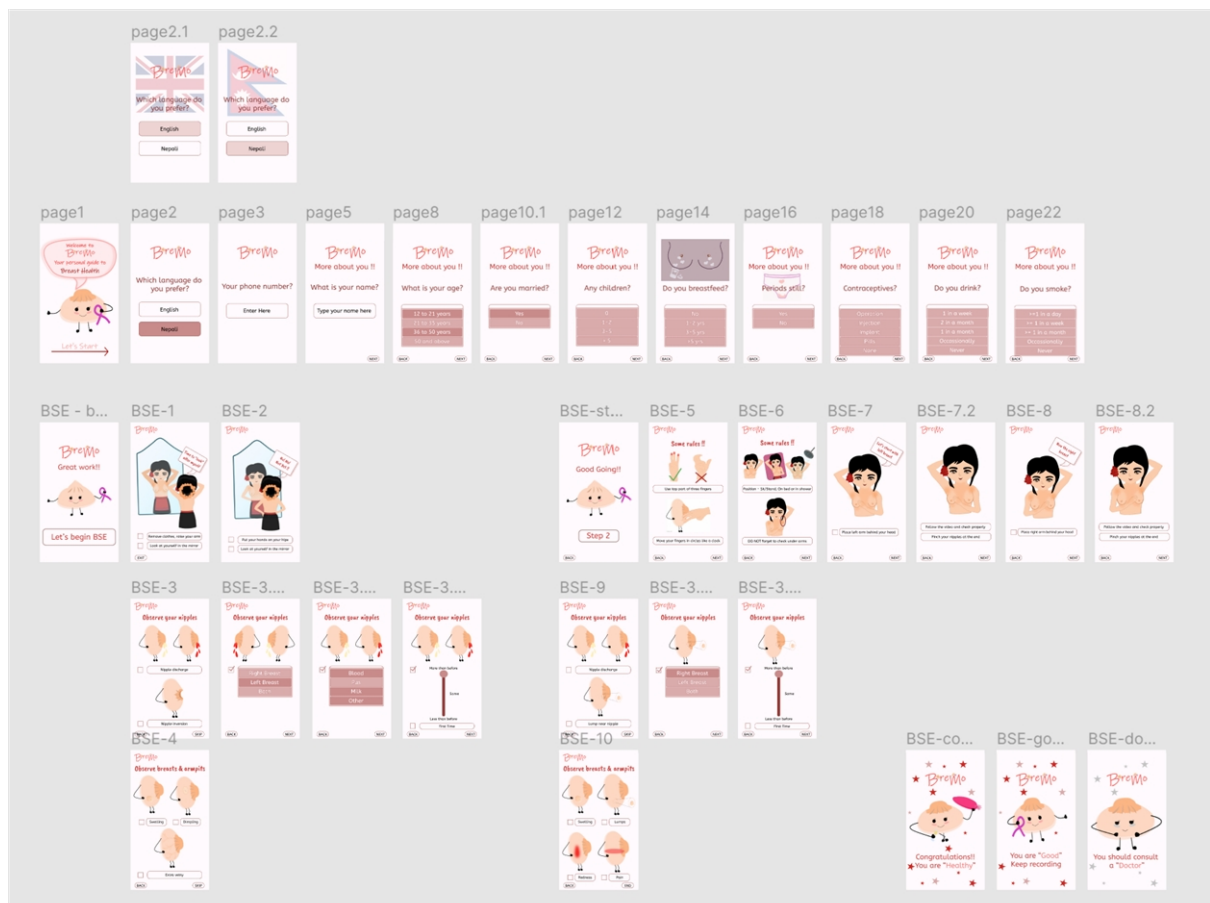

Figure A2: BreMo Prototype - Version 1

B. Questionnaire for UI study

Figure B: Questionnaire for UI study

C. BHA study questionnaire

Breast health app testing

Welcome! Thank you for participating in BHA study. You should by now have explored the two apps allocated to you. The time consuming part is done. Now, you just have to complete this short questionnaire. This questionnaire will help us understand which app you like better and why, what features are lacking and what is needed to make the related apps "complete".

Did you the test the app - Pink Pakistan? *
- Yes
- No

Did you the test the app - BreMo? *
- Yes
- No

Next

Section 1 - App features

Great! Let's quickly answer some questions now about different features/functions of these apps.

BSE Training feature

Breast self-examination (BSE) is a step-by-step method women can use to examine their breasts. By looking at and feeling your breasts regularly, you can notice anything that seems abnormal. BSE Training refers to step by step tutorials that help in teaching women about BSE.

Which app has "Breast Self Examination (BSE)" Training feature? (Check all that applies) *
- Pink Pakistan
- BreMo
- None

What did you like about the BSE Training in Pink Pakistan, if any? (Check all that applies) *
- Graphics
- Video
- Content
- Nothing
- Other

What did you like about the BSE Training in BreMo, if any? (Check all that applies) *
- Graphics
- Video
- Content
- Nothing
- Other

Which app has better BSE Training feature, if any? *
- Pink Pakistan
- BreMo
- None

Why do you think the selected app is better in regards to BSE feature?

Any suggestions for improvement of this feature?

Back   Next

Symptom Recording feature

Symptom Recording feature allows writing/selecting different symptoms found during BSE.

LET'S BE AWARE
LEARN THE SYMPTOMS AND GET CHECK UP TODAY!

In which app is Symptom Recording feature available, every time you perform BSE? (Check all that applies) *
- Pink Pakistan
- BreMo
- None

What do you like about the Symptom Recording feature in the app(s) that you selected above?

Which app has better Symptom Recording feature, if any? *
- Pink Pakistan
- BreMo
- None

Why do you think this feature is better in app selected above?

Any suggestions for improvement of this feature?

Back   Next

Symptom Tracking feature

The Symptom tracking feature allows you to look back at past data via visuals or text.

Which app has Symptom Tracking feature? (Check all that applies) *
- Pink Pakistan
- BreMo
- None

What do you like about the Symptom Tracking feature in the app that you selected above?

Which app has better Symptom Tracking feature, if any?
- Pink Pakistan
- BreMo
- None

Why do you think this feature is better in app selected above?

Any suggestions for improvement of this feature?

Back   Next

Reminder feature

Reminder feature - it allows selecting date and/or time for monthly breast self examination notification.

Which app has "Reminder" function? (Check all that applies) *
- Pink Pakistan
- BreMo
- None

What do you like about the Reminder feature in the app that you selected above?

Which app has better Reminder feature, if any?
- Pink Pakistan
- BreMo
- None

Why do you think this feature is better in app selected above?

Any suggestions for improvement of this feature?

Back   Next

Section 2 - App UI

Onboarding (ie Sign Up process) is easy in which of these apps? (Check all that applies) *
- Pink Pakistan
- BreMo
- None

Is any of these apps "intrusive" (i.e. made you feel unsafe)? (Check all that applies) *
- Pink Pakistan
- BreMo
- None

If so, what aspect made it intrusive?

What do you think is lacking in these apps? How can they be made better to meet women's breast needs?

Which app has better graphics?
- Pink Pakistan
- BreMo
- None

Which app has better (easy to understand) content?
- Pink Pakistan
- BreMo
- None

Which app has language options that you are comfortable with?
- Pink Pakistan
- BreMo
- None

Would you like the apps to be in any other language (Any other language preference) ?

How easy was it to navigate through the Pink Pakistan app? *
Difficult   ○ ○ ○ ○ ○   Easy

How easy was it to navigate through the BreMo app? *
Difficult   ○ ○ ○ ○ ○   Easy

Back   Next
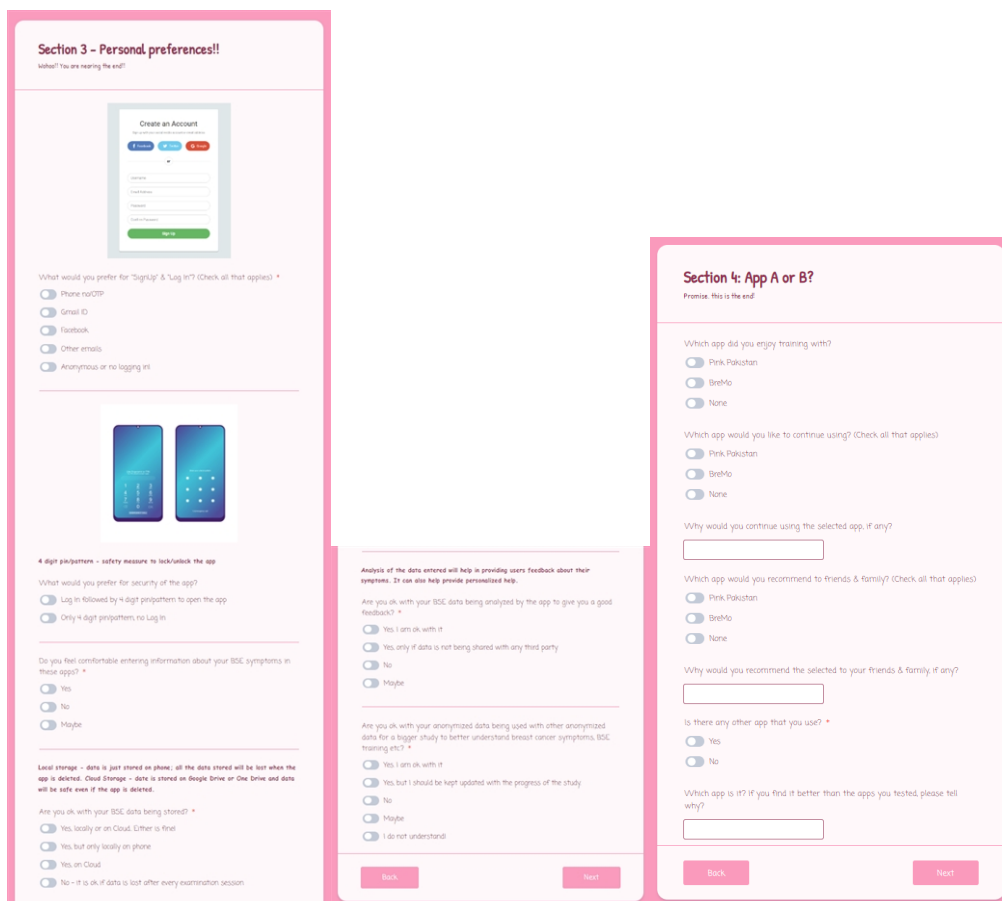
Figure C: Questionnaire template for BHA study, where only name of App 1 was changed

D. Additional features of BreMo V2
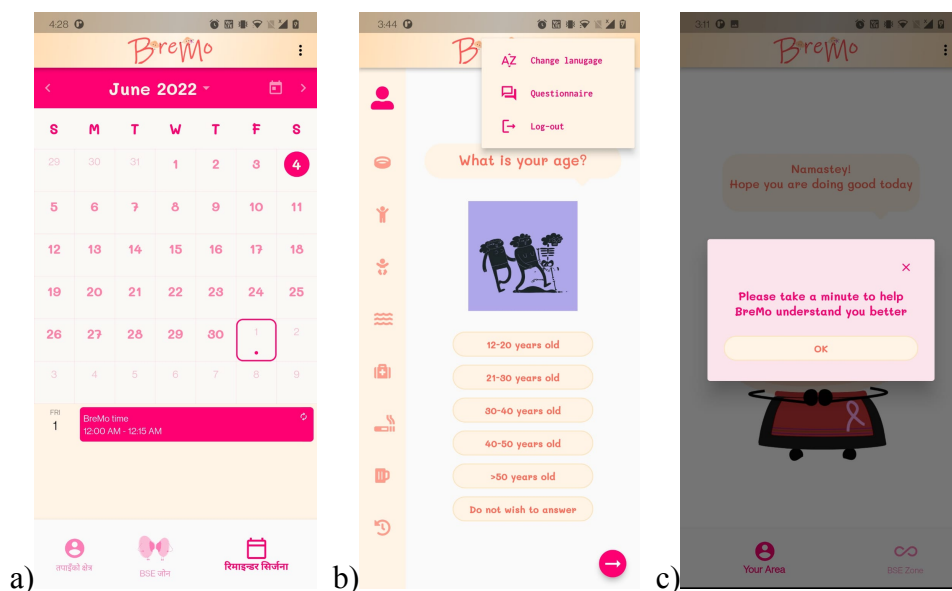
Figure D: Screenshots of BreMo V2: a) Calendar to select date for BSE, b) Side Menu - top right corner, c) Alert box intimating users to complete the questionnaire

E: BreMo Version 3 prototype
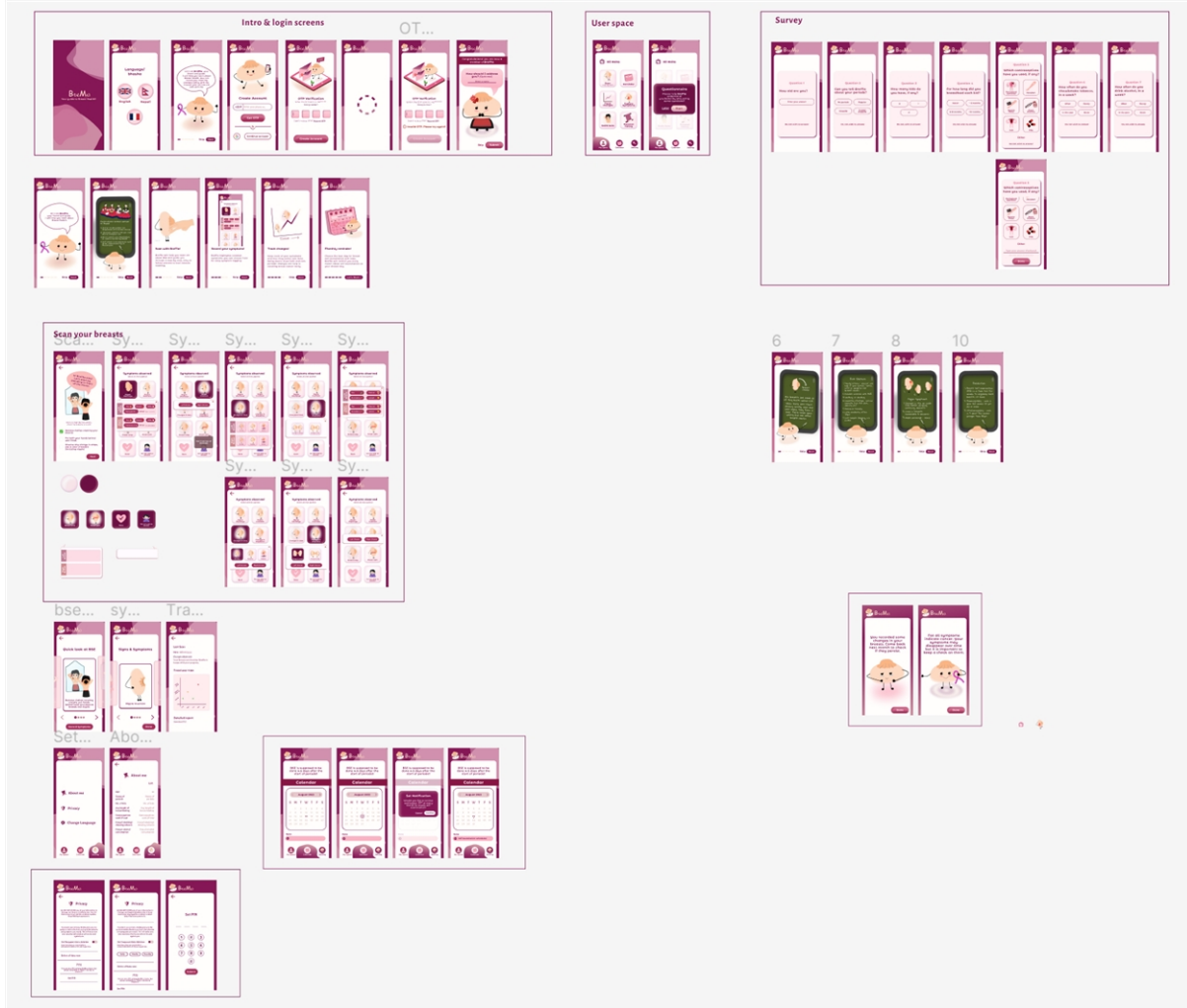
Figure E: BreMo Version 3 prototype - improved app

References

BCT Taxonomy (v1): 93 hierarchically-clustered techniques. (n.d.). https://digitalwellbeing.org/wp-content/uploads/2016/11/BCTTv1_PDF_version.pdf

Breast self-exam: MedlinePlus Medical Encyclopedia. (n.d.). Medlineplus.gov. Retrieved July 16, 2023, from https://medlineplus.gov/ency/article/001993.htm#:~:text=Information&text=The%20best%20time%20to%20do

Breast Self-Examination: Knowledge and Practice among Nurses in United Arab Emirates. (2010, March 1). https://journal.waocp.org/article_25259.html

Broderick, J., Devine, T., Lemerise, A. J., Lier, S., & Harris, L. (2014). Designing Health Literate Mobile Apps. NAM Perspectives, 4(1). https://doi.org/10.31478/201401a

Cancer Tomorrow. (n.d.). Gco.iarc.fr. Retrieved July 16, 2023, from https://gco.iarc.fr/tomorrow/en/dataviz/bars?cancers=20&mode=population&group_populations=0&multiple_cancers=0&populations=524_356_160&bar_mode=stacked&group_cancers=0&sexes=2&sort_by=value1&types=0

Categorization and analysis of primary care mobile health apps related to breast health/breast cancer: A Review. (n.d.). JMIR Preprints. Retrieved July 16, 2023, from https://preprints.jmir.org/preprint/42044/accepted

Chammas, A., Quaresma, M., & Mont'Alvão, C. (2015). A Closer Look on the User Centred Design. Procedia Manufacturing, 3, 5397–5404. https://doi.org/10.1016/j.promfg.2015.07.656

Collado-Borrell, R., Escudero-Vilaplana, V., Ribed-Sánchez, A., Ibáñez-García, S., Herranz-Alonso, A., & Sanjurjo-Sáez, M. (2016). Smartphone applications for cancer patients; what we know about them? PubMed, 40(1), 25–35. https://doi.org/10.7399/fh.2016.40.1.8993

Deloitte. (2017). Global mobile consumer trends, 2nd edition Mobile continues its global reach into all aspects of consumers' lives. https://www2.deloitte.com/content/dam/Deloitte/us/Documents/technology-media-telecommunications/us-global-mobile-consumer-survey-second-edition.pdf

Digital Health Trends 2021. IQVIA. https://www.iqvia.com/insights/the-iqvia-institute/reports/digital-health-trends-2021

Hou, G., Anicetus, U., & He, J. (2022). How to design font size for older adults: A systematic literature review with a mobile device. Frontiers in Psychology, 13. https://doi.org/10.3389/fpsyg.2022.931646

Houghton, L. C., Howland, R. E., & McDonald, J. A. (2019). Mobilizing Breast Cancer Prevention Research Through Smartphone Apps: A Systematic Review of the Literature. Frontiers in public health, 7, 298. https://doi.org/10.3389/fpubh.2019.00298

Hoy, M. B. (2018). Alexa, Siri, Cortana, and more: An introduction to voice assistants. Medical Reference Services Quarterly, 37(1), 81–88. https://doi.org/10.1080/02763869.2018.1404391

May, E. (2021, October 19). How Digital Health Apps are Empowering Patients. Deloitte United States. https://www2.deloitte.com/us/en/blog/health-care-blog/2021/how-digital-health-apps-are-empowering-patients.html

Michie, S., Richardson, M., Johnston, M., Abraham, C., Francis, J., Hardeman, W., Eccles, M. P., Cane, J., & Wood, C. E. (2013). The Behavior Change Technique Taxonomy (v1) of 93 Hierarchically Clustered Techniques: Building an International Consensus for the Reporting of Behavior Change Interventions. Annals of Behavioral Medicine, 46(1), 81–95. https://doi.org/10.1007/s12160-013-9486-6

Miro (collaboration platform). (2023, June 14). Wikipedia. https://en.wikipedia.org/wiki/Miro_(collaboration_platform)

NepaliTelecom. (2018, March 14). Smartphone penetration in Nepal and the impact. NepaliTelecom. https://www.nepalitelecom.com/2018/03/smartphone-penetration-nepal-and-the-impact.html

Number of Mobile Phone Users Exceeds Total Population of Nepal. (n.d.). Www.newbusinessage.com. Retrieved July 16, 2023, from https://www.newbusinessage.com/Articles/view/13101#:~:text=Number%20of%20Mobile%20Phone%20Users%20Exceeds%20Total%20Population%20of%20Nepal

Rello, L., & Baeza-Yates, R. (2016). The Effect of Font Type on Screen Readability by People with Dyslexia. ACM Transactions on Accessible Computing, 8(4), 1–33. https://doi.org/10.1145/2897736

Saparamadu, A. A. D. N. S., Fernando, P., Zeng, P., Teo, W. M. H., Goh, X. T. A., Lee, J., & Lam, C. W., Leslie. (2020). A User-centered Design Process of an mHealth Application for Health Professionals: A Case Study (Preprint). JMIR MHealth and UHealth. https://doi.org/10.2196/18079

Stratton, S. J. (2021). Population research: Convenience sampling strategies. Prehospital and Disaster Medicine, 36(4), 373–374. Cambridge. https://doi.org/10.1017/S1049023X21000649

Szmigiera, M. (2021, March 30). Most spoken languages in the world. Statista; Statista. https://www.statista.com/statistics/266808/the-most-spoken-languages-worldwide/

Taylor, P. (2023, March 30). Mobile network subscriptions worldwide 2028. Statista. https://www.statista.com/statistics/330695/number-of-smartphone-users-worldwide/

Venable, J., Pries-Heje, J., & Baskerville, R. (2017). Choosing a Design Science Research Methodology Choosing a Design Science Research Methodology Pries-Heje. https://aisel.aisnet.org/cgi/viewcontent.cgi?article=1111&context=acis2017

Wikipedia Contributors. (2019, November 21). Flutter (software). Wikipedia; Wikimedia Foundation. https://en.wikipedia.org/wiki/Flutter_(software)

World Bank Open Data. (n.d.). World Bank Open Data. Retrieved July 16, 2023, from https://data.worldbank.org/indicator/IT.CEL.SETS.P2?end=2016&locations=NP-AF-MV-IN-BT-BD-LK-1W&start=2016&view=bar

Filipinos for Export: The Case of Low-Skilled Workers

Anna Joceline Dizon Ituriaga, National Chengchi University, Taiwan

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

This research aims to analyze the Philippine government's involvement in exporting labor to Taiwan, a country where the Philippines is recognized as a major labor provider. Focusing on the recruitment, selection, and preparation of low-skilled Filipino migrant workers, the study delves into how the Philippine government prepares these workers by imparting knowledge about Taiwanese culture before their departure. By examining narratives obtained from surveys conducted with Filipino low-skilled workers in Zhongshan District, as well as insights from migration experts, the central role of state policies and institutions in the migration industry is emphasized. Furthermore, the paper explores how these interviews, along with institutional resources, contribute to our understanding of these migration institutions. The key argument presented is that influential Philippine stakeholder groups actively participate in migration institutions, shaping international recruitment practices and facilitating the generation and brokering of competitive migrant workers.

Keywords: Brokerage System, Taiwan, Migrant Worker, Migrant Women, The Philippines

iafor

The International Academic Forum
www.iafor.org

Introduction

The Philippines served as a model for Asian economic development in the 1950s. The Philippines' economy grew rapidly in the 1960s, and it was considered one of the strongest performers in Asia. However, an economic crisis occurred in the 1970s, causing its economic development to lag behind that of its Asian neighbors. During these years of rising inflation, the political situation was volatile, and the debt crisis was deepening. This resulted in shifting to sending migrant laborers abroad. President Marcos' declaration of Martial Law in 1972, and subsequent promotion of overseas labor export as an economic growth plan to alleviate nationwide unemployment, fueled an enormous influx of migrant workers during this period, which continues to this day (Medalla, 2023; Yori, 2023).

As early as the 1970s, the Philippines began sending out migrant workers. Since then, the Philippines has become one of the world's largest exporters of migrant workers, with millions of Filipinos working abroad and sending remittances to their families back home. The Philippines is a major provider of migrant labor, and the country's migration policies have always been founded on the idea that everyone benefits when workers leave their home country to find employment abroad. The export of labor is now an integral aspect of the conventional export strategy for economic growth (Ball, 1997). This objective is more pressing than ever in light of labor migration's significant effects on a nation's economic development and progress in recent decades. Calzado (2007) argues that OFWs should be seen as contributors to development rather than passive recipients of it.

Some of the factors that have prompted people to leave the Philippines include a lack of economic opportunity at home, the promise of higher wages in a different country, and the growth of international demand for services (Calzado, 2007). After failing to create jobs for its highly educated workforce at home, the Philippine government 1974 shifted its emphasis to the export of its workers by establishing an intricate system to facilitate employment abroad. The government of the Philippines established agencies to verify the credentials of migrant workers before they were sent abroad and established a system of consular offices in countries where Filipino migrants settled to provide assistance (Ruiz, 2014). The Philippines, once considered one of Asia's prospective industrialized countries, has gone from having the region's most promising economy in the 1950s to having a failing economy that relies on remittances from its migrant workers. The vast number of Filipino migrant workers around the world made the Philippines the leading exporter of organized labor worldwide, it makes it apparent that this industry is the most successful "global enterprise" in terms of labor. The government of the Philippines has long prioritized the exportation of its workforce, going so far as to establish a complex infrastructure to facilitate expatriate work. There are government agencies in charge of ensuring the safety of Filipinos working abroad, such as the Overseas Workers Welfare Administration (OWWA) and the Philippine Overseas Employment Administration (POEA). Although the labor export policy has been criticized, it continues to be an important part of the Philippine economy and a major source of income for many Filipino families.

As of September 2021, it was expected that 1.83 million Filipinos, also known as Overseas Filipino Workers (OFWs), had taken jobs outside of the Philippines. Approximately 96.4%, or 1.76 million, of the overall OFWs, are Overseas Contract Workers (OCWs) or those with active work contracts. Overall, the largest age category of overseas Filipino workers (OFWs) was 25-34, which is indicative of the prevalence of laborers and unskilled workers across all age ranges (PSA, 2022). This indicates that many Filipinos are compelled to seek

employment elsewhere, often at lower pay, because of the dearth of opportunities and adequate wages in their home country.

Taiwan is one of the primary destinations is Taiwan, which has witnessed a substantial influx of Filipino migrant workers in recent years. This research delves into the intricacies of the Philippine government's active involvement in exporting labor to Taiwan, with a specific focus on the recruitment, selection, and preparation of low-skilled Filipino workers. As the demand for low-skilled labor continues to rise in Taiwan, understanding the underlying mechanisms of this labor flow has become a matter of growing interest. This study seeks to shed light on how the Philippine government plays a central role in shaping the migration industry, with an emphasis on the pivotal significance of state policies and institutions in facilitating this migration process. A critical aspect of this research is the examination of the preparatory measures undertaken by the Philippine government before the departure of these low-skilled workers to Taiwan. Special attention is given to the imparting of knowledge about Taiwanese culture, as this cultural orientation plays a vital role in ensuring the seamless integration of Filipino workers into Taiwanese society and the labor market.

To comprehensively grasp the experiences of Filipino low-skilled workers in Taiwan, narratives are collected through interviews about their pre-departure migration experiences were conducted in the prominent Zhongshan District. Additionally, the research draws upon the expertise of migration scholars and experts to gain a deeper understanding of the institutional frameworks that govern the labor export process. As the research explores diverse perspectives and interview data, it becomes evident that influential Philippine stakeholder groups actively participate in shaping international recruitment practices. This active involvement significantly contributes to the generation and brokering of highly competitive migrant workers.

This paper aims to illuminate the intricate interplay between migration institutions and influential stakeholders, unveiling how the collaborative efforts of various actors, both in the government and private sector, impact labor export policies and practices. Moreover, the research underscores the significance of institutional resources in shaping the experiences of low-skilled Filipino workers as they embark on their journey to Taiwan. This study adds to the existing literature by showing that the Philippines government goes beyond the rhetoric of "comparative advantage" (Rodriguez, 2010) to make sure that its workers are culturally prepared for their new homes. In addition to being "commodified" as "products of use and trade" along essentialist and stereotypical dimensions (Loveband, 2004), migrant workers are also expected to know the cultural "dos" and "don't" of the places where they will be working. To compete in the global market for migrant workers, the Philippines is putting money into making people who are better at understanding other cultures than other migrant-sending states.

Taiwan as a Destination for OFWs

Taiwan, just like the rest of the Newly Industrialized countries, experienced economic growth. After forty years of remarkable economic growth, the labor supply became inadequate around the mid-1980s. Over time, Taiwan's economy transformed from one with a labor surplus to one with a shortage, necessitating the importation of migrant workers from Southeast Asia. The government needed to take a clear stance on the labor issue and ensure a steady supply of workers. However, Taiwan lacked the necessary institutional support to effectively address these issues. It wasn't until 1991 that Taiwan began its official guest worker program, and

since then, the number of migrant workers in the country has increased dramatically. As of writing, the total number of migrant workers accounts for 728,081 (Taiwan Immigrants' Global News Network, 2023). Taiwan's government's policy is marketed as a response to the expanding need for housekeeping and care services among the aging population. As demand for care work and other low-skilled jobs rises in developed and newly industrialized countries, many women from less developed countries migrate into working in transnational low-skilled jobs. Many of these migrant domestic workers are from Southeast Asian nations, and they deal with issues like poor wages, long and tedious working days, and little legal protections. Despite these difficulties, many people keep looking for work in Taiwan because of the economic opportunities it offers.

As of 2023, there are a total of 955, 448 migrant workers in Taiwan, 730, 804 are employed in productive industries and 224, 644 in social welfare (Workforce Development Agency). After Indonesia, the Philippines is the next largest source of migrant workers for Taiwan. An overwhelming majority of overseas Filipino workers (OFWs) in Taiwan are employed in manufacturing, household caregiving, and the fishing industry, all of which pay low wages and require a lot of manual labor (Sills & Chowthi, 2008).

The Philippines has been so successful in developing its labor-export industry that it is widely regarded as a model for countries wishing to do the same. This paper investigates the state's role in the preparation of low-skilled workers who are bound to Taiwan. I zero in on the Pre-Departure Orientation Seminar (PDOS) since it is a requirement for all female migrants heading overseas to work as domestic workers to attend a PDOS with the POEA, a government agency, or an authorized NGO before they leave. The purpose of this paper is to offer my views on the mandatory Pre-Departure Orientation Seminar required by the state.

Research Methods

The primary site for the interviews I conducted is in Zhongshan district, where Filipinos gather during their break. I interviewed 10 female migrant workers, 3 were care workers and 7 were factory workers. The other set of data came from in-depth interviews with a government official working in MECO. The interviews ranged from 30 minutes to 3 hours in length. All the interviews with professors and migrant workers were tape-recorded and fully transcribed. Some interviews with Filipina workers were conducted in public settings filled with noises and interruptions, for which I only took notes. I communicated with all Filipina workers in Filipino and translated into English by myself; the interviews with Professors were conducted in English. Readers should keep in mind that most employers actually speak limited or moderate English. The identities of the respondents are not revealed.

State's Role in the Migration Industry

The Philippines government has implemented a series of policies that promote the widespread contract of laborers abroad. This resulted from coordinated efforts in marketing and recruitment. The creation of the Labor Code (ILO, 1974) in 1974 was an expression of the need for greater control over the process of international migration and an awareness of the potential benefits to be gained through a policy of deliberate state promotion of overseas employment. As Battistella (2015) points out, nations are working to ensure that their migrant workers have an advantage over those from other migrant-sending countries. The states in the sending regions understand that the demand for female migrants is more stable in the market than that for male migrants. For this reason, countries like the Philippines ought to promote

the export of female migrants. To better meet the growing international demand for temporary workers, the Labor Code was enacted in 1974 to serve as a legislative, political, administrative, and policy focal point for the labor-export sector.

The Labor Code mandated that the Overseas Employment Development Board (OEDB) and later its successor, the Philippine Overseas Employment Administration (POEA): (a) actively recruit land-based workers for overseas employment, market, and establish goodwill with foreign employers; (b) generate foreign exchange from the earnings of Filipino employers under the program; and (c) promote the employment of Filipinos under government to government (G2G) arrangements. This paper strongly advocates for the globalization of certain sectors of the Philippine labor force and the need to legitimize this program domestically by mandating the protection of workers' rights. The Labor Code established the many roles that state agencies must play in the implementation of this charter, including encouraging private and public sector recruitment of labor, marketing Filipino workers internationally, generating foreign exchange through worker export, safeguarding worker welfare, and so on. Asis (1995) notes, the government has a significant role in encouraging and enabling Filipinos, especially labor migrants, to leave the country.

Feminist scholars have claimed that migration is skewed by gender and to the state's advantage. According to Rodriguez (2017), the state shapes its narratives in two ways to maintain the gendered migration: the first is through the discourse of "migrant heroism," which portrays overseas workers—especially women migrants—as self-sacrificing, nationalist martyrs to normalize migration and migrants' faithful remittance-sending to the homeland. The second is that it promotes ideas about Filipinas as ideal workers because of their unique racialized and gendered traits.

According to Rodriguez (2002), "the state has attempted to incorporate Filipino migrant contract workers as part, not only of the national imaginary but, of the polity by providing them with special kinds of entitlements even when they are abroad through the discourse of 'new national heroism.'" Rodriguez argues that the Philippine government's efforts to reintegrate Filipinos working abroad into national identity serve primarily as "a state strategy for income generation" and "a means by which the Philippine state disciplines migrants as cheap, flexible labor for the global economy." She goes on to say that the export of Filipino labor is a precarious state project because migrants contest how they have become exported and commodified, despite the rhetorical condition of wanting to protect them abroad.

Pre-departure Seminar Experiences

Before departing the Philippines, the state provides its migrant domestic workers with orientation classes where they learn about the state's ideal working circumstances (Parreñas, 2021). The pre-departure orientation seminar, which has been mandatory for all migrant workers since 1983, is a one-day, country-specific seminar that covers cultural and social norms in countries of destination and provides advice on how to maximize the opportunities afforded by migration. According to the OWWA website, the orientation is "a one-day mandatory orientation to OFWs [Overseas Filipino Workers] consisting of modules on employment contract, country of destination, stages of the OFWs' life abroad, health and safety, financial literacy, travel tips, and airport procedures, and government programs and services." Before their overseas deployment, all workers must attend this. The Philippines' migration system is coordinated by the government to produce employees who match the needs of other countries. PDOS is one of the methods it uses to achieve this goal. All

emigrants and OFWs must enroll in PDOS courses. Their stated goal is to assist migrants in adjusting to their country of destination. Migrants attend the appropriate session, which is determined by factors such as the type of immigrant they are, the talents they bring with them, and the country from which they originally hail. Various Philippine government agencies that deal with migration regularly host PDOS seminars.

The Pre-Departure Orientation Seminar (PDOS) is a form of intervention by the Philippine state in migration. The Philippine government, through agencies like the Overseas Workers Welfare Administration (OWWA) and the Philippine Overseas Employment Administration (POEA), mandates the PDOS program for migrant workers bound for Taiwan. This regulation ensures that workers are adequately prepared and informed before they leave the country.

The PDOS program serves as a platform for the Philippine government to provide vital information to migrant workers. It offers guidance on various aspects of overseas employment, including legal requirements, labor rights, employment contracts, cultural orientation, and personal safety. By disseminating this information, the government aims to protect and safeguard the welfare of its citizens working abroad.

PDOS empowers migrant workers by equipping them with knowledge about their rights, responsibilities, and available support systems. This intervention is crucial in protecting workers from potential exploitation, abuse, or violations of their rights. By providing information on avenues for reporting abuse, seeking assistance, and accessing support services, the government aims to ensure the well-being and protection of its citizens.

As an intervention, the PDOS program allows the Philippine government to assess the effectiveness of its efforts in preparing and supporting migrant workers. It provides an opportunity to gather feedback, identify areas for improvement, and update the content of the orientation based on evolving needs and challenges faced by migrant workers.

All migrant workers bound for Taiwan must attend the seminar. The purpose of PDOS is to prepare Filipino migrant workers for employment in Taiwan and to provide them with essential information about their rights, responsibilities, and the potential challenges they may encounter while working abroad. During the PDOS, participants receive guidance on various topics such as employment contracts, labor rights, cultural orientation, language training, financial management, and personal safety. They also learn about the laws and regulations of Taiwan, as well as the services and assistance available to them through the Philippine government. An employee at MECO stated that the length of PDOS seminars can vary anywhere from half a day to an entire day. Those in charge of educating the migrant workforce on matters of immigration law, citizenship, and resettlement do an excellent job. Polanco (2015) states that her study shows there are similarities between different points of view. In her research, she attended 6 PDOS seminars. During the seminars, there were representatives from banks who demonstrated how simple it is to send money through their institutions, and the remaining sessions directed employees to additional resources. Migrant workers were also reminded that they must complete government requirements including medical tests and PDOS sessions before they can be released for travel. A considerable amount of time was spent examining travel laws, such as acceptable luggage size and forbidden things to travel with. The general content of orientations was standardized, and this included the responsibilities that Filipino migrants have to their families and country. Domestic workers are required to attend a lecture on stress management and a course on

language and cultural familiarization in addition to the mandatory pre-departure orientation program.

They say PDOS has become "commercialized," which is a negative thing, according to some migrant workers. An excessive number of commercials (from banks, pre-need plans, and insurance providers) have been introduced into the seminar. Moreover, the orientations' treatment of cultural differences varied. Additionally, she notes that emigrants heading to Japan had a separate meeting than those going to the Middle East. The emphasis in Japan was on encouraging migrants to respect hierarchies and Japanese manners and practices, whereas in the Middle East, the orientation was more broadly characterized as preparing migrants to navigate a landscape fraught with potential dangers, including rampant sexual assaults and other perils. When taken as a whole, the PDOS sessions demonstrate how the Filipino migratory apparatus prepares various cultural subjects for export to other locations. A key part of the Philippines' effort to prepare subjects with a "comparative advantage" for export is providing them with the information they need to adapt to the values and conventions of recipient contexts.

Migrant workers are disciplined in these seminars so that they can compete with other workers in the same industry. The state hopes that this will give them the ability to bargain with their employers for improved working conditions. The Philippine government defines a competitive worker as one who is willing to follow orders. As a result, it conducts pre-departure orientation sessions to train domestic workers to be 'subservient servants.' The government, meanwhile, urges them to stand up to bosses who abuse their subservience (Parreñas, 2021). According to migrant workers, the PDOS sessions emphasize that their main purpose in seeking overseas employment is to send remittances back to their families. This indicates that the primary goal of PDOS is not to educate overseas Filipino workers (OFWs) about their rights but rather to mold them into ideal migrant subjects who, as Polanco (2015) explains, are conditioned to become "enthusiastic and obedient workers."

Countries with neocolonial labor brokerage systems, such as the Philippines, view women as the "preferred migrant citizen subjects" (Rodriguez, 2010). This is because women are considered to be more responsible and, consequently, are anticipated to regularly remit their earnings. Consequently, PDOS reinforce gender-specific expectations. In the 10 Commandments of PDOS issued by OWW, the agency listed the do's and don'ts that migrant workers should abide. Some of the commandments are: "do learn and understand the host country's language; do respect the culture, traditions and practices of the host country; Don't live beyond your means. Avoid falling into a debt trap. Avoid guaranteeing debt; and don't attempt to run-away from your employer, try to settle any disagreement." These commandments encourage migrant workers to live up as the "ideal" migrant subjects. The 10 Commandments of PDOS also includes more information which includes reminders in living in Taiwan. Some of the reminders for migrant workers are as follows: "respect Taiwanese tradition, customs, practices and strictly observe all laws and regulations' learn a few words of Chinese; A nod of the head or a slight bow is considered polite for the first meeting, and handshakes are generally only for males who are friends; and if a Taiwanese gives you a compliment, it is polite to deny graciously." One of the migrant workers mentioned that during the PDOS seminar, the cultural adaptation module highlighted the renowned reputation of OFWs for their strong work ethic and respectful demeanor. This observation is consistent with the guidelines, Do's and Don'ts, and reminders provided during the Pre-Departure Orientation Seminars (PDOS). Another interviewee recalled that during the seminar she attended, the lecturer actively encouraged OFWs to prioritize respect and

emphasized the importance of embodying Filipino attributes like "*pakikisama,*" which refers to the ability to get along harmoniously with others. This conveyed the message that it was the responsibility of OFWs to foster and maintain a cordial employment relationship with their employers. Another interviewee shared that during the seminar, the significance of maintaining a "Maria Clara" demeanor when interacting with employers throughout the OFWs' time abroad was highlighted. To be "Maria Clara" meant to exhibit modesty and a reserved disposition. Considering Taiwan's conservative culture, it was advised for OFWs to conduct themselves in a way that avoided drawing unnecessary attention to themselves. Embodying the "Maria Clara" attitude also entailed the need to deflect male attention, particularly from male employers. According to another interviewee, the seminar lecturer emphasized the significant sacrifices made by these migrant mothers. They were reminded of their essential role as mothers and encouraged to persevere, driven by the desire to secure a brighter future for their children. The lecturer highlighted the importance of ensuring their children have access to quality education and improved living conditions, reinforcing their dedication to nurturing a better life for their loved ones. The research of Tanyag (2019) examines the Philippine government's labor migration strategy, which strategically assigns gender roles by associating Filipino identity predominantly with service and care work. Simultaneously, the government endeavors to instill a perception among Overseas Filipino Workers (OFWs) of being "innate mothers." This research aligns with the gendered dynamics with the narrations of the migrant workers interviewed. In addition, Lim and Oishi (1996) note that "the promotion of labor exports and the protection of migrant workers could be conflicting or contradictory," with the potential for these conflicts to be especially relevant for female migrants.

Conclusion

Over the past few years, an increasing number of women working in low- and middle-skilled jobs in the Philippines have migrated to work abroad.

This research delves into the intricate dynamics of the Philippine government's pivotal role in labor export to Taiwan, with particular emphasis on low-skilled Filipino migrant workers. Through interviews conducted in the bustling Zhongshan District and insights from migration experts, this study underscores the central influence of state policies and institutions in shaping the migration industry.

An essential aspect of this research is the exploration of the Pre-Departure Orientation Seminar (PDOS) as a critical state intervention in migration. Functioning as an empowering platform, PDOS equips migrant workers with vital knowledge about their rights, responsibilities, and the cultural norms of their destination country, and positioning them as competitive and compliant participants within the broader migration institutions. This goes beyond viewing these workers merely as laborers but as "ideal migrant citizen subjects," intrinsically associated with their identities as providers of service and care. Throughout the investigation, I have underscored the interconnectedness of state policies, influential stakeholders, and migration institutions, all of which collectively shape the labor export industry. By delving into this interconnected web, I have deepened our understanding of how these migration institutions facilitate the generation and brokering of highly competitive migrant workers.

In conclusion, this research unequivocally confirms the vital role of the Philippine government in the migration of low-skilled workers to Taiwan. The dynamic interplay

between state policies, institutions, and influential stakeholders significantly influences the experiences and integration of Filipino migrant workers within the host country. Our findings contribute invaluable insights to the wider discourse on international labor mobility, urging policymakers to critically consider the optimization of labor export practices and the promotion of the welfare of migrant workers.

Acknowledgements

References

Asis, M. (1995). Overseas Employment and Social Transformation in Source Communities: Findings from the Phillippines. Asian and Pacific Migration Journal, 4(2-3), 327–346. doi:https://doi.org/10.1177/01171968950040020

Ball, R. (1997). The role of the state in the globalisation of labour markets: the case of the Philippines. Environment and Planning A: Economy and Space, 29(9), 1603–1628. doi:https://doi.org/10.1068/a291603

Battistella, G. (2015). Labour Migration in Asia and the Role of Bilateral Migration Agreements. In The Palgrave Handbook of International Labour Migration: Palgrave Macmillan.

Calzado, R. (2007). Labor Migration and Development Goals: The Philippine Experience. INTERNATIONAL DIALOGUE ON MIGRATION WMO Conference Center, Geneva.

Lim, L., & Oishi, N. (1996). International Labor Migration of Asian Women: Distinctive Characteristics and Policy Concerns. Asian and pacific migration journal 5(1), 85-116.

Loveband, A. (2004). Positioning the product: Indonesian migrant women workers in Taiwan. Journal of Contemporary Asia, 34(3), 336-348. doi:10.1080/00472330480000141

Medalla, E. (2023). Made for Export: How U.S. and Philippine Policies Commodify and Traffick Filipino Nurses. The CUNY Law Review, 26(139), 140-170.

Network, T. I. G. N. (2023). The number of migrant workers of Taiwan increased at record high with the open of the border. Retrieved from https://news.immigration.gov.tw/?lang=EN#:~:text=(Photo%20%2F%20Provided%20by%E8%A8%B1%E5%AE%B6%E7%91%9C),helping%20hand%20to%20migrant%20workers.OWWA. Sampung Bilin ng PDOS. Retrieved from https://owwa.gov.ph/wp-content/uploads/2021/07/TAIWAN-20160824.pdf

Parreñas, R. (2021). Unfree: Migrant Domestic Work in Arab States: Stanford University Press.

Polanco, G. (2015). Culturally tailored workers for specialised destinations: producing Filipino migrant subjects for export. Identities, 24(1), 62-81. doi:10.1080/1070289x.2015.1091317

PSA. (2022). Overseas Filipino Workers are estimated at 1.83 million [Press release].

Rodriguez, R. M. (2002). Migrant Heroes: Nationalism, Citizenship and the Politics of Filipino Migrant Labor. Citizenship Studies, 6(3), 341-356. doi:10.1080/1362102022000011658

Rodriguez, R. M. (2010). Migrants for Export: How the Philippine State Brokers Labor to the World. Minneapolis: University of Minnesota Press.

Ruiz, N. (2014). Made for Export: Labor Migration, State Power, and Higher Education in a Developing Philippine Economy. (DOCTOR OF PHILOSOPHY IN POLITICAL SCIENCE). MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

Sills, S. J., & Chowthi, N. (2008). Becoming an OFW: Renegotiations in Self-Concept among Filipino Factory Workers in Taiwan. Asian and Pacific Migration Journal, 17(2), 189-220. doi:10.1177/011719680801700204

Tanyag, M. (2019). Invisible labor, invisible bodies: how the global political economy affects reproductive freedom in the Philippines. In S. Davies, N. George, & J. True (Eds.), The Difference that Gender Makes to International Peace and Security (1st ed.): Routledge.

Yori, Y. (2023). The Growth of the IT-BPO Industry and Women's Work Choices in the Philippines. In T. Hayashi, H. Hoshino, & Y. Hori (Eds.), Base of the Pyramid and Business Process Outsourcing Strategies. Saitama, Japab: Springer.

Turning Art Into a Literary Communication Tool

Mykyta Isagulov, University of Exeter, United Kingdom

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

The paper investigates the unity of theatrical and musical arts as supplementary communication tools employed by the literary medium. The literary practice of integrating music and drama into a novel is seen through the prism of intermediality-based processes employed by modernist writers, namely E. M. Forster in his novel *Where Angels Fear to Tread* (1905). It is revealed that the integration of a dramatic-musical medium and theatre-based conflict into the literary work enhances and deepens the intercultural conflict depicted by the writer, as well as links supporting artistic layers through the intermedia-based principle of fragmentation. Even though the matters under study refer to the beginning of the XX century, the principles applied by Forster remain unchanged and similar literary practices can be seen both in contemporary literature and new media forms, including digital media, pop art and mass art. The paper concludes that integrating other arts into literary forms supports the multi-layer depictions, the extension of the context of a creative artefact, as well as helps establish the polyphonic arts and art forms.

Keywords: Intermediality, Art, Synthesis, Polyphony, Theatre, Medium

iafor

The International Academic Forum
www.iafor.org

Introduction

Literature has long been seen as a universal medium capable of integrating other media or imitating them with verbal means for various purposes. This process of re-cycling, re-writing, adapting, and integrating non-verbal media into literary works gives grounds to the theory of intermediality which actively develops since the early 1980s, even though the matters under study have always existed in the history of arts and have been actively discussed under different terms and perspectives by Renaissance artists, German Romanticists, and artists of the XX century.

Based on Romanticist and turn-of-the-century traditions and rapid developments, British literary modernism continues the search for syncretic, polyphonic artistic forms and balances between various binaries. It can be seen as an artistic epoch in between "a certain cult of Art" (Clark, 1999, p. 22) and "an allergic reaction against art" (Adorno, 1984, p. 53) being closely linked to materialism (Clark, 1999, p. 139) and negating traditions (Adorno, 1984, p. 31), being a playful cultural response through the re-combination of traditional forms and, as Baudrillard puts it, "an effect of combined technological and cultural processes" (Gane, 1991, p. 93) of the turn of the century and later turbulences.

Traditionally, British modernist literary texts are seen through the prism of cinematography and the principle of montage in the sense of opposing two or more images (Trotter, 2007, p. 2), which makes intermedial not only the content of literary artefacts but their perception by readers and scholars as well. The "revealing" of these and other medial elements should support the re-assessment of the *oeuvre* of the writers and help detect additional layers of the literary works. However, as Donald Clive Stuart argued in 1913, very often the theatre as an independent and legitimate form of art is declined its right for independence and is seen as "worthy" only when it has a "real literary value" (Stuart, 1913, p. 108), which makes the study of a theatrical medium integration into the modernist works particularly interesting, as the role of theatre as art was not yet defined and universally accepted despite its commercial success in the first third of the XX century.

Thus, for this research a medium is seen as a communicative tool (Elleström, 2014, p. 2) including material modality (i.e., "interface" of the medium), sensorial aspects of media perception, spatiotemporal modality, and semiotic modality (Elleström, 2010, pp. 17-21), whereas intermediality would mean "(the study of) specific relations among dissimilar media products and general relations among different media types" (Elleström, 2017), while an artefact is any work of art.

Fusion of Drama, Music, and Literature

Where Angels Fear to Tread (1905) is E. M. Forster's first novel. It focuses on an extended English family that opposes the Italian culture and people due to strong social differences. The novel is charged with sarcasm and represents an early stage of British modernism literature, yet, its intermedial characteristics are strong, as Forster employs two non-literary media – a pictorial and theatrical art – to build strong oppositions between key characters, two countries and mentalities. Whereas veiled and explicit ekphrases are used by the writer to build the images of key characters and convey hidden messages through the early Italian Renaissance paintings and frescoes (Isagulov, 2019) employed as a supporting communication tool, the integration of the theatre serves other purposes.

Thus, the synthesis of music, literature and drama becomes a key element of the novel serving as an artistic herald of Forster's key messages. Even though in many cases the border between a theatrical medium and a literary medium is vague (Hinchliffe, 1979, p. 2) and in many cases, following Aristotle's *Poetics*, theatre is believed to be a branch of literature (Kirby, 1974, p. 103), Forster tries to make a clear distinction, as theatre represents another world in the novel and is employed purely as an artistic tool for building the modernist binaries. Thus, in a scene that becomes an anti-climax of the novel, the key characters attend the provincial staging of Gaetano Donizetti's opera *Lucia di Lammermoor* which is based on Walter Scott's novel *The Bride of Lammermoor* (1819) which pre-destines the fate of key characters by its plot. At the same time, the introduction to Scott's novel incorporates a discussion between the writer-narrator and the fictional painter on the sense of arts, which aligns with Forster's key ideas expressed in the novel and his *oeuvre*. Thus, the painter asks the writer to avoid lengthiness and boredom:

> [Nothing] can be more dull than a long narrative written upon the plan of a drama, so where you have approached most near to that species of composition, by indulging in prolonged scenes of mere conversation, the course of your story has become chill and constrained, and you have lost the power of arresting the attention and exciting the imagination, in which upon other occasions you may be considered as having succeeded tolerably well. (Scott, 1996)

Forster follows these rules himself – he does not overburden the novel with overly dramatic situations or contexts, yet focuses it on arts and theatre. It reads easily and at an unconscious level interferes with two cultures and their heritage – English and Italian. The methods proposed by Scott help Forster, a representative of another artistic epoch, attach additional artistic fragments and enlarge the fabric of the novel through media as supporting communication tools. This turns the seemingly simple novel into a multi-sided and endless system with multiple overt and covert meanings and contexts at the junction of literature, architecture, painting, music, and theatre. To be more specific, the desire to use theatre, in particular, Italian opera based on the British novel, as a cornerstone of the text helps Forster expose the primaeval character and the holistic nature of arts and demonstrate artistic legacy in Italy as opposed to the limited, censored, conservative traditions of the English society which rejects the art and follows illusions.

Thus, when the key English characters attend the opera, they are openly opposed to local Italians. Englishmen as the bearers of Scott's legacy and Italians as the recipients of musicality are placed in the same building at the same place – the chronotope that is created in this section of the narrative becomes fluid due to the close integration of a fictional stage, the fictional performance of a real opera and fictional characters of a real novel. This scene is rather full of details and the reader is presented with a vision where all masks are taken off as opera equals all characters: the reader does not only "hear" and "see" the staged opera but witnesses the response of two nations to arts as only the actors/singers are allowed to play their roles, which they transcend as well so that to interact with the audience. The focus on the audience and purely its response is the feature typical of the real theatre, not the novelistic writing, as the literary mechanisms here can be seen as "tuned out" or inoperative thank to the focus on the "perceptual mechanism" (Kirby, 1974, p. 104) as the theatre here is the place of revealing the specific response of Italians as opposed to Englishmen, thus supporting the arch of the "English – Italian" cultural and mentality-based conflict.

Thus, the synthesis of music and drama documented in words is shown untypically, rather specifically – it is presented as an interdependent process of compassion, empathy and mutual joy and pleasures shared by the artists and local audience. In Aristotle's terms, it speaks both to the ear and to the eye resulting in a combination of two methods employed to represent the story – the drama of action and the drama of literature (Stuart, 1913, p. 109): in Forster's case, the first one is presented by the focus on actions of the audience, whereas the second one is the interest of the readership-audience by the beauty of the lines. The tendency of the modernist theatre to be "devoid of literary interest" (Stuart, 1913, p. 109) is probably one of the reasons why Forster refers to Scott and Donizetti, whilst the second one is the possibility to attach a powerful artistic fragment through these two artworks, serving the manifestation of the cultural binary. The use of the literary work set on stage, dramatized, should fill the depicted performance with content, whereas "the stage brings this content to objective definiteness and subjective clearness" (Gilyazova, 2019, p. 4). Thus, the theatrical art, the drama becomes a consciously employed tool – Forster uses it to convey several messages: first, through theatre, he shows that the Italians enjoy the singing of Lucia, whereas the singers draw inspiration from the spectators:

> Lucia began to sing ... her voice was still beautiful, and as she sang the theatre murmured like a hive of happy bees. All through the coloratura she was accompanied by sighs, and its top note was drowned in a shout of universal joy. The singers drew inspiration from the audience … (Forster, 2008, p. 84)

The use of theatre as a literary communication tool and a literature-based medium here allows changing the tempo of the text, "claim the audience" (Hinchliffe, 1979, p. 1) showing in a hypertrophied way the synthesis of the Italian society with their artistic legacy, absence of borders, chaos, permissiveness, which is done through various means in the novel, whereas the English society represents a traditional hierarchy and a national tradition of everyone knowing their exact place and limits of what is acceptable and what is not. Thus, Forster manages to resolve in his work the "long-time conflict" between seeing theatre as a textual phenomenon and a social institution (Gilyazova, 2019, p. 5) – in his novel the theatre becomes both a social platform and a textualized art, serving the writer's communicative purposes, as on the British Islands at the turn of the century, it would be unimaginable to see an actress interacting with the crowd and the audience singing along with Lucia, whereas in the novel, in Italy, this distance is eradicated through arts and people and media get merged (Isagulov, 2011):

> Violent waves of excitement, all arising from very little, went sweeping round the theatre. The climax was reached in the mad scene. Lucia suddenly gathered up her streaming hair and bowed her acknowledgment to the audience. Then from the back of the stage—she feigned not to see it—there advanced a kind of bamboo clothes-horse, stuck all over with bouquets. It was very ugly, and most of the flowers in it were false. Lucia knew this, and so did the audience; and they all knew that the clothes-horse was a piece of stage property, brought in to make the performance go year after year. None the less did it unloose the great deeps. With a scream of amazement and joy she embraced the animal, pulled out one or two practicable blossoms, pressed them to her lips, and flung them into her admirers. They flung them back, with loud melodious cries, and a little boy in one of the stageboxes snatched up his sister's carnations and offered them. "Che carino!" exclaimed the singer. She darted at the little boy and kissed him. Now the noise became tremendous. (Forster, 2008, p. 84)

It is easy to imagine what is going on in the theatre and see the gestures, actions of the singer and audience, as everyone also becomes a part of the staging due to their active involvement. One could "hear" the noises and sounds if they ever communicated with Italians. The language of stereotypes here supports the musicalization of the novel and is enhanced by Lucia's pauses and interaction with people. As Forster avoids spoken language in this crucial section of the novel, he clearly employs the theatrical syntax and theatrical signs as determinants of the literary quality of Scott's writing, thus building his own symbolic level of a "sign continuum", where an elaborated gesture language, colours and sounds of the crowd bring more meanings than the actual dialogue would/could, which also supports Forster's focus on the actress in the description of the scene, as "the actor is the most important element" (Kirby, 1974, pp. 105-106). Following the rules of the theatre and drama as art, the depicted events and the theatrical medium employed cannot be static (Perry, 1968, p. 1313), yet, as they are reflected in a verbal form, at the same time, the written language of a literary medium allows Forster to control the vision of the reader who is gently forced to be a fake spectator. This is a psychological trick when by breaking the typical reading patterns the writer creates a fake theatrical presentation and new artistic pattern. Even though the novel is a "one man's labor", the employment of various media forces Forster to make his writing synthetic, i.e., multi-medial – as theatre is a "synthesis of many art forms" (Perry, 1968, p. 1314), yet, the entire "orchestration" is led by the single person – E. M. Forster – who in this particular case is a multi-faced creator combining the roles of a playwright, writer, director, designer, technician and the silent narrator-observer.

On the other hand, Forster employs additional "tricks" and elements that are typical of the cinematography and staged arts and would be later actively exploited by other modernists, especially James Joyce. Thus, as mentioned above, while building the binary of the Italian and English, own and strange in the novel, he directly refers to the well-known paintings of Italian artists from the early Renaissance and frescos of Santa Fina located in the collegiate church of San Gimignano. However, while building the scenes and sending the reader hints and veiled messages through ekphrases, he employs "interrupted techniques" of fragmentation, repetition of key scenes and landscapes to build the image of Italy, duplication, slowing down – which all are stage techniques that would later evolve into cinematography and Sergej Eisenstein's "montage of attractions" (Kattenbelt, 2008, p. 26). This additional overlay supports the intermediality of the novel and links it to staged arts and cinematography in another way – covertly and unconsciously, as the reader would not easily associate these techniques with cinematic art that was manifesting its role at the beginning of the XX century when the novel was written. Consequently, in addition to the actual attempt to imitate the theatrical medium and art in the novel through Donizetti's opera (which in itself is a media combination), one may see the plethora of intermedial references masterfully planted in the text through its form chosen by the writer (Rajewsky, 2005, pp. 51-52).

Thus, the integration of this music-dramatic synthesis, an opera staged in the theatre, and other stage elements serves the purpose of uniting and enhancing all other intercultural conflicts of the novel, merging various artistic fragments. However, Forster is not the only writer who employs opera and theatre. Gaston Leroux presents his *The Phantom of the Opera* in 1910, a novel about a set of dramatic events in an operatic theatre. However, the most known and appreciated form of the story would be a 1986 musical by Andrew Lloyd Webber, where the media and medial forms are reversed – the literary work with elements of other media is re-cycled into a musical theatre based on a literary text, where there exist own layers of various media that serve individual purposes, or even a theatre within a theatre to convey certain messages and re-enhance the personalities of Phantom, Christine and Raoul. The

adaptation of Leroux's novel into a film in 1925 is next turn into the process of intermedial recycling, whereas the 2004 film is based both on the novel and the musical, which transforms staged performance into a cinematic media and visualises it through additional means which are not available to literature, opera, or other theatrical forms. The continuation of the Phantom's literary story can be seen in various fandom works and Susan Kay's novel *Phantom* (1990) which is a prequel to the story of the main character and involves the theatrical elements as a setting for Erik-Phantom and his progression to the theatre of Leroux. Hence, theatre and music can be employed differently in literary artefacts, yet, the use of these media is specific and depends on the communicative messages to be conveyed. The popularisation of trans-medial adaptations for entertainment purposes nowadays is one of the key factors moving the intermedial adaptations further, creating new forms and genres at the crossroads of literature, cinematography, staged arts, music, painting merged through television, internet, video platforms, social networks, multi-media software and various forms of digital media.

Conclusion

The integration of other arts into literary forms, specifically drama and music, is a long-established process typical for literature. It serves specific purposes of the writers, for instance, supporting the multi-layer depictions, the extension of the context of an artistic work, attaching additional meanings. The establishment of polyphonic arts and art forms helps the progress of the arts further and invent new plots and characters capable of fascinating the audience, like Gaston Leroux's Phantom.

In *Where Angels Fear to Tread* (1905) E. M. Forster masterfully employs a music-drama synthesis in the form of an operatic medium. He integrated it in the middle of the novel as a descending anti-climax to showcase the difference between two nations, mentalities, and cultural traditions – English and Italian. The employment of non-literary media to highlight this binary allows to extend the scope of the literary work by adding additional fragments and linking other works of art – paintings, novels, dramas, etc. – all of which serve the primary goal of a sarcastic metaphoric exposure of Englishness as a negative mental concept.

The use of other media increases the communication capacities of the literary work and, on the other hand, helps establish a polyphonic tool to convey the key messages, as the problem is revealed through various perspectives and different eyes – of the invisible writer, of early Renaissance painters, of English characters stuck in their mentality and stereotypes, of Italian everyday life moments.

Acknowledgements

References

Adorno, T. W. (1984). *Aesthetic theory.* (G. Adorno, & R. Tiedemann, Eds., C. Lenhardt, Trans.) Routledge & K. Paul.

Clark, T. J. (1999). *Farewell to an Idea: Episodes from a History of Modernism*. Yale University Press.

Elleström, L. (Ed.) (2010). *Media Borders, Multimodality and Intermediality*. Palgrave Macmillan.

Elleström, L. (Ed.) (2014). *Media Transformation: The Transfer of Media Characteristics Among Media*. Palgrave Macmillan.

Elleström, L. (2017). Adaptation and Intermediality. In *The Oxford Handbook of Adaptation Studies* (pp. 509-526). Oxford University Press.

Forster, E. M. (2008). *Where Angels Fear to Tread*. Tark Classic Fiction, An Imprint Of ARC Manor.

Gane, M. (1991). *Baudrillard's Bestiary: Baudrillard and Culture*. Routledge.

Gilyazova, O. S. (2019). Theatre and literature: an ontological aspect of their relationship. *Antares: Letras and Humanidades*, *11*(24), 3-26.

Hinchliffe, A. P. (1979). Literature in the Theatre? *The Yearbook of English Studies, 9*(Theatrical Literature Special Number), 1-14.

Isagulov, M. (2011). *Intermediality Poetics in the English Novel of the Early XX Century (E. M. Forster, "Where Angels Fear to Tread"; W. S. Maugham, "The Moon and Sixpence") [Поэтика интермедиальности в английском романе начала XX века (Э. М. Форстер, "Куда боятся ступить ангелы"; С. Моэм, "Луна и грош")]*. DonNU.

Isagulov, M. (2019). Opposition "Own – Strange": Extension of the Artistic Space of the English Novels [Оппозиция "свой - чужой": расширение художественного контекста английских романов]. In *Antiquity – Modernity (Matters of Philology) [Античность - Современность (вопросы филологии)]* (pp. 82-88). DonNU.

Kattenbelt, C. (2008). Intermediality in Theatre and Performance: Definitions, Perceptions and Medial Relationships. *Culture, Language and Representation, VI*, 19-29.

Kirby, M. (1974). On Literary Theatre. *The Drama Review: TDR, 18*(2 Rehearsal Procedures Issue and Berlin Data), 103-113.

Perry, J. (1968). Adapting a Novel to the Stage. *The English Journal, 57*(9), 1312-1315.

Rajewsky, I. O. (2005). Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality. *Intermédialités, 6*, 43-64.

Scott, W. (1996). *The Bride of Lammermoor.* Project Gutenberg:
        https://www.gutenberg.org/files/471/471-h/471-h.htm

Stuart, D. C. (1913). The Relation of Drama to Literature. *The North American Review,
        198*(692), 108-118.

Trotter, D. (2007). *Cinema and Modernism.* Blackwell Publishing.

Contact email: mi338@exeter.ac.uk

The Quercetum Chorus Workshop

Rennie Tang, California State Polytechnic University, United States
Lisa Sandlos, York University, Canada
Eleni-Ira Panourgia, Filmuniversität Babelsberg KONRAD WOLF, Germany

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

The Quercetum Chorus Workshop introduced students in the Cal Poly Pomona Interdisciplinary Paris Study Abroad Program (CPP IPSAP) to methods of deepening human-tree relations through sound, drawing and movement. Students applied a multi-sensory approach to knowing trees by attuning to their frequencies, textures, shapes, and movements. They were invited to reimagine trees as more-than-human bodies and relate to them through shared sonic, visual and somatic sensibilities. Embodiment, listening and inner reflection bridged the personal to the environmental in a co-creation process participants could share later in a variety of educational and community contexts. The Quercetum Chorus is part of Sonic Kinesthetic Forest, a research collaboration between landscape designer, Rennie Tang, sound artist, Eleni-Ira Panourgia, and movement/dance educator, Lisa Sandlos, that responds to issues of disembodiment, social isolation, and disconnection from nature. For the Quercetum Chorus workshop, we partnered with landscape design studio Coloco, the design team for a multi-year urban development project in Val de Fontenay, a suburb of Paris. Coloco had planted a group of 20 species of oak trees (a quercetum) near their project site to test the resilience of the trees in the current environmental context and inform the strategy for future oak tree planting within the new development. Each student observed, documented and researched one oak tree in the quercetum. Using our methodology, they developed a sonic kinesthetic language for relating to their tree, allowing them to enhance their design practice through empathy and an appreciation for their tree's resilience as it became established.

Keywords: Landscape Architecture, Drawing, Dance, Movement, Sound, Listening, Embodiment, Climate Change, Sensory-Based Methods, Pedagogy

iafor

The International Academic Forum
www.iafor.org

Introduction

The Quercetum Chorus Workshop is part of Sonic Kinesthetic Forest, a research collaboration between landscape designer, Rennie Tang, sound artist, Eleni-Ira Panourgia, and movement/dance educator, Lisa Sandlos. As a project that began during the COVID-19 pandemic across three time zones, it relies on virtual communication technology while responding to issues of disembodiment, social isolation, and disconnection from nature.

The Quercetum Chorus workshop emerged from our collaboration with the Paris-based landscape design studio Coloco, which is part of the design team for a multi-year urban development project in Val de Fontenay, a suburban neighborhood at the eastern periphery of Paris. At the outset of the project, Coloco planted a group of 20 different species of oak trees, known as a quercetum, on a plot of land near their project site to test the resilience of the trees in the current environmental context. The experiment will inform the strategy for future oak tree planting within the new development.

The workshop utilized sound, drawing and movement methodologies with the objective of deepening human-tree relations and developing novel co-creation processes. Our approach focused on multi-sensory ways of knowing trees by attuning to their frequencies, textures, shapes, and movements. The methods that were used invited students to reimagine trees as more-than-human bodies (Weig, 2021; 2022) and explore ways of relating to them through shared sonic, visual-spatial and somatic sensibilities. Each student was assigned one oak tree in the quercetum to observe, document and research. Using our methodology, the SKF team worked with the participants to develop a sonic kinesthetic language for each tree in the quercetum as a means of enriching their tree research and empathizing with their tree as it attempted to meet the challenges of becoming established. Through this common language, participants were asked to perform a series of improvisations exploring the effects of climate change on trees and humans and create video-recorded, site-specific performances to be shared in a culminating presentation.

Embodiment, listening and inner reflection activities may be used as a starting point for addressing ecological and social challenges faced by landscape and urban designers grappling with multi-scalar realities of large development projects (Ingold, 2021). Landscape architect David Buck points out the need for "the development of design tools to specifically address the rich temporality of landscape space within landscape architecture, and sound as a vital constituent of it" (Buck 2017, 4). We propose sound, movement and embodied drawing as a combined set of design tools that can help bridge the personal to the environmental, and the body to the city.

Understanding climate change through the lens of trees was a key area of focus of The Quercetum Chorus workshop. By using this approach students were introduced to differences in the ways landscape designers and artists acquire and create knowledge. Familiar with working in the visual realm, students could see visible signs of stress in their trees such as wilted leaves or bare branches. However, they could not see the tree roots below the ground or grasp whether their tree was affected by the pollution coming from the adjacent street. It was these invisible and temporal aspects of trees that became a driving force behind the workshop activities. Non-visual sensory data acquired through interdisciplinary collaboration is equally valuable and a relief from the over saturation of visual imagery in our daily lives. Research that highlights the other senses can be found within discourses surrounding arts-based approaches to climate change:

… may foster new ways of sensing, experiencing and anticipating the future in conditions of high uncertainties and high stakes. … Art experiences have the potential to 'bring climate change closer' to include 'experiences' (emotional and embodied) and provide texture and meaning on which new ways of seeing the world can emerge. (Galafassi et al., 2018)

These arts-based approaches attempt to address the core issues that make climate action challenging for many. One of these issues is that the threat of climate change seems abstract and distant, thus downplaying the urgency of taking action (Spence et al., 2011). Another issue relates to the primacy of verbal language which may result in communication barriers between humans and the natural world. Art practices are capable of opening up non-verbal forms of engagement and tacit knowledge inherent within complex ecosystems (Galafassi et al., 2018; Eisner, 2002) such as that of trees and forests.

In our workshop, moving with and listening to trees was a process of guiding the body to align with the rhythm of trees, the pace of their swaying branches or the decades-long process of growth and decay. This exercise awakened students to the disjuncture between vegetal life as their medium and their future job in the field of landscape design of imposing human temporality on nature, either speeding up or slowing down the existing order of time (Jackson, 1984) in the pursuit of controlling nature. The Quercetum Chorus workshop aimed to make climate change both visible and visceral for students, enriching their landscape architecture design skills, drawing attention to their ecological values, exploring sonic kinesthetic forms of expression, and developing design strategies that celebrate the aliveness of the landscape.

As a highly adaptable set of tools, our sonic kinesthetic process can be shared in a variety of professional, educational and community contexts in the future. We demonstrated the process and methodology of The Quercetum Chorus Workshop during our workshop presentation at the Paris Conference on Arts & Humanities (June 2023).

Background

Workshop Context

Students who participated in The Quercetum Chorus Workshop were students in the Cal Poly Pomona Interdisciplinary Paris Study Abroad Program (CPP IPSAP), a one-month intensive summer program directed by CPP faculty, Rennie Tang and Nina Briggs. Cal Poly Pomona is a state university forty kilometers from downtown Los Angeles. Eleni-Ira Panourgia and Lisa Sandlos were invited as guest artists from Berlin and Toronto respectively to co-facilitate the Quercetum Chorus Workshop with Tang. The group of eighteen students included a mix of Cal Poly Pomona undergraduate and master's students: nine undergraduate students in landscape architecture of different year levels, three undergraduate students in architecture, three undergraduate students in engineering and three master's students in landscape architecture. The CPP IPSAP project was centered around a collaboration with the landscape design studio Coloco, led by Pablo Georgieff. Coloco's project sites were located near Val de Fontenay, a suburban train station located just outside the periphery of Paris within the commune of Fontenay-sous-Bois and situated in the department Val-de-Marne.

The Quercetum Chorus Workshop took place in two locations within the vicinity of the future urban development: 1) a test plot of oak trees within the neighborhood Quartier

Alouettes and 2) Parc des Olympiades. The aim of the workshop was to instill a sense of embodied knowledge in the students that would guide how they approached the design of this urban development, which was largely driven by the construction of transportation infrastructure. As a way to initiate the project and honor the history of the city, Coloco planted a quercetum of twenty different species of oak trees on a temporary test plot.

The intention was to foster a more empathetic connection between the students and the trees to help them design with a deeper understanding of how all life forms would be affected by the new transportation infrastructure, built forms and new landscapes.

Sonic Kinesthetic Forest Approach

In our ongoing research collaboration, Sonic Kinesthetic Forest, we bring together sensory-based, creative methods of embodied drawing, sound and movement to facilitate human connection to trees and forest landscapes (Tang et al., 2023). Our work draws from David Abram's (1996) perspective that sensory practices are beneficial for humans in responding to issues of disembodiment, desensitization and disconnectedness from nature. By combining somatic, visual, spatial and sonic modalities, we seek to reinforce our connection to trees for developing "ecological empathy and embodied engagement" with landscapes (Tang et al., 2023). Activating our sensory perception while tuning in to the interconnected relationships of landscapes offers opportunities to observe and better understand how climate is changing over time.

Embodied and ecological understandings can be arrived at through movement exploration and improvisation. As moving beings, humans are part of the ever-changing, interconnected ecosystems of our planet and connections can be made between patterns of motion in nature and movement elements of human behavior and interaction (LaMothe, 2015; Pomer, 2023). Shared experiences of movement including somatic attunement to heartbeat, breathing and the dynamics of expressive gestures can restore humans' intrinsic sense of belonging to the natural world (George, 2017). Through its potential to connect mind and body, movement and by extension, dance, has been used across many cultures as a means of promoting healing and transformation, both individually and collectively. Working creatively through movement and dance can provide opportunities for an ecological approach to health and wellbeing that goes beyond language and logic (Copteros et al., 2017). Training the senses and moving in response to movement patterns of nature (for example, cycles of growth and decay in forest) can cultivate "ecokinetic knowledge" in humans (LaMothe, 2015), an epistemology that can be tapped in the practice of landscape design.

Sound provides information about multiple dimensions of a landscape and their relationships including human and non-human, spatial and temporal, material, ecological, cultural, historical, geographical and climatic (Schafer, 1977). Focusing on sounds in landscapes can offer new perspectives and understandings about human and nonhuman relationships and the ways in which they interact with each other and their environment. As Marcel Cobussen (2022, 15) asserts, "[s]ound is a sensory modality that can be used as an expressive category through which interaction takes place." Sound exists in both temporal and spatial scales and offers an embodied experience of a landscape (Barclay, 2019). It also propagates beyond the physical boundaries of sites, is invisible and changes over time, which can offer multiple perspectives of sites beyond what is visible and allow us to track change. Therefore, the consideration of the sonic dimensions of sites in landscape architecture designs can enhance

not only our sensory perception of locations, organisms and climate, but also our embodied connection with places as they change over time.

Drawing plays an important role in this research because it is a medium that designers are familiar with; yet it deserves further exploration as both respondent and instigator of sound and movement. Sonic Kinesthetic Forest focuses on embodied drawing, an abstract form of drawing that can be used to open up new directions towards rhythmic, textural and embodied elements in landscape architecture. Due to the need for drawing materials such as paper, pencils and charcoal, we are flexible about how drawing takes place during a given workshop, depending on whether it is online, indoors, outdoors or hybrid. We sometimes use a gestural approach where the drawing is invisible and bodily gestures perform the drawing on an imaginary canvas but, when feasible, we invite participants to draw on physical paper. In The Quercetum Chorus workshops, since we were mostly working outdoors, students used the gestural approach whereas in our conference demonstration participants used pencil and paper. Regardless of how the drawing is carried out, a key consideration is that drawing is a performative and temporal act that, in dialogue with sound and movement, can expand the ways in which designers think and create.

The Quercetum Chorus Workshop

The full-day workshop involved three parts: a) sonic kinesthetic activities near the Val de Fontenay quercetum: b) Sonic Kinesthetic Forest project background information and drawing demonstration; c) climate change improvisations in the park; group work and video outputs. Assigned readings prepared students for thinking about the significance of movement for all living beings and approaches to sound and climate change. 'Chapter 1: What is Movement?' from the book *Everybody Is a Body* (Studd & Cox, 2013) prompted students to reflect on the value of becoming more conscious of movement as fundamental to human experience. They were asked to consider how awareness of flow, an ongoing modulation of the continuum of free to controlled movement that connects inner experience to objects and other living beings in the environment (Studd & Cox, 2013), is important in the design disciplines specifically, and how knowledge of the basic components of human movement can be translated into their observation of the movement of trees and landscapes. For sound, students were asked to read the article 'Listening to nature: How sound can help us understand environmental change' by Garth Paine (2019) and consider the ways climate change could affect acoustic environments, the insights that sound and listening can provide about landscapes and ecosystems, and how they could employ sound in landscape design to activate a multisensory experience and address the effects of climate change.

Sonic Kinesthetic Activities Near the Quercetum

To foster human-tree connections, Sandlos and Panourgia led movement and listening activities near the Val de Fontenay quercetum. The activities took place in the morning and consisted of a sequence of guided movements led by Sandlos, followed by a listening exercise led by Panourgia. The day of the workshop was sunny and warm, leading us to engage with trees located in areas with shade.

Drawing on somatic practices including Bartenieff Fundamentals, Feldenkrais, Authentic Movement, and Body Mind Centering (Hanna, 1988), the movement exercise began with attunement to patterns of movement within the body. Closing their eyes to focus inward, students were directed to notice and exaggerate the rising and falling of their chests and the

lengthening and shrinking of their spines in the repetitive cycle of diaphragmatic breathing. They were guided to sense the subtle shifting of their weight across the soles of their feet and the small muscular adjustments that are necessary for balancing when standing vertically. Then, students were guided in visualizing roots growing downwards from their feet into the ground, providing stability as they began to gather energy from the earth with their hands, drawing it up along their bodies like sap rising through the trunk of a tree. They were asked to reach upwards through the crowns of their heads and the tips of their fingers as the leaves in a tree canopy move towards sunlight. As students explored free movements of their upper bodies and arms like branches being blown by the wind, they were invited to open their eyes to take in the trees and other humans around them and continue to move creatively in their own ways, sensing themselves as part of the larger ecosystem community of tree bodies (Figure 1).

Figure 1: Students moving together with trees.

Drawing from *deep listening* (Oliveros, 2005) and *perspective listening* (Wand, 2021) practices, the listening activity was focused on human-tree bodies and perspectives. Students were invited to imagine themselves as the trees on the site and listen with, through and under their tree bodies (Figure 2). They were guided to turn their attention to their various tree parts starting from leaves and branches to the whole canopy; then down to the trunk and lower towards the roots under the ground. Each listening perspective focused not only on the sound sources, but also responded to movement, weight and form, as well as in relation to other organisms, weather and climate. Listening as tree bodies enabled the students to react and adapt to the weather and climatic conditions on this specific site. Following the listening activity, students were encouraged to share any verbal descriptions or vocalizations of a sound that was the most important one for them as trees. Some of the impressions focused on traffic noise and its negative impact on trees, others on bird sounds and organisms co-existing with trees, while some others on the underground root system of trees and its function.

Figure 2: Students listening through their tree bodies.

This first session enabled the group of students to attune to their bodies, to the surrounding urban landscape and to each other. During the discussion that followed students shared their responses to the movement and listening activities, including comments about how they felt that their bodies had softened, opened up and become more connected to the site. They also shared how they discovered sounds and relationships between their tree bodies and the trees in the environment at the site by listening. This session was critical for introducing a sense of embodiment that set the stage for the following parts of the workshop.

Sonic Kinesthetic Forest Project Background and Drawing Demonstration

The second session took place at the Maison du Projet, a community space to which the Cal Poly students were granted access through Coloco. Sandlos, Panourgia and Tang gave a presentation on the practical and theoretical underpinnings of the Sonic Kinesthetic Forest to help the students contextualize the workshop activities. The presentation included examples of research and artistic works that involve movement, sound and drawing that engage with embodied and ecological approaches. These examples were drawn from soundscape and acoustic ecology (Barclay, 2019; Krause, 2020; Schafer, 1977), music, sound art and gardens (Jardins de Métis, n.d.; McKinnon; 2021; Messervy, n.d.; Schütz, 2017), Laban Movement Analysis (Fernandes 2015; Hackney 1998; Laban 1988; Studd & Cox, 2013) and choreography that integrates drawing such as the work of Trisha Brown (Eeely, 2014) and William Forsythe (1999). The session concluded with a drawing demonstration by Tang who explained the expressive use of charcoal in response to sound and movement qualities reflecting on textures, rhythms and embodied experiences. The students were encouraged to use these techniques in their drawings to help them visualize the sonic kinesthetic prompts given by Sandlos and Panourgia.

Climate Change Improvisations in the Park

This activity explored the impacts of climate change on trees by asking students to use movement and sound to perform improvisations based on the conditions in a series of climate change scenarios. For this activity we gathered in a shaded area within the Parc des Olympiades at Val de Fontenay. The students were divided into three groups to assume the roles of trees in a forest, climate change disruptors and climate change sound makers. The groups worked creatively towards structured improvisational performances of three climate change scenarios: a rainstorm, a drought and a fire (Figure 3). Roles rotated for each performance so that every group had a chance to perform each of the three roles. During the improvisations, one person served as the timekeeper, circling their arm like the hand of an analog clock around 360 degrees to indicate a "one-minute" period within which the sound and movement actions took place. To highlight the slow, long-term, nature of climate change, the "one-minute" revolution represented a decade in time. A space surrounded by trees in the public park setting was the location of our site-specific performance, which attracted spontaneous spectators from the local community.

The rainstorm scenario involved fast spinning, running and leaping movements, many of the disruptors cycling their arms to propel themselves through the space. They also hovered around the trees who reacted as if they were being blown down by the wind. The sound makers pushed and tapped tree branches with leaves on the pavement to create a stormy rhythm while others crushed plastic water bottles to create crackling sounds. Others used their voices to make animal-like sounds which increased in volume and pitch as the rainstorm barged through the forest. The fire scenario elicited more intense movements from the disruptors and many of the trees gradually collapsed to the ground. The sound makers used the same instruments but applied more force in response to the destruction. The drought scenario was the most challenging for the disruptors but eventually they came up with a strategy where they linked together to create a web-like organism that slowly made its way through the trees.

The structure of the improvisational framework set up by Sandlos and Panourgia provided each group with a clear sense of their role and cues for each round of improvisation. The role exchange during each improvisation session created the opportunity for students to experiment with different iterations and variations of the sonic kinesthetic manifestations. For example, playing with linear, circular and more dispersed configurations of their bodies in space while creating sounds using water-filled bottles, tree materials, body percussion and vocalizations opened up new ways for engaging with the landscape not only in situ, but also in a future scenario through an embodied experience. There was ample room for interpretation of the prompts and an invitation to contribute to the choreographic and sonic ideas while at the same time, the structure motivated the students to work collaboratively.

Figure 3: Students performing climate change improvisations.

Group Improvisations and Video Outputs

Following the sonic kinesthetic activities and climate change improvisations described above, the students worked in small groups of three or four to further explore the methods and engage with the site and their tree using the sonic kinesthetic methods they had learned. The groups were asked to choreograph a movement sequence and develop a soundscape to portray a small grouping of trees situated within the park landscape. They were also asked to specifically consider their own oak tree and how it might be affected by climate change. They were encouraged to make their own sounds or record sounds from the landscape. Groups took turns video recording each other's performances.

The video and audio recordings were then edited to create a 30-second video which was presented in the Maison du Projet at the end of the workshop. Each group shared information about their experiences of sonic kinesthetic engagement with trees and their creative processes involving embodiment and landscape in the realization of the video. The presentations were followed by a discussion on landscape, movement and sound inspired by the readings that the students had been given prior to the workshop. A sequence of screenshots from one of the videos with an accompanying narrative is shown below.

Figure 4: Screenshots from student tree performance video.

This team's performance explored the entire life span of a tree. Beginning as saplings emerging from the ground and moving upwards towards the sunlight, the three trees became integrated into their surrounding forest but, as a result of climate change, they eventually dropped back onto the ground. Outward stretching motions expressed growth while inward collapsing motions indicated decay.

Conference Workshop

At the PCAH2023, we presented the methodology and creative outputs resulting from The Quercetum Chorus Workshop and invited participants to experience our approach. We guided the conference participants through a selection of the exercises done in The Quercetum Chorus Workshop. Standing in a circular formation in the interior space of the presentation room at the Maison de la Chimie, participants were led through movement, sound and drawing activities that encouraged them to move and listen from the perspective of an imaginary tree with which they were familiar. With their eyes closed, participants used pencils on paper to experiment with abstract drawing in response to their moving and listening experience. Participants shared their impressions and commented on the potential of sonic kinesthetic sensory methodologies within pedagogical contexts in their respective disciplines.

Conclusions

Working with trees in The Quercetum Chorus Workshop at Val de Fontenay enabled students to perform in a sonic kinesthetic manner with and from the perspective of trees. Students applied a multi-sensory approach to knowing trees by attuning to their frequencies, textures, shapes, and movements. By approaching trees as bodies and relating to them through shared sonic, visual and somatic sensibilities, they were able to link the personal to the environmental in a co-creative and performative process.

In discussions that emerged from the workshop process, students commented on how sonic kinesthetic methods could be beneficial for landscape architects working with local inhabitants who typically do not participate in urban planning and landscape design processes. Since the language of architectural drawings and presentations are not accessible to everyone, using sound and movement to stimulate public interest and participation can be very compelling. Students expressed interest in paying more attention to sensory aspects of landscapes and in incorporating sound and movement into their future design projects.

The students appeared to be comfortable and enthusiastic about working expressively with their bodies. Previous activities in the CPP IPSAP program had also entailed movement and sound explorations which gave them an opportunity to get used to embodied ways of working. Their willingness to play and explore different ways of moving and sound-making allowed them to engage productively in the activity. Being in a group and working as a collective made the process enjoyable and likely lessened any feelings of self-consciousness they may have felt otherwise.

The co-creative and performative processes used in this workshop can be applied to other contexts in other regions around the world, all of which have particular species of trees experiencing climate change in different ways. We are developing this workshop as part of a global Sonic Kinesthetic Forest network and archive to draw attention to sound, movement

and embodied drawing as important tools for connecting climate change research with sensorial modes of knowledge production.

Acknowledgements

References

Abram, D. (1996). *The spell of the sensuous: perception and language in a more-than-human world*. New York: Pantheon Books.

Barclay, L. (2019). Acoustic ecology and ecological sound art: listening to changing ecosystems. In M. Droumeva, & R. Jordan (Eds.), *Sound, media, ecology* (pp 153–177). Cham: Palgrave Mcmillan. DOI: http://dx.doi.org/10.1007/978-3-030-16569-7

Cobussen, M. (2022). *Engaging with everyday sounds*. Cambridge, UK: Open Book Publishers.

Copteros, A., Karkou, K., & Palmer. T. (2017). Cultural adaptations of DMP experiences. In V. Karkou, S. Oliver & S. Lycouris (Eds.), *The Oxford Handbook of Dance and Wellbeing*. (pp 681–698). New York: Oxford University Press.

Eisner, E. W. (2002). *The Arts and the creation of Mind*. Yale University Press. New Haven and London.

Eleey, P. (2014). If you couldn't see me: The drawings of Trisha Brown. In E. Carpenter (Ed.) *On Performativity*, Vol. 1 of Living Collections Catalogue. Minneapolis, MN: Walker Art Center. Retrieved from http://walkerart.org/collections/publications/performativity/drawings-of-trisha-brown

Forsythe, W. (1999). *William Forsythe: Improvisation technologies: A tool for the analyticadance eye* [CD-ROM]. Karlsruhe: ZKM.

Fernandes, C., Hand, J., Scialom, M., Schlicher, S., Miranda, R., & Grassmann, R., (2014). *The moving researcher: Laban/Bartenieff Movement Analysis in performing arts education and creative arts therapies*. London and Philadelphia: Jessica Kingsley Publishers.

Galafassi, D., Tàbara, D. J., & Heras, M. (2018). Restoring our senses, restoring the Earth: fostering imaginative capacities through the arts for envisioning climate transformations. *Elementa: Science of the Anthropocene*, 6: 69. DOI: https://doi.org/10.1525/elementa.330

George, D. (2017). Common embrace: wellbeing in Rosemary Lee's choreography. In V. Karkou, S. Oliver & S. Lycouris (Eds.), *The Oxford Handbook of Dance and Wellbeing*. (pp 293–309). New York: Oxford University Press.

Hackney, P. (1998). *Making connections: total body integration through Bartenieff Fundamentals*. Amsterdam: Gordon and Breach Publishers.

Hanna, T. (1988). *Somatics: reawakening the mind's control of movement, flexibility, and health*. Boston: Addison-Wesley.

Ingold, T. (2021). *Being alive: essays on movement, knowledge and description*. London: Routledge.

Jackson, J. B. (1984). *Discovering the Vernacular Landscape.* Yale University Press, New Haven, 156–157.

Jardins de Métis (n.d.). Soundfield [online]. Retrieved from http://www.internationalgardenfestival.com/Soundfield/?y=2008

Krause, B. (2020). Biophony. *Anthropocene* [online]. Retrieved from https://www.anthropocenemagazine.org/2017/08/biophony/

Laban, R. (1988). *The mastery of movement*. Plymouth, UK: Northcote House.

LaMothe, K. L. (2015). *Why we dance: a philosophy of bodily becoming*. New York: Columbia University Press.

McKinnon, D. (2021). Materiality: the fabrication of sound. In J. Grant, J. Matthias, & D. Prior (Eds.), *The Oxford handbook of sound art*. DOI:10.1093/oxfordhb/9780190274054.013.23

Messervy, J. M. (n.d.). The Toronto music garden [online]. Retrieved from https://jmmds.com/portfolio/the-toronto-music-garden/

Oliveros, P. (2005). *Deep listening: a composer's sound practice.* New York: IUniverse, Inc.

Paine, G. (2019). Listening to nature: how sound can help us understand environmental change. *Interalia Magazine* [online]. Retrieved from https://www.interaliamag.org/articles/garth-paine-listening-to-nature-how-sound-can-help-us-understand-environmental-change/

Pomer, J. (2023). *Elementary dance education: nature-themed creative movement and collaborative learning*. Champaigne, IL: Human Kinetics.

Schafer, R. M. (1977). *The tuning of the world*. New York: Knopf.

Spence, A., Poortinga, W., & Pidgeon, N. (2011). The psychological distance of climate change. *Risk Analysis* 32(6): 957–972. DOI: https://doi.org/10.1111/j.1539-6924.2011.01695.x

Studd, K. and L. Cox. (2013). *Everybody is a body*. Indianapolis: Dog Ear Publishing.

Tang R., Panourgia E-I., & Sandlos L. (2022, July 7–10). Sonic kinesthetic forest: listening to and dancing with trees [Conference]. *The European Conference on Arts, Design & Education* (ECADE 2022), Porto, Portugal. DOI: http://dx.doi.org/10.22492/issn.2758-0989.2022.17

Wand, A. (2021). Court of cicada [online]. Retrieved from https://mappingsonicfuturities.com/court-of-cicada

Weig, D. (2021). *Tensional responsiveness: ecosomatic aliveness and sensitivity with human and more-than*. 1st ed. Bielefeld: transcript Verlag.

Weig, D. (2022, June 8–10). Cities and plants: bodying individual-collective relations in novel ways [Conference]. *8th Annual Conference of the World-Ecology Research Network,* Bonn, Germany. Abstract Retrieved from https://worldecologyconferencesblog.wordpress.com/2022/05/30/abstracts/

Contact email: rktang@cpp.edu

Pedagogical Actions Towards Cultural Heritage and Archival Preservation –Bridging Design Education Between Past and Future

Jorge Brandão Pereira, Polytechnic lnstitute of Cávado and Ave, Portugal

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

The nature and the materiality of cultural heritage and archives are being brought to design research, questioning the ways in which they are communicated, curated, and used. Design, as an activity with the ability to creatively engage with other fields in its education process and as an active agent in communication and society, endorses a role of responsible citizenship, contributing with its actions to improve its contexts and its communities of intervention. The following paper develops the research of design education between past and future, starting from a global outlook that deals with methods, strategies and creativity, and copes with new and more complex challenges and work forms, and describes pedagogical actions in higher education in Design, in Portugal, through the exploration of "Arquivo Leonor," in Barcelos, Portugal, a archival heritage with over five centuries. This project aims to intertwine three key concepts such as design, heritage, and open culture its cultural action to the community. Its intervention motto is the interpretation and decipherment of this heritage, for which a mediation strategy is articulated with various tactical interventions, including archive research, documentation and ethnography, and its dissemination and strategy definition. As a pedagogical field that extends beyond visual mediation, it acknowledges and promotes alternative expressions of knowledge, addressing possible design roles in terms of overall cultural change. It focuses on a teaching-learning-research bias, focused on heritage preservation identities, traditions, and systems of knowledge, establishing a mediation pedagogy that opened territories for further expansion of theory and practice.

Keywords: Design Education, Higher Education, Cultural Heritage, Archives

iafor

The International Academic Forum
www.iafor.org

1. Introduction

In the current landscape of creative education and research, heritage preservation has emerged as a prominent and vital subject (Flinn, 2007; Winter, 2013; McCandlish and McPherson, 2020; Listvandity, 2021). Its rich knowledge and corpus offer significant potential for influencing design action and pedagogy, ultimately contributing to its conservation. Recently we can observe a growing interest with how design can foster cultural development, establishing meaningful connections between culture, economy, and society (Hou, 2022; Ejsing-Duun & Skovbjerg, 2017). Additionally, efforts have been made to bridge the gap between design theory and practice (Droumeva, 2016).

Amidst the rapid technological advancements and evolving educational contexts, design has assumed an active role in safeguarding localized practices, products, and industries (Thomas et al., 2011). By utilizing contemporary media as a tool for identity and value enhancement, design plays a crucial part in the preservation of these cultural assets (Pöllänen, 2007). There are changes occurring in the global economy driven by globalization, technological innovation and communication paradigm shifts. The new set up drive the adoption of development strategies by institutions and organizations for their general improvement. Globalization of society promotes changes in citizens' social behaviours. Design, designers and design educators, as active agents in communication and society, must assume a responsible citizenship role, contributing with their actions to the improvement of their contexts and communities of intervention (Acklin et al., 2013), and in this context, design may have an important role to play (Meth, 2023; Dilekçi and Karatay, 2023).

The integration of design research projects with heritage preservation can enhance instructional methodologies and strategies, requiring educators to build upon their role in a teaching-learning dialogue (Huppatz, 2015; Turunen, 2020). The integration of design and heritage preservation offers numerous avenues for meaningful exploration, developing an intimate understanding of the intricate relationship between design and cultural heritage, enhancing their ability to create meaningful, context-sensitive solutions.

This also contributes to adding new contexts to the dynamics of the design classes, enriching the activities, and inviting students to explore, take risks and actively engage in the search for primary information, which refers to the themes at work. Preserving cultural heritage and archival patrimony is an interesting gateway to understanding the evolution of a local culture and region, and their values. By merging design research with heritage preservation, students are invited to explore the historical significance of design, recognize its impact on culture, and appreciate the relevance of traditional practices in contemporary contexts.

2. A pedagogical Action Exploring "Arquivo Leonor"

The pedagogical actions presented consist of a global interpretation of project development in graphic design, in a practice-based research process towards cultural and heritage preservation. Cultural heritage has universal value for all of us, as individuals, communities, and societies, and it is an opportunity to communicate culture. "Through cherishing our cultural heritage, we can discover our diversity and start an inter-cultural conversation about what we have in common. So what better way to enrich our lives than by interacting with something so central to who we are?" (Europa.eu, n.d.).

Integrated in the process of higher education in graphic design, namely in the degree (BA) in Graphic Design of the School of Design of the Polytechnic Institute of Cávado and Ave, within the structuring curricula of Design Project, the pedagogical process of this action identifies as main objectives: (i) to explore the grammar of communication design; (ii) to identify attitudes and methods used in the project environment; (iii) match the aesthetic objectives of design to the effective possibilities – methodological, technical and productive – of graphic production, using in particular the appropriate technological tools; (iv) to develop reasoning and creative stimulation in project, substantiated in the history of visual communication and in the praxis of contemporary graphic design; and finally (v) to develop the capacity for critical thinking regarding the different perspectives of Design, its role in society and tangencies.

Santa Casa da Misericórdia de Barcelos, in Portuguese the Mery Institution of Barcelos, has a vast archival collection of great importance, not only for the institution, but also for the History of Barcelos and National History. *Arquivo Leonor*, in Portuguese Leonor Archive · as it is known, in an allusion to Queen Leonor, sister of King Manuel I – consists of religious, welfare and social information. Of the most significant documents, we highlight the Provision of King Manuel I of the year 1520.

With the main objectives of preserving, processing and disseminating its informational heritage, the Leonor Archive aims to be an archive of all and for all. The Archive holds documents that take us from the 15th century to the 20th century, going through information as diverse as: Inventories, Register of brothers, Commitments, *Tombos*, Judgments, Provisions, factitious codices, among others. This is the "raw material" from where the projects steams.

The work assignment consists of the design and development of graphic communication of a cultural heritage with a view to its promotion and dissemination, emphasizing its local and regional importance, proposing the development of integrated communication in multiple media. As a case study, design students have to choose a specific topic, within a proposed global set.

The methodology used is devised from Bruce Archer's influential "3 stage design process" (Archer, 1965). The incorporation of this design process and its related methodology as a scientific activity sparked an in-depth exploration into the specific nature of design "doing." Each stage of the process was attributed unique meanings, stemming from the objectives set forth in the initial exploratory phase. Central to Archer's approach is his steadfast defense of design's specificity, not merely as a professionalized endeavor, but as a dimension of human action in its entirety. His invaluable contribution lies in establishing design as a domain of "communicable knowledge" (Archer, 1965), one that can be subject to investigation, analysis, and ultimately concluded through rigorous knowledge-seeking. Archer's insights proved foundational in guiding designers, at the time and next, to confront design as a disciplined field, replete with its own methodological rigor and systematized research practices. This pivotal shift placed design at the heart of a discourse that engaged both the precision and structure of science and academia, as well as the liberating realms of freedom and intuition intrinsic to art and creativity.

The three-stage design process outlined by Archer provides a comprehensive roadmap for designers to navigate the complexities of their projects effectively. The initial phase is marked by exploration and discovery, a period where designers immerse themselves in the

subject matter, seek inspiration, and identify project objectives. This stage sets the tone for the entire creative journey, laying the foundation upon which subsequent stages will build. The second phase involves the development of design concepts and solutions. Here, designers translate their insights and inspirations into tangible forms and ideas, carefully refining and iterating until the most promising paths emerge. This stage demands a delicate balance between analytical thinking and creative flair, as designers strive to bridge the gap between imagination and practicality. Finally, in the third stage, the designs take shape, guided by the refined concepts and solutions from the previous phase. This is the implementation stage, where designers bring their visions to life through prototyping, testing, and refining. It is an iterative process where feedback and adjustments play a crucial role in achieving the desired outcome.

Archer's insistence on design as "communicable knowledge" brings into focus the significance of sharing insights, methodologies, and findings with the broader design community. To embrace design as a discipline equipped with methodological rigor and systematized research elevates its status within academic and scientific circles. It positions design alongside traditional scholarly disciplines, encouraging interdisciplinary dialogues, levering possible innovative collaborations between diverse research areas.

Archer promoted the use of systems-level analysis, in a design process based on evidence and evaluation through experimentation. The starting point, also promoted in this proposal presented and related to the theme of heritage preservation, will always be the expression of a need, and therein lies the rationale and importance of determining the reasons for creating a design process, as well as managing the expectations of its scope and its relationship to the artifact developed. In this development, Archer systematizes his proposal in the so-called 3 Phase Model, where the design process would be this creative mix, the limitations of the objectives and the systematic analyses, always having the creative act as a structure:

1. *Analytical Phase*, from which information is compiled, organized, and evaluated, conditioning factors are defined, and the hierarchy is structured, detecting the problem, programming and obtaining information.
2. *Creative Phase*, in which analysis, synthesis and creative development are applied.
3. *Executive Phase*, in which a critical appreciation of the previous phases is developed, ideas are adjusted, and the design process and the interactive process with other players are developed, in the definition of the proposal and solution. Communication also becomes part of the objectives inherent to the development of the result.

By applying this methodology to the pedagogical action, and by its success, a learning ladder is established between understanding, meaning and action, which is added here to the students' training process, by active processes and pedagogical construction, that are not previously observable or susceptible to experimentation. Archer's emphasis on design as an inherent aspect of human action underscores its significance in shaping the world around us. By recognizing design as both an art form and a science, designers can harness the power of creativity while leveraging systematic approaches to generate meaningful and impactful solutions.

3. Design Outputs and Discussion

The significance of Archer's methodology in the realm of higher education in design cannot be understated. By defining design as an interplay between intuition and cognition, this

approach resonates deeply with the multifaceted nature of design, recognizing that creativity and analytical thinking are not mutually exclusive but rather complementary elements in the design journey. This balanced integration capacitates design studente who are not only capable of ideation and artistic expression but also possess the rigor and discipline to translate those ideas into practical and impactful solutions.

Overall, Archer's methodology offers immense value in the context of higher education in design, nurturing a new generation of designers who can navigate the complexities of the modern world with confidence and creativity. "His method was based on critical path analysis, a model of operations research, and gave design research examples" (Bayazit, 2004). Thus, rebutting the methodology described about the teaching/learning activity, student's assignment is organized as follows. In the first phase (*Analytical Phase*) the cultural heritage case study to communicate is identified. It foresees the development of research on site or in related and tangential projects and their critical reflection to the concept to work on. In the second phase (*Creative Phase*) is developed the study and implementation of the graphic component of the project. It foresees the methodological phasing in moments of analysis, synthesis and practical development of the communication supports, and here the visual graphics are developed. In the present paper we'll highlight some of these outputs accordingly. In the third phase (*Executive Phase*) the project is concluded, in terms of communication and dissemination, including its final presentation.
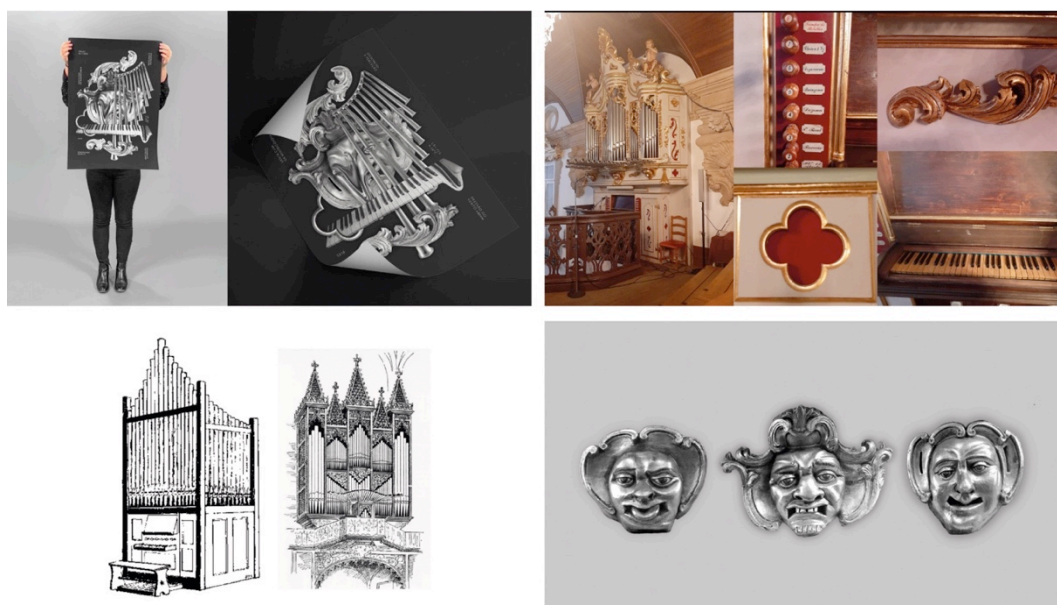
Figure 1: Poster project (top left) and visual research on the case study "18th century pipe organ from the Church of Misericórdia in Barcelos."
© Inês Rocha / IPCA.

The project's characteristics lead to a rich diversity of examples in terms of graphic language, evolving through meticulous research and individual exploration. The foundation is laid with poster design in a 50x70cm format, which serves as the starting point. However, the students' research and topic choices extend beyond, encompassing three additional communication supports that align with their respective subjects. The success of these assignments not only enhances the learning process but also serves as a testament to the effectiveness of the project methodology employed.
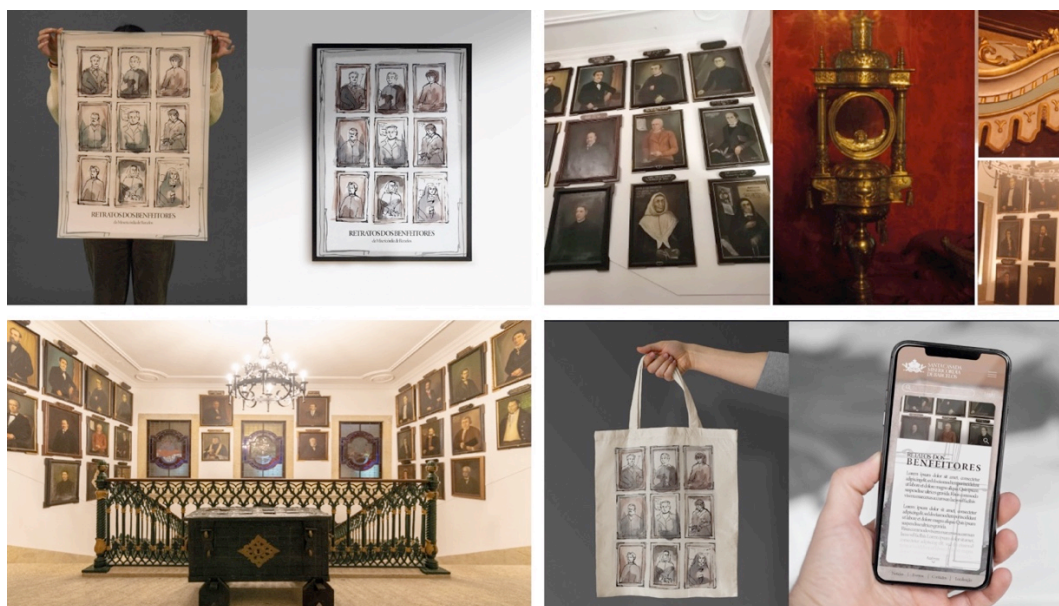
Figure 2: Poster project (top left), other visual outputs (bottom right) and on-site research on the case study "Gallery of Benefactors" at *Arquivo Leonor* Museum.
© Ana Beatriz Salgado / IPCA.
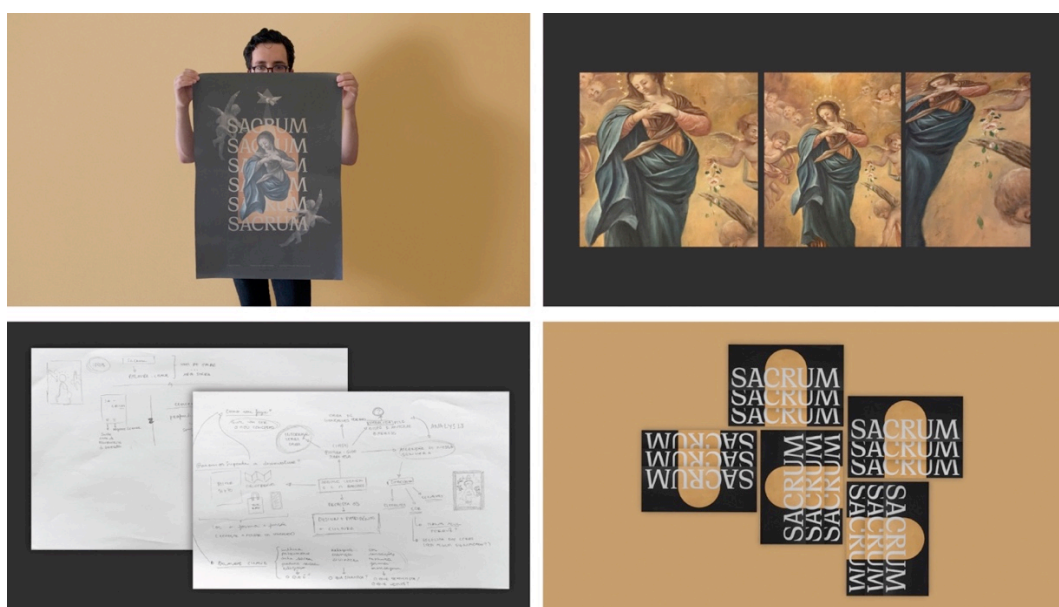
Figure 3: Poster project (top left) and visual research on the case study "Painting of 'Ascenção de Nossa Senhora' (*Ascension of Mother Mary*), 1954" at *Arquivo Leonor* Museum.
© Ivan Amorim / IPCA.

4. Conclusion

Classroom activities and practical fieldwork and on-site research empowered students to solidify their understanding and skills in research and experimentation within graphic and visual communication. Engaging and motivating assignments facilitated this knowledge consolidation process. It was also integrated, as proposed in the program, the identification of the historical and semantic capital of graphic design as fundamental ingredients for the creation of a reasoned visual discourse and autonomy in the development of projects. The overall results are very satisfactory, meeting the expectations created, with many cases of

outstanding quality of responses. The development of a project structured and organized into different phases and supported by this methodological model of Archer is highly enhancing the capabilities of students and motivating for their training.

Although there is a great heterogeneity in the graphic language of the answers, it can be observed in most of the works developed a concern for exploration and creative experimentation, seeking to demonstrate specific skills related to the different areas that are part of the curricular structure of the degree. By exploring and discussing the foundations of the design language, the proposed training presents the creative possibilities of graphic design, exploring the limits of the discipline in parallel with reflection on its methodological activity. Teachers, as mediators between students and research projects, and also in the fundamental role of a researcher, are in a prominent position to reflect on learning, collect and interpret data and propose decisions regarding teaching and the construction of an applicable pedagogical model. It is important that classrooms are also living laboratories for research, capable of transforming and being transformed. The educational resources that are built have a lot to do with writing and reflecting on the pedagogical activities themselves, in the form of scholarly contributions to the higher education community involved in design.

Acknowledgements

References

Acklin, C.; Cruickshank, L.; Evans, M. (2013). Challenges of introducing new design and design management knowledge into the innovation activities of SMEs with little or no prior design experience. *Proceedings of 10th European Academy of Design Conference – Crafting the Future.*

Archer, B. (1965). Systematic method for designers. In: Cross, N. (1984). *Developments in design methodology*. John Wiley & Sons.

Bayazit, N. (2004). Investigating Design: A Review of Forty Years of Design Research. *Design Issues*, 20(1) Winter 2004. The MIT Press.

Dilekçi, A.; & Karatay, H. (2023). The effects of the 21st century skills curriculum on the development of students' creative thinking skills. *Thinking Skills and Creativity*, Volume 47.

Droumeva, M.; & Murphy, D. (2016). "A Sound Pedagogy – Active Learning through Media Production". *EDULEARN16 Proceedings*, 3974-3982.

Ejsing-Duun, S.; & Skovbjerg, H. (2017). "Design as a Mode of Inquiry in Design Pedagogy and Design Thinking". *International Journal of Art & Design Education*, 38(2), 445-460.

Europa.eu (n.d.). The European Year of Cultural Heritage 2018. Available online at https://europa.eu/cultural-heritage/node/2_en.html

Flinn, A. (2007). Community Histories, Community Archives: Some Opportunities and Challenges. *Journal of the Society of Archivists*, 28:2, 151-176.

Hou, Y.; Kenderdine, S.; Picca, D.; Egloff, M.; & Adamou, A. (2022). Digitizing Intangible Cultural Heritage Embodied: State of the Art. *Journal on Computing and Cultural Heritage*, 15(3), 1–20.

Huppatz, D.J. (2015). Globalizing design history and global design history. *Journal of Design History*, 28(2), 182-202.

Istvandity, L. (2021). Creative heritage: An approach for research and practice integrating heritage and the performing arts. *International Journal of Heritage Studies*, 27:11, 1149-1162.

McCandlish, A.; & McPherson, G. (2021). Promoting tangible and intangible hidden cultural heritage: local communities influencing civic decision-making and international cultural policy. *International Journal of Cultural Policy*, 27:5, 683-698.

Meth, D.; Brophy, C.; & Thomson, S. (2023). A slippery cousin to 'development'? The concept of 'impact' in teaching sustainability in design education. *Teaching in Higher Education*, 28:5, 1039-1056.

Pöllänen, S. (2007). "Beyond craft and art – A pedagogical model for craft as self-expression". *International Journal of Education Through Art*, 7(2), 111-125.

Thomas, N.; Hackney, F.; & Bunnell, K. (2011). "Connecting craft and communities". *Connected Communities*. Arts and Humanities Research Council.

Turunen, J. (2020). "Introduction: using our pasts, defining our futures – debating heritage and culture in Europe." *International Journal Heritage Studies*, 26(10), 975–978, 2020.

Winter, T. (2013). Clarifying the critical in critical heritage studies. *International Journal of Heritage Studies,* 19:6, 532-545.

Contact email: jmpereira@ipca.pt

The Role of Women Self Help Groups (Chama) in Empowering Rural Women in Kenya

Franciscah Anyona Omukiti, University of Tsukuba, Japan

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

Rural women in developing countries face significant cultural challenges. Notably, women in patriarchal communities are constrained by gendered norms and roles. These norms have contributed to gendered exclusions, high expectations, and inequitable access to resources, leaving most women in these communities disempowered. Kenya is one of the countries whose rural women have been subjected to customs and traditions that impede their empowerment. To overcome these challenges, women have joined self-help groups (*Chama*). This study investigated the role of *Chama* in empowering rural women to overcome gendered customs and traditions in Kenya. The study used interviews and participant observation methods to: assess the impact of *Chama* membership on rural women's socio-economic status and how women empowerment influenced gender-based customs and traditions. The study was carried out in Kakamega County, Kenya. The findings revealed that through *Chama*, Kakamega women had been economically empowered. Their income has increased; they own property/assets and run their businesses. Their social networks have expanded, and they have acquired skills and knowledge in many aspects of life. This empowerment has inspired men to change their perception of women as generally home keepers but rather strong drivers of economic growth both at household, community, and national levels. The study concluded that *Chama* is an effective option and avenue for addressing rural women's social and economic empowerment. Relevant recommendations to the government and non-governmental bodies dealing with gender and development were made to enable the formulation of better strategies to support *Chamas* for sustainable development.

Keywords: Kenya, Kakamega, Rural Women, Women Empowerment, Chama, Traditional Norms

iafor

The International Academic Forum
www.iafor.org

1.   Introduction

Societies have succeeded in creating gender differences based on the social construction of biological sex. Studies emphasized that such gender distinction has been utilized to allocate power, authority, and resources. These allocations of power and resources to gender have perpetuated gender inequality and discrimination against women (Sahay, 1998; Grabe, 2010). For this reason, women have found themselves among the most vulnerable and disadvantaged social groups. As highlighted by Sahay, women are often assigned childcare and domestic work, which limits their mobility. Women who live in patriarchal societies face more challenges arising from discriminatory patriarchal practices, impeding their progress towards empowerment.

In Kenya, patriarchal norms and customs have resulted in rural women's unlimited access to resources, lack of decision-making power, and social marginalization. These challenges have hindered their ability to fully participate in economic activities, causing gender disparities (UNFPA, 2015). Studies show that these norms and customs have made Kenyan women passive and socially subordinated to men (Mubangizi, 2016; Ondiba & Matsui, 2019). Ondiba & Matsui, 2019 add that pervasive cultural traditions, such as bride price payment, have placed Kenyan men in dominant roles within families. This male dominance has contributed to women's lack of decision-making power. As a result, many women, particularly rural women, have been denied the right to choose. Kabeer, 1999 considers this denial of the right of choice as one factor contributing to disempowerment.

Traditional customs and practices remain pervasive in the Kenyan society. For instance, the role of women as home keepers and caregivers has denied women opportunities to participate in education and the labour force (Takayanagi, 2016). Most Kenyan rural women spend much time on house chores and childcare, roles that most of them have been culturally raised to accept (Browne, 2001; De Giusti & Kambhampati, 2016), and others forced to take up against their will by the societal expectations of a woman (Muthathai, 2017). Considering the high fertility rate in Kenya, women are forced to care for children throughout the years. On the other hand, men's role as breadwinners has created opportunities for their access to higher education. Boys' education is prioritized over girls' education in most families. Acquisition of higher education has qualified men for well-paying jobs, unlike women with inadequate education. As a result, a vicious circle of illiteracy and poverty is created among rural women (Wittmann, 2012).

Another barrier to women's empowerment in Kenya is their need for more property/asset ownership. Studies have shown that customs and traditions have denied Kenyan women the right to ownership, hindering their economic, social, and political empowerment (Ireri & Ngugi, 2016; Ondiba & Matsui, 2019). Ireri & Ngugi, 2016 argue that despite Kenyan women's massive role in agriculture, they do not traditionally own land. Ondiba & Matsui, 2019 support this argument, stating that, at best, Kenyan women have usufruct rights to land, which are restricted by the male heads of their families, primarily husbands. The Kenyan economy depends on agriculture, meaning land is a crucial asset. In rural areas, women do most farm work on family land, yet they do not have the right to access and control the land. As land is one of the properties mainly used as collateral for bank loan acquisition, it is difficult for most women to access finances.

This paper argues that patriarchal cultural practices have catalysed gender disparities and women's disempowerment in Kenya. However, these socio-cultural conditions have

motivated women in Kenya to come together in mutual-help groups called *Chama* to explore their potential to empower themselves. Through *Chama*, women found a way to overcome the challenges they faced in society collectively.

Chama is a Swahili word that means "association." It is commonly used to describe self-help groups in Kenya. *Chama* has existed in Kenya since the pre-colonial period. However, during this period, *Chama* was mainly based on ethnic and familial affiliations. Members of these groups benefited from mutual reciprocity because of mutual assistance and support to each other (Nyataya, 2016; Mwatha, 1996). Kenyan women began mobilizing themselves into official groups in the mid-20th century (Maas & Hekken, 1991). This mobilization led to the formation of the first national women's organization, Maendeleo Ya Wanawake Organization (MYWO), in 1952. MYWO, which translates to "the progress for women," was established to unify, nurture, and support the empowerment and development of women in social, economic, and political spheres (Nyataya, 2016; Oduol & Kabira, 2018). Through MYWO, women realized the power of collectivism over individualism and endeavoured to work together to overcome the cultural challenges they faced. With time, *Chama* is firmly rooted in Kenyan society, such that every adult woman belongs to one or more *Chama* (Njoroge, 2015). The exact number of *Chamas* in Kenya is unknown; however, it is estimated that, by 2016, about 300,000 registered *Chamas* and 900,000 unregistered *Chamas* existed in Kenya (Amos, 2016).

As *Chama's* popularity increased, their activities diversified. Currently, *Chamas* are categorized into: Social welfare-oriented, Entrepreneurial-oriented, and Welfare-entrepreneurial oriented *Chamas*. Social welfare-oriented *Chamas* primarily engage in small community projects, mutual assistance, and welfare activities such as buying essential household items, helping each other with farm work, and joining together in ceremonies (Ondiba & Matsui, 2019). They mainly rely on self-funding from members' contributions through the merry-go-round system. On the other hand, Entrepreneurial-oriented *Chamas* mainly focus on huge financial arrangements such as buying lands, individual business start-ups/expansions, agribusiness, and real estate projects. Welfare-entrepreneurial-oriented *Chamas* combine both social welfare and entrepreneurial activities. Since the last two categories require a large amount of money, their projects are funded using credits and loans from micro-finance institutions, such as Kenya women micro-finance Bank (KWFT), from financial organizations such as the government's Women Enterprise Fund (WEF), and *Chama's* loaning system known as table-banking (KAIG, 2013). Women form these *Chama* to empower themselves.

2.   Women and Empowerment

Empowerment is considered an essential tool for reducing poverty and underdevelopment. Despite its importance in development, researchers have yet to reach a consensus on a clear definition of empowerment. Rowlands, 1995 asserts that the definition of empowerment depends on the user's interpretation of power. In this regard, Rowlands defines empowerment as "power over, power within, power with and power to (Rowlands, 1997). In his definition, 'power over' refers to the power of dominance. That is the ability of a person/ group to get another person/group to do something against their will. According to Rowland, this is the least sought power in women's empowerment. 'Power with' refers to the power that leads to collective action and the ability to act together. 'Power within' is that power which resides in each person. Rowland argues that this power allows one to recognize their self-worth, capacity and belief that they can make a difference. 'Power to' is the productive power which

creates new possibilities and actions without dominance. He argues that this is the most sought-after power in women's empowerment.

In the view of Kabeer 2009, empowerment is the ability to make strategic choices where it lacked before. Kabeer argues that empowerment cannot be justified by possessing power alone; instead, power must be acquired where it was denied before. This argument is echoed by Mosedale, 2005, in her article "Assessing Women's Empowerment: Towards a Conceptual Framework." Here, Mosedale highlights the four generally accepted aspects of women's empowerment. Two of her four aspects, that is, empowerment can only be talked of if the starting point is disempowerment and that empowerment should concern strategic life choices rather than decision-making on trivial matters, align with Kabeer's argument of empowerment.

In their study "Women's Empowerment or Disempowerment through Microfinance" in Bangladesh, Ali and Hatta, 2012 asserts that empowerment is a process and can be presented in more than one dimension. In their study, they presented two dimensions of women's empowerment: women's absolute well-being, where empowerment is seen as a process of improving the welfare of women, and women's relative well-being, where empowerment is seen as a process of improving the position of women relative to men within the household. *Chama* seeks women's absolute well-being.

The government of Kenya recognizes that women's empowerment is critical to achieving gender equality and sustainable development. The government's recognition is evident by the implementation of the agenda for women's empowerment following the 1994 United Nations (UN) International Conference on Population and Development in Cairo and the 1995 UN Conference on Women in Beijing (Calves, 2009; Larson, 1996). These agendas included the introduction of universal primary education in 2003 (RoK, 2010), the launch of the government women's fund organization - the Women Enterprise Fund (WEF), in 2007, and the reinforcement of the Adult and Continuing Education (ACE) program established in 1979. Still, these strategies have yet to have any significant effect on women's socio-economic empowerment in Kenya.

Several studies on gender and women empowerment showed that promoting entrepreneurship and self-help groups among women in rural areas empowered them economically, socially, and environmentally (Allen et al., 2008). In Kenya, most case studies on women's empowerment have focused on entrepreneurship. They have elaborately discussed the challenges women face in entrepreneurship, such as lack of collateral for capital acquisition, lack of skills and business management education, traditional roles and work balance, and property/ assets rights (Bindra, 2006; Ellis, 2007; Kamweru, 2011; Muthathai, 2017; Mwobobia, 2012; Odinga, 2012). With all these studies, we know these challenges' impact on women's business performance and economic empowerment. However, we need to find out the extent to which women's empowerment through *Chama* has influenced gender-based customs that perpetuate the challenges women face. Huysentruyt, 2014, and Amine & Staub, 2009 suggested that more research be done to understand how women in *Chama* thrive despite patriarchal traditions and social norms. What then can we learn about self-help groups generally by studying women *Chama* from a given socio-cultural background?

3.　　　Research Objectives

This paper examines the role of *Chama* in empowering rural women in Kenya. Specifically, the paper aims to: (i). Assess the impact of *Chama* membership on rural women's socio-economic status, and (ii). Examine how women's empowerment influences gender-based customs and traditions.

4.　　　Research Methodology

The study was conducted in Kakamega County, Kenya. Kakamega is one of the highly populated rural areas located in the western part of Kenya. It has a population of 1,867,579 (KNBS, 2019). 85.5% of its land is rural, while 14.5% is urban (KNBS, 2019). Kakamega is dominated by the Luhya ethnic group, which strictly observes their traditions and customs. The county's main economic activity is agriculture, where women manage family farms as men move to cities for employment. Thus, Kakamega is a suitable area for this study.

4.1　　　Research Design and Methods

Two phases were involved in achieving the study's objectives. The first phase involved an intensive review of the literature on gender discriminative cultural norms and the concepts of empowerment and self-help groups. The second phase entailed fieldwork data collection in Kakamega, using a combination of semi-structured interviews and participant observation methods. These methods allowed a deeper understanding of respondents' thoughts, feelings, and opinions. The study targeted rural women, particularly *Chama* members. In addition, key informants, including men, were interviewed. A total of 45 interviews were carried out, including 38 women *Chama* members, two *Chama* leaders, two male village elders, and three officials from WEF (one woman and two men). WEF organization was selected based on its mission of supporting women's empowerment through promoting their entrepreneurial activities in *Chama*. The respondents were selected using purposive sampling techniques.

The interviews were divided into two parts. The first part used closed-end questions to collect socio-demographic information from 40 respondents (38 *Chama* members and two *Chama* leaders), excluding village elders and WEF officials. The second part used open-end questions to seek respondents' opinions and thoughts on *Chama's* impact on women's social and economic status and the influence of women's empowerment on traditions and customs.

Data analysis was done using Braun and Clarke's thematic analysis framework for qualitative methods, following the six steps below:

  i. Data familiarization
 ii. Codes generation
iii. Themes generation
 iv. Review of themes
  v. Defining and naming themes
 vi. Interpretation and reporting (Braun & Clarke, 2006).

The analysed data was presented in the form of narratives. The demographic information data was analysed quantitatively using an Excel spreadsheet and presented as tables and charts according to frequency and percentages. However, the quantitative figures presented were

only used to understand respondents' characteristics visually and did not form the base for discussions in this paper.

5.   Findings and Discussion

The following information was sought to understand the socio-economic characteristics of the target population: age, marital status, level of education, occupation, and the number of household members. For visualization purposes, the results are presented in Table 1.1.

Data analysis on age indicated that most *Chama* participants were 30 years and above (Table 1.1). This is because women over 30 years are mostly married, with responsibilities of taking care of many dependents, mainly their children and grandchildren. These women seek financial support from *Chama*. *Chama* participation was lower among women aged 20-29, as shown in Table 1.1. This is because most women in this category are unmarried and still depend on their parents; therefore, they have little to no responsibilities. For the married women in this age bracket, the majority lived in cities with their husbands and thus did not belong to *Chamas* in rural areas. Although the participation rate differed among the age brackets, women of all ages participated in *Chama*.

Regarding marital status, findings showed that the majority of *Chama* participants were married. This finding suggests that husbands support their wives' participation in *Chama*. This finding agrees with Anderson and Baland, 2002 who asserted that most *Chamas* in Kenya constitute married women living in their husband's homes.

Regarding education, findings indicated that all respondents had at least primary education. Most *Chama* members had certificate/diploma education (Table 1.1). However, this study found that most certificates/diplomas were attained through *Chama's* organized training or *Chama*-initiated coursework. The respondents who attained bachelor/graduate degrees indicated as "degree" in Table 1.1 attributed their degree attainment to their mother's financial independence through *Chama*. Few respondents had up to primary level education (Table 1.1). These women were mainly aged over 50 years, and some had as low as a grade 3 level of education.

The occupation was categorized into three: formal employment (office workers or monthly salary recipients), informal employment (entrepreneurs and employees with no fixed monthly salary), and unemployed (housewives). The findings indicated that the majority of respondents belonged to informal employment, as shown in Table 1.1. Most women reported owning businesses through *Chama* loans, where they earned a living. These businesses included food and grocery retail shops, beauty and salon parlours, clothes and shoe stores, pottery and beadwork stalls, and agribusiness (poultry, livestock, fish, and cash crops).

The respondent's number of household members was also sought. The findings show that most households had 1-5 members (Table 1.1), mainly father, mother, and children. There was a low number of households with extended family members. Most households had a maximum of three children, with only one household reporting to have more than ten members (Table 1.1). The low childbirth was attributed to increased women's knowledge and use of family planning methods acquired through *Chama*.

Table 1. 1 Socio-Demographic Characteristics of Respondents

Age	Frequency	Percentage
20 – 29	5	13
30 – 39	14	35
40-49	8	20
Above 50	13	32
Total	**40**	**100**
Marital Status		
Married	34	85
Single	4	10
Widow	2	5
Total	**40**	**100**
Level of Education		
Primary	9	23
Secondary	12	30
Certificate/Diploma	15	37
Degree	4	10
Total	**40**	**100**
Occupation		
Formal	6	15
Informal	30	75
Housewives	4	10
Total	**40**	**100**
No. of H/hold members		
1-5	23	58
6-10	16	40
11-15	1	2
Total	**40**	**100**

Source: Author, from fieldwork data

5.1   The Impact of *Chama* on Women's Socio-Economic Status

Generally, the study found that *Chama's* development activities economically and socially empowered women. Their empowerment had a positive impact on personal, household and community development.

5.1.1 Economic Empowerment

The key informants, particularly the WEF officials and *Chama* leaders, explained that the economic activities women in *Chamas* engaged in ranged from Micro and Small-sized Enterprises (MSEs) to Small and Medium-sized Enterprises (SMEs). They noted that it was rare for *Chamas* to own large enterprises. One of the WEF officials stated that their organization was open to supporting any enterprise initiated and run by women in *Chamas,* regardless of the size. The financial report presented during the interviews showed that since its launch in 2007, WEF had registered 101 318 women *Chamas*, disbursing about Ksh 14.4 billion (USD 138 Million) to beneficiary groups nationwide by 2019. The number of *Chamas* was expected to increase as the organization received more applications from *Chamas*.

As an organization, WEF promotes women's economic empowerment by ensuring *Chamas* invest the loans obtained in profitable businesses. They do so through offering entrepreneurship training and seminars, credits and loans, connecting women's small businesses to large established firms, promoting women's products on WEF's large online platform, organizing *Chama's* participation in national and international exhibitions, and constant follow-ups. Through these initiatives, women increased their entrepreneurial skills and expanded their customer base for their products and services, leading to an increased income.

In addition, women also received loans from their *Chamas* through a system known as table banking. Table banking is a system where *Chama* members borrow money from Chama's kitty at low interest (Gichuki et al., 2015). Just like WEF, Chama loans are collateral-free. All the members interviewed indicated they had borrowed money from their *Chama* through table banking. The majority used their *Chama* money as capital to start up individual businesses. Others reported using the *Chama* loan to expand their already-established businesses. Some of the mentioned businesses included: retailing shops, agribusiness (fish, poultry, animal, and crop farming), mobile money services (M-Pesa), salon & boutique, pottery and beading, and motorcycle transportation (*boda boda*). Through these businesses, women confirmed that they earned an income, guaranteeing financial independence. Most women improved their household's living standards using their income, while others increased their wealth and property ownership through loans and credits. Others created job opportunities for other community members who worked and earned an income from women's businesses. This finding supports the assertion by Mung'atu and Mbithi, 2015 that women established 70 per cent of all businesses that employ over 17 million people in Kenya. This study argues that *Chama* is a strong catalyst for women's economic empowerment process in Kenya.

5.1.2 Social Empowerment

By observing the events organized by WEF in Machakos and Nairobi Counties, it was found that in addition to financial support, *Chama* members also received education on investment and saving. Before attending the events, interviews were held with WEF officials. One of the officials indicated that the organization was aware that most of the women they offered business loans needed more financial education and business management skills. Thus, the organization committed to offering training and seminars on basic financial and business management skills to *Chama* members before they could receive the loans. Most *Chama* members, particularly the recipients of WEF training, indicated that their knowledge and skills in savings, loan management, bookkeeping and human rights were enhanced.

Moreover, data analysis indicated that members of *Chama* received education from *Chamas*. *Chama* leaders reported that they organized seminars within their *Chamas*, through which they invited experts from various sectors to offer members training. Most women who reported having significantly benefited from *Chama's* training sessions were those aged above 40 years. Mainly, they reported gaining knowledge in health and nutrition, care for children and persons infected with HIV/AIDS and sustainable agribusiness management. Few women aged above 50 years admitted that they acquired their reading and writing skills from *Chama*, as they had acquired up to 3rd-grade primary education. In addition, the study also found that *Chama* members' children also benefitted educationally. Most women reported that their children, especially daughters, had attained higher education through their *Chama's* financial support. Two of the four graduates (Table 1.1) interviewed confirmed these statements. These two women testified that their educational attainment was possible through their mothers' loans from *Chama*. Both claimed their fathers ignored their education. The other two graduates had different experiences. In their case, their fathers catered for all their tuition fees from primary to university. However, their daily expenses were all left for their mothers to sponsor. These testimonies show that married women joined *Chama* mainly to see their children through education, especially girls whose education is less prioritized in families with boys.

Women also gained social inclusion from being members of *Chama*. Interviews with respondents confirmed that women did not actively participate in the leadership and development programs in the country. For this reason, they sought inclusion from *Chama*. One of the *Chama*, whose leader was interviewed, mainly focused on women living with/ affected by HIV/AIDS. During interviews, the leader and members revealed that the exclusion of people living with HIV/AIDS was worse when the victim was a woman because of their lack of access to and control of resources. This *Chama*, known as CAMP, helped such women by organizing them into small women *Chamas* and extending medical and counselling support, establishing businesses for stable income and healthy diet, and access to education for children.

Moreover, the *Chama* offered them a platform to share their challenges and courage to accept their health conditions. The findings on social empowerment show that women are driven to form *Chama* by the desire to see other women empowered. As Stainer and Cleary, 2014 indicated, women embrace the spirit of cooperation and not competition. Thus, these findings confirm their argument by revealing how women through *Chama* have collectively worked together to overcome their challenges and effectively execute *Chama's* intended role.

The respondents acknowledged that *Chama* helped them increase their social networking and interactions through seminars and meetings. The majority reported that they have been able to travel around the country and internationally. Most women who travelled internationally reported that they mostly attended conferences on various topics, while local travels were mainly for local exhibitions or regular rotational *Chama* meetings held in members' houses. Both women reported that these travels allowed them to meet and interact with different people, thus expanding their social circles. Others who had gender relations problems in their marriages revealed that the opportunity to interact and share ideas with men and women government legislators had a positive impact on their relationships with their husbands. One respondent, a *Chama* leader, revealed that she had communication problems with her husband before she joined *Chama*. She had divorced and remarried. Her second marriage was saved by the confidence and communication skills she gained from *Chama* interactions.

5.2   Impact of Women Empowerment on Traditional Norms and Customs

Analysis of the interviews with village elders indicated that women's achievements through *Chama* had challenged men in communities to embrace changes in traditional customs and practices. For instance, the interviews revealed that it had become common for husbands to allow their wives and daughters to attend *Chama* seminars and workshops outside their communities without their company. This development goes against the traditions and customs that confined married women within their communities, with restricted interactions, especially with men. The fact that this information came from male village elders strongly confirms that the custom of restricting women's interactions outside of their blood relations had changed.

Additionally, the findings from interviews with both *Chama* members and the village elders indicated that the challenge of property ownership had positively changed to some extent. There were cases of joint property/asset ownership between husbands and wives. Women revealed that they used their *Chama* savings to contribute to purchasing family property, especially land, whose ownership was registered under both spouses' names. However, these cases were few compared to women who chose individual asset ownership. Additionally, respondents reported a few cases of girls inheriting family property alongside their brothers. Both elders confirmed that their daughters received a share of the inheritance from their family property. However, they insisted that this practice was not welcome in most families. Interviews with women who received a family inheritance revealed that they faced challenges accessing and controlling the inherited property, particularly land, after marriage. This challenge implies that property acquired by women through inheritance was not beneficial to them.

Women's individual and *Chama* property ownership were highly reported among the respondents. The majority, about 90 per cent of respondents, owned property/assets through their *Chama*. Using loans and Savings from *Chama*, women purchased property and assets in their names or the name of their *Chama*. The most common reason offered for this action was that individually owned property allowed them freedom and ability to use the property as collateral to acquire loans for more investments and business expansion. These findings confirm that women's economic empowerment positively impacted women's property ownership.

Elders' opinions regarding gender roles did not indicate much change concerning women's caregiver roles. They pointed out that women MUST care for their family members regardless of their status. However, data analysis indicated that women's roles had increased to include providers. Women's opinion regarding gender roles was similar to the elders' opinion. All women respondents believed that women's empowerment did not change their role as home keepers but influenced men's role as sole breadwinners. Women contributed to household expenses as well. Those women whose husbands had migrated to cities for greener pastures reported that they were the sole breadwinners for their households, since they did not receive financial support from their husbands. Interestingly, most of these women did not regard themselves as household heads; instead, they mentioned their husbands as household heads despite a lack of support. This finding indicates that despite empowerment, Kenyan women still accept and perform their role as home keepers and uphold the cultural custom of males as heads of households.

Lack of adequate education and financial dependence on men negatively impacted women's decision-making powers. Through *Chama* and WEF's training and seminars, women acquired adequate skills and knowledge that increased their competence in the business field. Some women furthered their studies to higher education using *Chama* savings and loans. These women acquired competent skills for employment in diverse sectors. Moreover, *Chama* leaders and WEF officials reported that highly educated women had opportunities in political and women's representation seats in parliament. Such women are eligible to vie and occupy the political seats stipulated in the Kenyan constitution under 2/3 gender representation, affirmative action. Women's political representation will allow women to participate in national decision-making on essential matters. Moreover, at the household level, women reported that they gained respect in their households, particularly from their husbands, after they started supporting household expenses using *Chama's* finances. This respect increased their family decision-making powers, as their husbands sought their opinions before taking major actions.

6.   Conclusion

This study sought to achieve the following research objectives: To assess the impact of *Chama* membership on rural women's socio-economic status and to examine how women empowerment influences gender-based customs and traditions.

For the first objective, this paper concludes that *Chama* membership has economically empowered women. Most rural women *Chama* members were financially independent. Their income increased, which enabled them to contribute to household expenses. In addition to economic empowerment, *Chama* members were also socially empowered. Regular meetings, seminars and training offered increased women's knowledge and skills in diverse sectors. Most of these acquired skills and knowledge empowered women to solve some societal problems, as well as increased their confidence in social networking.

Regarding the second objective, the study concluded that women's empowerment positively impacted most traditional customs and norms. Women's financial independence increased their contribution to household expenses. As a result, women gained respect from their husbands and community, which increased their decision-making power in household matters. Furthermore, women's access to adequate education increased. Girls were able to attain higher education. Regarding traditional gender roles, women's empowerment did not change the women's role as home keepers. However, this paper concludes that empowered women can formulate strategies for change, collectively achieve their goals, and access the necessary skills and knowledge to aid gender equality.

Based on the findings, this paper recommends that institutionalized support through *Chama* should be increased to enhance women's access to finances and the market, and to promote participation in decision-making and entrepreneurship for more women. The study was limited to a single county, focusing only on women in *Chama*. Further research could be conducted from several other counties. Furthermore, it would be interesting to conduct a comparative study involving women in *Chama* and those not.

References

Ali, I., & Hatta, Z. A. (2012). Women's empowerment or disempowerment through microfinance: Evidence from Bangladesh. *Asian Social Work and Policy Review*, *6*(2), 111-121.

Allen, E., Elam, A., Langowitz, N., Dean, M. (2008). Global Entrepreneurship Monitor 2007. Report on Women and Entrepreneurship. Global Entrepreneurship Research Association, Wellesley.

Amine, L. S., & Staub, K. M. (2009). Women entrepreneurs in sub-Saharan Africa: An institutional theory analysis from a social marketing point of view. Entrepreneurship and Regional Development, 21(2), 183-211.

Amos, K. (2016). Chama Online Management System.

Anderson, S., & Baland, J. M. (2002). The economics of roscas and intrahousehold resource allocation. The Quarterly Journal of Economics, 117(3), 963-995.

Bindra, S. (2006). Doing Business in Kenya Still Too Hard. The Sunday Nation, Nairobi Business Daily. Job cuts hit steel millers as China floods markets. http://www.businessdailyafrica.com/markets (Accessed on 3 June 2017).

Braun, V. & Clarke, V. (2006). Using thematic analysis in psychology. Qualitative Researchin Psychology, 3, 77-101.

Browne, K. E. (2001). Female entrepreneurship in the Caribbean: A multisite, pilotinvestigation of gender and work. Human Organization, 326-342.

Calvès, A. E. (2009). Empowerment: The history of a key concept in contemporarydevelopment discourse. Revue Tiers Monde, (4), 735- 749.

De Giusti, G., & Kambhampati, U. S. (2016). Women's work choices in Kenya: the role ofsocial institutions and household gender attitudes. Feminist Economics.

Ellis, A. (2007). Gender and economic growth in Kenya: Unleashing the power of women. World Bank Publications.

Gichuki, C. N., Mutuku, M. M., & Kinuthia, L. N. (2015). Influence of participation in "tablebanking" on the size of women-owned micro and small enterprises in Kenya. *Journal of Enterprising Communities: People and Places in the Global Economy*, *9*(4), 315-326.

Grabe, S. (2010). Promoting gender equality: The role of ideology, power, and control in thelink between land ownership and violence in Nicaragua. *Analyses of Social Issues and Public Policy*, *10*(1), 146-170.

Huysentruyt, M. (2014). Women's social entrepreneurship and innovation. OECD LocalEconomic and Employment Development (LEED) Working Papers, 2014/01, OECD.

Ireri, J.W., and Ngugi, A. (2016). Factors influencing land ownership by women: case ofKhwisero constituency, Kakamega county, Kenya. Department of extra mural studies, University of Nairobi. http://erepository.uonbi.ac.ke.pdf (Accessed on 15th November 2018).

Kabeer, N. (1999). Resources, agency, achievements: Reflections on the measurement of women's empowerment. Development and change, 30(3), 435-464.

Kamweru, R. (2011). Challenges Faced by Small & Medium Enterprises in Accessing Finance in Kiambu Town, Kenya. University of Nairobi MBA Project.

Kenya Association of Investment Groups [KAIG], 2013. The Chama Handbook.https://kaig.org/kaig/_dwnld_fls/0KAIG%20Handbook%202013.pdf

Kenya National Bureau of statistics. (2019). Kenya Population and Housing Census Reports. https://www.knbs.or.ke/2019-kenya-population-and-housing-census-reports/

Larson, E. L. (1996). United Nations Fourth World Conference on Women: Action for Equality,Development, and Peace (Beijing, China: September 1995). Emory Int'l L. Rev., 10, 695.

Maas, M., & Hekken, N. V. (1991). Women's social and economic projects: experiences fromcoast province (p. 67). African Studies Centre/MPND, Leiden/Nairobi.

Mosedale, S. (2005). Assessing women's empowerment: towards a conceptual framework. Journal of international development, 17(2), 243-257.

Mubangizi, J. C. (2016). An African perspective on some gender-related cultural practices that violate human rights and perpetuate women's poverty. *Journal of Social Sciences*, *47*(1), 68-78.

Mung'atu, J., Kyalo, D., and Mbithi, F. (2015). The influence of socio- cultural factors ongrowth of women-owned micro and small enterprises in Kitui County, Kenya.International Journal of Business and Social Science, 6(7), 242-250.

Muthathai, P. (2017). Factors Influencing the Growth of Women Owned Businesses in Kenya (Doctoral dissertation, United States International University-Africa).

Mwatha Karega, R. (1996). Women's groups: from welfare to small-scale business inKenya. *Small Enterprise Development*, *7*(1), 31-41.

Mwobobia, F. M. (2012). The challenges facing small-scale women entrepreneurs: A case ofKenya. International Journal of Business Administration, 3(2), 112.

Njoroge R. (2015). Chama - A Driver of the Non-Formal Economy in Kenya. http://learningenglish.voanews.com/a/chamadrivernonformaleconomykenya/2866813.html

Nyataya, I. P. K. (2016). Women Self Help Groups Enhancing Women's DevelopmentProcesses in Kenya. International Journal of Research in Sociology and Anthropology (IJRSA), 2(2), 18-25.

Odinga, E.O. (2012). Challenges facing growth of small and medium enterprises owned bywomen in Kakamega Municipality (Doctoral dissertation, University of Nairobi).

Oduol, W., & Kabira, W. M. (2018). The mother of warriors and her daughters: The women'smovement in Kenya. In *The challenge of local feminisms* (pp. 187-208). Routledge.

Ondiba, H. A., & Matsui, K. (2019). Social Attributes and Factors InfluencingEntrepreneurial Behaviors among Rural Women in Kakamega Count, Kenya. Journal of Global Entrepreneurship Research, 9(1), 2.

RoK (Republic of Kenya). (2010). The Constitution of the Republic of Kenya. Nairobi: Government Printer. Google Scholar.

Rowlands, J. (1995). Empowerment examined. *Development in practice*, *5*(2), 101-107.

Rowlands, J. (1997). Questioning empowerment: Working with women in Honduras. Oxfam.

Sahay, S. (1998). Women and empowerment: Approaches and strategies. Discovery Publishing House.

Steiner, A., Cleary, J. (2014). What are the features of resilient businesses? Exploring theperception of rural entrepreneurs. Journal of Rural Community Development. 9 (3), 1-20.

Takayanagi, T. (2016). Rethinking women's learning and empowerment in Kenya: Maasaivillage women take initiative. International Review of Education, 62(6), 671-688.)

UNFPA (2015). Available at: https://www.unfpa.org/gender-equality (Accessed 15thNovember 2018).

Wittmann, V. (2012). Gender and empowerment in South Africa. Multicultural Education & Technology Journal, 6(4), 248-260.

Contact email: anyonaandole@gmail.com

Some Aspects of South Korean Youth Political Protest Culture of the Candlelight Rallies in the Information Technology Age

Noor Sulastry Yurni Ahmad, Sultan Qaboos University, Oman
Azmat Gani, Sultan Qaboos University, Oman

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

The rapid progression in information and communication technologies has created a new paradigm of political participation in several countries worldwide. The diffusion of this technology is at the global forefront in South Korea. The South Korean youths have a growing presence of this through expanding social networks, new alliances, businesses, protests and advocacy campaigns, and websites expressing divergent views and perspectives. This paper traces the factors that promoted the protest culture among South Korean youths. It discusses their active political participation through the youth movement in light of increasing technological advances that have allowed unprecedented access to real-time information and knowledge sourcing. The specific focus is on the Candlelight Protests of 2008, which is the hallmark of youth's political force, gradually portraying and unfolding as the nation progresses. Attention is also paid to historical events in highlighting the youth social movement, rooted during the 1930s Great Depression up to the blooming of online activism. It is demonstrated that instantaneous access to information and online resources in South Korea has empowered Korean youths to contribute to organizations and society by demanding greater participation and involvement in national decision-making. It is ascertained that the boom in South Korean technologies has significantly impacted a legacy of an expanding South Korean youth protest movement. The discussion demonstrates that there is growth and change in the activities where the mobilization process has taken place in encouraging the protest culture among South Korean youth. These developments significantly impact the current and possible future formation of democracy.

Keywords: South Korea, Protest, Youth Movement, Online Activism and Political Participation

iafor

The International Academic Forum
www.iafor.org

Introduction

South Korea has experienced an elevated level of student-led political grouping and voices on the national scale through rallies. Within the nation is a strong protest culture that has historical links to the known Korean monarchy of the Joseon Dynasty (1392-1897), arising from Japanese imperialism. This historical passage of demonstrations has made protesting itself benign, a factor many political theorists believe is not desirable. South Korea has experienced decades of mass demonstrations, expressing outrage at the governmental policies related to the state's relationship with youths.

This paper attempts to answer how youth-led protests through political rallies impact South Korean democracy. Specifically, it examines the ways Korean youth protests evolved in Korean democracy. The focus of this paper arises from South Korea's impeachment of their President during the presidency of Park Geun-Hye on December 2017 following the parliament's decision, and she was the first democratically elected President to be removed from office. This happens through mass protests, which started with an on-campus college student protest. Next is an overview of the South Korean youth and their political engagement. It discusses the relationship between the government and the youth movement that evolved through each regime change. It is followed by a case study of South Korean protest history in section 3. It highlights the evolution of the youth movement through the Candlelight rallies, which pressured the South Korean government to cave into the need for democracy and political openness while identifying avenues for other forms of social and political movements to take root in the nation. This section also tracks the 1990s, 2000s and 2010s candlelight rallies incident as the post-democratic governance era of South Korea changed how youth protests were organized. Finally, the concluding comments note that youth-led rallies formed a modern voice and system to channel dissent, which created a new platform for large social movements to be accepted and recognized in South Korean democracy.

1. South Korean Youth and Their Political Engagement – An Overview

South Korea's demographic structure is marked by a significant component of the youth population. The South Korean Youth Law (2008) defines youth as those aged between 9 and 24. Some experts extend the definition of youth to include the age cohort between 30 and 34. In this paper, however, the statistical data on Korean youth cover those between 19 or 20 and 29.

Table 1 presents some statistics on the South Korean youth population at ten-year intervals against the high-income and the Organization for Economic Cooperation and Development (OECD) nations and the world. One trend that outstands the youth population in South Korea, as well as the high-income and OECD countries and the world, is their gradual decline as the share of the total population.

Table 1. Some aspects of South Korea's youth demographics

Series Name	Country Name	1980	1990	2000	2010	2020	2021
Population ages 15-19, female (% of female population)	Korea, Rep.	11.3	10.1	7.9	6.6	4.6	4.5
	High income	8.2	7.3	6.6	6.1	5.4	5.4
	OECD members	8.5	7.7	7.0	6.5	5.9	5.8
	World	9.9	9.6	9.1	8.5	7.7	7.6
Population ages 15-19, male (% of male population)	Korea, Rep.	11.8	10.7	8.3	7.5	5.0	4.8
	High income	9.0	7.9	7.1	6.5	5.7	5.7
	OECD members	9.2	8.3	7.5	7.1	6.3	6.3
	World	10.3	9.9	9.4	8.9	8.1	8.0
Population ages 20-24, female (% of female population)	Korea, Rep.	10.7	10.1	8.2	5.8	6.0	5.8
	High income	8.1	7.6	6.7	6.3	5.7	5.6
	OECD members	8.2	7.8	7.0	6.6	6.1	6.1
	World	8.7	9.1	8.3	8.7	7.5	7.4
Population ages 20-24, male (% of male population)	Korea, Rep.	11.1	10.5	8.6	6.6	6.6	6.3
	High income	8.7	8.2	7.2	6.8	6.1	6.1
	OECD members	8.7	8.4	7.4	7.1	6.6	6.5
	World	9.0	9.3	8.5	9.0	7.9	7.8

Source: The World Bank (2022).

The voice of the youths, mostly students in South Korea, showed an increasing presence in the nation's political fabric over the long run. Despite the falling youth population over the long run, as shown in Table 1, the youths of South Korea are a significant force in political participation, accountability and having a national voice. While in the West, students and youth groups collectively formed a force of protests and resistance to issues incongruent with their beliefs (such as standing against the imperialistic designs of the United States in Vietnam), the South Korean youth as a force of resistance is a vibrant and a much younger aged group. A notable example that has left a prominent mark is the Kwangju or Kwangju: incident in the early 1980s, where the voice of the South Korean youths became paramount when their political dissent resulted in over two hundred deaths of students.

Since the Kwangju incident, the students of South Korea have long become a powerful political force in the country, striving to have a voice and participation in national decision-making. The origins of the Kwangju insurrection may be drawn to the authoritarianism of the Republic of Korea's first elected President, the anti-communist Syngman Rhee. During his almost eighteen years of rule, Rhee, as the first appointed President of Korea, continuously turned to a more repressive approach toward his political opposition and, to a large extent, the country's citizens. It precipitated massive student-led demonstrations in early 1960, leading to Rhee's ouster in April of that year. A brief parliamentary system of governance was followed by a military coup led by General Park Chung-Hee. He displaced the government in May 1961 and became the President the following year, holding office for the next 18 years.

The events of 1980 in Kwangju uninterruptedly impacted the Korean peninsula, its people and politics significantly. They led the protest against Japanese imperialism and *Syngman Rhee*, who was considered an American puppet. He is best known today as South Korea's first president and most infamous for his forced exile in 1960 due to a popular uprising. Throughout most of the pre-war period, Rhee was a mere advocate for a nation-state not permitted to exist. The leftist *Hangchongnyon* took control of Yonsei University in Seoul in 1996, which resulted in the arrest of 5,000 students during this event.

In terms of institutional governance, the youth affairs and policies in South Korea are overseen by the National Youth Commission. Established in 2005, the National Youth Commission is directly attached to the Office of the Prime Minister. The National Youth Commission brings youth fostering and youth protection together. It seeks to develop the basic plans of youth policies, activates participation, and promotes training, counselling and guidance.

The National Youth Commission developed a five-year youth development plan for 2008-2012 to be implemented nationally and by local governments in various regions. Policy goals include a safety net for those in crisis, ensuring multiple opportunities for young people, promoting youth participation and improving a young person's environment. The policy provides for implementing shelters for youth in crisis, after-school activities, extending youth rights concerning youth participation and a healthy media environment for young people (Innovations in Civic Participation, 2014).

South Korean youth involvement in politics reveals a progressive path towards active participation over time. The youth openly discusses political issues since they were eligible to register as voters at the age of nineteen years. However, the voting age increased to twenty during the 2007 Presidential Election (Lee, 2006). Hence, the population aged eighteen and above are automatically qualified to participate in the national voting process. There are exceptions to age, as seen in other nations.

South Korea's path towards strengthening democracy also brought a change in government policy and shaped a new nationalist spirit among the youth in South Korea. The victory of progressiveness in 1998 and the introduction of the Sunshine Policy by President Kim Dae-Jung and Roh Moo-Hyun brought a new approach to the North Korean question. It greatly affected the youths, who adopted the more sympathetic view of their Northern neighbours and stressed the two's common "Korean" traits. This also led to stronger anti-American sentiments among the youths, especially when U.S. President George W Bush's statement labelling North Korea as an Axis of Evil.

The discussion that follows later attempts to elaborate on the Korean youth nationalism or activism and the cultural dynamism of today's Korean youth that bring to their protest through political participation demands. Emphasis is on South Korean young adults between the ages of nineteen to thirty. This group of young generation always was attention to tracking their tendencies of demand for equality, human rights and recognition from the government.

Inter-Korean nationalism exists among the people of North Korea. A significant proportion of youth-aged Koreans is raised in an affluent and democratized system, making them proud of their nationality allowed them to embrace their ethnic nationalism on two fronts. First, the assertive nationalism toward the world and towards the United States. Second, he is best known today as South Korea's first president and most infamous for his forced exile in 1960 due to a popular uprising. Throughout most of the pre-war period, Rhee was a mere advocate for a nation-state not permitted to exist. The young Koreans prefer peaceful coexistence with North Korea with no memories of war and less fear of the communist North. They are pressing for reforms to make the nation a consolidated democracy. According to Lee (2006), the political activism of this vibrant generation is limited and driven by selective events. Its immediate interests are focusing on culture and pragmatics.

South Korea is one of the world's highly technologically connected societies and the transformative influence of the information and communications technology revolution on political participation. Table 2 presents some basic statistics on the extent of information and communications technology diffusion in South Korea and compares it against the high-income and OECD countries and the world.

Table 2. Some aspects of technological diffusion in South Korea

Series Name	Country Name	1980	1990	2000	2010	2020
Fixed broadband subscriptions (per 100 people)	Korea, Rep.	..	..	8.2	34.7	43.5
	High income	..	..	1.7	26.1	35.8
	OECD members	..	..	1.4	24.0	33.3
	World	..	..	..	7.8	15.9
Fixed telephone subscriptions (per 100 people)	Korea, Rep.	7.1	30.9	54.6	57.6	46.5
	High income	28.1	40.6	54.0	46.9	35.7
	OECD members	26.0	37.3	49.8	43.1	32.7
	World	7.5	9.8	15.9	17.7	11.6
Individuals using the Internet (% of the population)	Korea, Rep.	..	0.0	44.7	83.7	96.5
	High income	..	0.3	29.9	71.6	89.6

	OECD members	..	0.2	27.0	66.5	86.3
	World	..	0.0	6.7	28.9	59.9
Mobile cellular subscriptions (per 100 people)	Korea, Rep.	0.0	0.2	56.6	102.5	137.5
	High income	0.0	1.1	48.4	109.5	122.3
	OECD members	0.0	1.0	44.0	101.8	116.9
	World	0.0	0.2	12.0	76.2	106.2

Source: The World Bank (2022). (...) indicates data not available.

The statistics in Table 2 provide strong evidence that South Koreans are much ahead of the countries in similar levels of development in terms of the usage of information and communications technology. The extent of the diffusion of information and communications technology has a strong bearing on youth's political involvement through efficiently organized groups voicing issues that impact their lives. Since 2002, the country's vibrant cyberspace transformed a vehicular accident involving two U.S. service members into a national furore that forced Koreans to reexamine the fifty-year relationship between the United States and South Korea. In response to the accident, the country's technologically savvy youth used the Internet to organize protests that grew into nightly gatherings at city centers nationwide. The Internet-borne, youth-driven mass protest has become a familiar and effective repertoire for activism in South Korea, even as the rest of the world struggles to find its position with this emerging model of political involvement. The first protest began in response to the deaths of two thirteen-year-old girls, Sin Hyo-sun and Sim Mi-sŏn, in a suburb of Seoul on June 13, 2002. The driver of a sixty-ton U.S. Army bridge carrier failed to notice the girls on the shoulder of a narrow local road, and the vehicle crushed them. The municipal government of Seoul saw an opportunity to showcase the country's grassroots dynamism and decided to allow crowds to congregate in the city center. Researchers have focused primarily on the Kwangju Uprising and the mass protests that swept the nation.

2. Progressive South Korean Youth Groups and Rallies for Evolution

This section covers the generational transitions, including the 3-8-6 and the 2030 generation, the internet café groups, the candlelight rallies and the post-2010 developments.

2.1 The 3-8-6 Generation

South Korean generational transformation is unique as compared to other cultural settings. The young, middle-aged and older Koreans have lived entirely different lives (Lee, 2004, pp. 43-49). The "3-8-6 generation," born in the 1960s, spent their rebellious youths under the authoritarian regime of Chung Doo-Hwan in the 1980s. They now make up the cohort of those between their mid-30s and mid-40s. In the first place, younger South Koreans are more assertive than their predecessors (J. K. Ryoo, 2004: 26; J. H. Lee, 2004: 59; S. J. Lee, 2004: 47-48).

Things become more complicated if one considers the prevalence of the negative image of the U.S. among the country's youth. In effect, the younger generations are behind the growing demand for a more assertive foreign policy. Roh Moo-hyun's emphasis on South

Korean autonomy vis-à-vis the United States attracted the attention of young voters during the 2002 presidential campaigns (H. K. Song, 2003). They voted overwhelmingly for Roh in the election. They claimed that Roh placed the voice of the young generation to play their role through Roh's governance policies. In the wake of this development, politicians became more attentive to the concerns of the younger generation, which in turn had a positive bearing on the Roh government's foreign policy. The other policy implication of the increasing political participation of South Korean youth relates to inter-Korean relations. The Korean youth have a predominantly progressive orientation (Ryoo, 2004). They tend to be more sympathetic to North Korea and support policies with less emphasis on reciprocity and economic aid (Kim, 2004).

Korean youth favour the inter-Korean rapprochement and support their country's domestic reform and independent foreign policy (Lee, 2004 & Kang, 2003). This also shows that the youth are continuously seeking participation in the political decision-making of this century. The policy pursued by Kim Dae-Jung has increased the tendency of the youth to favour inter-Korean cooperation (Kim, 2004).

This change in threat perception associated with inter-Korean nationalism has taken hold in the hearts of many younger Koreans (Lee, 2004 & Kim, 2004). Unlike their predecessors in the 50s and 60s, the youth of South Korea favour inter-Korean cooperation. They perceive North Korea as a "poor brother" whom they should assist rather than a threat, which makes them even more critical of U.S. foreign policy (Lee, 2004). Concerning this issue, Lee (2004) contends that "One visible corollary to inter-Korean nationalism among South Korean youths is their increasing suspicion of U.S. motives and intervention in the Korean peninsula."

The 3-8-6-age cohort also led the radical student movement to oppose Chun Doo-Hwan's rule, which was a Republic of Korea Army General and contributed to the successful democratic transition in 1987. This provides strong evidence that the most progressive age cohort exists with much political capital. The sense of empowerment that youth felt during the democratic transition has carried on to the current Korean government's reform drive, in which a significant number of activists from this age cohort are participating.

In conclusion, today's new generation of Korean youths differs from the 3-8-6 age cohort and the older generation. Labelled as the fast and cyber community generation with a passion for technology as part of their life. In 2022, the internet acceptance rate of South Koreans aged in their twenties and thirties was almost 100 per cent (*Statistica*, 2022). There were 50.29 million internet users in South Korea in January 2022. Internet users in South Korea rose by 543 thousand (+1.1%) between 2021 and 2022. The internet penetration rate stood at 98.0% as a share of the total population at the beginning of 2022 (www.datareportal.com). They constantly call and send text messages through their mobile phones. The telecommunication provider in the mobile phone purchase provided Internet access. The advanced information technology infrastructure in South Korea allows the youth generation to network globally with other communities from the other side of the world. They became assiduous in their daily life and hungered for information and data to keep updated with everything that satisfied them.

2.2 The 2030 Generation

The 2030 generation is referred to as the young people in their twenties and early thirties whose political memories were forged after the fall of the South Korean military dictatorship

in the 1980s. This generation plays a significant role in shaping the new political paradigm. This generation had a much stronger exposure to the values of democracy than the previous generation. According to Han (2007), before 2002, the 2030 Generation was oriented toward rampant individualism. Some scholars argued that it was technologically wired and demonstrated indifferent behaviour toward politics (Kim, 2002; Gallup Korea, 2003; Huh, 2003; Lee, 2006; Roh, 2002; Song, 2005; Yang, 2002; Yoo, 2002; Watts, 2003). The political consciousness among the 2030 Generation has strengthened due to the impressive investments in the information and communications technologies infrastructure. This group of young generations has subsequently increased the diversity fragmentation of examining their interests in politics.

The 2030 generation is also known as Generation Y, echo boomers, or Internet generation and is considered the fastest-growing group during 2015. They were the young generation born in Korea from the mid-1980s to the mid-1990s (Lee, 2015). This generation was keener to be politically active than the older generation or the 3-8-6-age cohort. Both are very pragmatic and well-driven by massive materialistic mass culture. Nationalism, a term used to describe these groups, significantly impacts the community, as they are more responsive to cultural signs and symbols rather than political slogans. Even though they prefer the culture and nationalistic way of life, this does not mean the level of political involvement of the youth can be measured. For instance, the Candlelight protest in 2002 showed their political participation in the street demonstration. However, this is event-driven and more perceived as global or universal values.

The Candlelight rallies (sometimes known as the Candlelight Struggle, Candlelight Revolution, or Candlelight Cultural Festival) were attended with humorous props, banners, and candles. This method of protesting began in 1992 to oppose online service charging. In 2002 following the Yangju highway incident, it materialized into the impeachment of Roh Moo-hyun in 2004. They were re-used in the 2008 U.S. beef protests and repeated in the 2016-2018 President Park Geun-Hye protests.

Consequently, the 2008 Candlelight protests were the mass public demonstration since the 1987 Democratic Movement and continued for the longest time in the history of South Korea. The protest has sparked the emergence of the online space whereby public opinions spread online. This medium has become crucial in translating public opinion into offline demonstrations (Seongyi & Woo, 2011). Amazingly, more than 50 per cent of the demonstrators who participated were teenagers. The teenagers were voice-full, wanting to be heard by the government and freely criticize the policymakers. This demonstration was marked in Korean history when teenagers demonstrated in large numbers for the first time and led to national attention. The Candlelight protests were related to unfavourable economic and social policies.

2.3 The Internet Cafes Group

Internet cafes group also played a significant role in the reaction to the protest in 2008. *Accurate Picture, JjukBbang, Candle Girls Korea* and *Association of Teens* cafes were among the activist-type that sought to repossess the government's decision to resume U.S. beef imports. *National Youth and Student Coalition* and *National Middle and High School Students Coalition* were branded as political mass organizations that demanded youth education reforms and human rights. Youth cyber activism became a massive advantage for the demonstration to highlight the impact of international matters on the national agenda.

They demanded to be selected as political actors, given political rights and involved in other political activities. Nevertheless, continuous Korean youth political involvement was claimed as politically inclined and event-driven, resulting in declination support from the Korean government due to the age limitations and process of the party members.

In addition, there is an isolation of issues in South Korea that conventional media and new media portray in South Korean culture. The involvement of the civil rights movements and the recent press reached scaled highly only in the rally. The South Korean media has been dictating the people, regardless of whether they are controlling or responding to it.

2.4 Youth Movement and Candlelight rallies

i. The 1990s
The industrialization of South Korea has been achieved at the expense of the repression of civil and political rights, creating an ever-widening gap between the poor and the rich. This has, in itself, provided severe issues for the student movement beginning in the 1970s. For example, September 26, 1992, witnessed the first candlelight rally when online users gathered to dispute the fees of the online service of Kotel (Korea Telecom). This rally was the starting point where the netizens began to influence society to go beyond online and offline on essential issues through Korea P.C. Telecom company communications and the Internet. In the 1990s, they are opposing the changing of online services. Following the first candlelight rally, netizens became influential by going beyond online and offline on essential issues through P.C. communications and the Internet.

ii. 2000s – The Netizens Generation
The second rally was on November 20, 2002, when the U.S. military court passed its first not-guilty verdict for the soldiers involved in the incident of female youths' deaths. It triggered the re-emergence of rallies to honour the girls' deaths as their crushed bodies were displayed online as a mark of respecting their deaths. The online community perceived this incident as a National Tragedy. It resulted in nationwide candlelight vigils being held through internet cafe gatherings to mourn the girls' death collectively. About 30,000 Koreans gathered in Gwanghwamun on November 30, 2002, for the initial mass candlelight vigil to commemorate the deaths and show a form of repulsion to injustice and death. This has been portrayed as the mishandling of the U.S. and the Korean government to mobilize awareness. As a result, the protesters had three demands (1) that the South Korean court handles the action case, and (2) that an amendment be made to The Status of Forces Agreement to eliminate the U.S. autonomy of service members that have evaded the South Korean criminal laws and (3) President Bush must issue a statement of apology for the middle school girls death. Some Korean media sources labelled this as anti-American. Others viewed it as a platform for the young generation's self-expression.

On December 7, 2002, the netizens who participated in one of the 43 city candlelight protests in Gwanghwamun marched through the police barriers to the U.S. Embassy, persistently asking them to apologize and seek appropriate justice. The last mass vigil was on December 14, 2002, with a gathering of approximately 100,000 people from over 60 cities and 15 countries at the Gwanghwamun Square in Seoul. Following this, candlelight vigils have become a prime protest culture among youth in South Korea.

This was followed by a 2004 incident when President Roh Moo-hyun expressed no remorse about his brother's bribery and blamed the construction company executive for exploiting his

brother. In addition, Roh expressed his support for the Uri Party and refrained from apologizing publicly. Many citizens congregated at the National Assembly and descended into the streets, yelling, "Impeach the president." Candles filled the streets of Seoul, from Gwanghwamun to Daehanmun Gatein Deoksugung Palace. Such rallies continued throughout the nation until the Constitutional Court rejected the impeachment motion.

2004 witnessed a rape case in Miryang, Gyeongsangnam-do, where forty-four high school students lured a student from Ulsan to an online chat. She later raped her for a year. This incident led to a candlelight rally by the internet masses, who expressed their condemnation of such a terrible crime, the "Mild Middle School Girls Sexual Assault" case. They questioned the police's preliminary investigation by rallying in front of Kyobo Book Center (Jongno-gu, Seoul) and Lotte Department Store (Seomyeon, Busan). Internet groups proposed holding candlelight protests to force the police for a thorough criminal investigation. Much of this gathering at the candlelight protests voluntarily supported free speech.

Candlelight Girl protests gathering s in Cheonggye Plaza on May 2, 2008, held candles as a symbol of the negotiations for more than 30 months of beef imports and imports ban of mad cow disease in the U.S. The protests took place for more than 100 days spread across Korea, sparked by middle and high school students, with a million couples participating, including homemakers. Interestingly, the protests did not stop and were followed by candlelight vigils protesting the U.S. beef imports. President Lee Myung-bak apologized when spontaneous demonstrations spread widely through the Internet and cell phone. The protest was called the Candlelight Cultural Festival. It was held as a cultural festival to avoid violating the Act on Assembly and Demonstration provisions, which prohibits outdoor rallies or demonstrations after sunset. The prominent feature of this rally was that voluntary individuals called leading groups (students, workers, and strollers) joined in the event to express their discontent peacefully without violence.

On May 2, 2008, the streets of central Seoul city were occupied with thousands of secondary and college students holding a candlelight vigil through text messages and the Internet. The candlelight protests became a daily event, with an estimated 100,000 people voicing their opposition and calling for the impeachment of President Lee. Protests extended to Busan, Chuncheon, Daegu and Gwangju when the government announced that they would attempt to restrict certain parts of U.S. beef imports due to the mad cow disease on May 22, 2008. On June 30, a wave of the march was headed by protests, including hundreds of Korean Confederation of Trade Unions (KCTU) workers that lasted for four months. It is marked as a mass movement that originated from the South Korean government's failure to recognize the people's trust. It has brought 211 arrests of protestors for displaying political slogans and signs against the Korean government.

In conclusion, during the 2000s Candlelight rallies, the Yangju highway incident, a protest against the Roh-Moo-Hyun president's impeachment, a gang rape of a middle school in Miryang and opposition to the U.S. beef imports marked a mass movement that was directly linked to the South Korean government's failure to recognize the trust of the people.

iii. 2010s

On April 16, 2014, some 304 out of 476 passengers (including 250 students from Danwon High School) were considered to be killed or missing when the Incheon-Jeju Port regular passenger ship operated by Cheonghae Shipping Company sank near Gwanmae Island, Jindo-

gun, Jeollanam-do (Park Dong-hae, 2016). On May 31, rallies were held in Seoul, Ansan and Busan to pay honour to the Ferry Sewol accident victims. The community's countermeasure meeting for the Ferry Sewol Disaster included 800 civic groups marking a candlelight vigil in memory of Ferry Sewol at Cheonggye Plaza in Seoul, with 20,000 people gathered that continued till the 23rd session in 2017 (Kim Sae-Bom, 2016).

In September 2016, 'Park Geun-Hye Choi Soon-Sil Gate' proclaimed that President Park Geun-Hye's official secretary Choi Soon-Sil intervened in the national administration. A candlelight rally marked it by over 1500 civil society organizations on November 12, where the '2016 People's Citizens' Convention' hosted by the 'Park Geun-Hye regime retirement emergency action.' They opened in Seoul's Gwanghwamun area, with one million people participating. On November 26, 2016, approximately 1.9 million people (330,000 police officers) from the nation participated in the largest demonstration in Korean history. On December 3, the prosecution of President Park Geun-Hye was confirmed, resulting in the suspension of the presidency.

The candlelight rally demanded President Park Geun-Hye's resignation. On March 10, the Constitutional Court's impeachment trial unanimously cited the impeachment prosecution of the President, who was eventually dismissed from the presidency. The rally continued into the following year, where the number of participants exceeded 15 million from March 9 to the 20th candlelight rally. The candlelight vigil attracted the world's attention by awakening many violent citizens to protest peacefully (Hansol Ko, 2016).

The protests known as the Candlelight Revolution were participated by over 2 million people in Gwanghwamun Square in early December. The Candlelight Revolution pressured the National Assembly into actioning the impeachment of Park, with the Constitutional Court approving the motion on March 11, 2017. As the rally's voices strengthened, on February 13, 2018, Choi was imprisoned for 20 years, guilty of corruption, coercion, abuse of power, and leaking classified information.

In conclusion, the series of rallies during this period was only an act of citizens who gathered opinions by holding candles without much progress or remuneration. This was an ambassador with historical significance in the world in that he made a move, prosecuted the impeachment of the President, was dismissed after approval, and even elected a new President. In summary, the rallies showed a dynamic formation of online communities and mass internet-based mass gatherings in the country, especially during the impeachment of Park Geun-Hye.

Conclusion

The history of South Korean democracy has been held together by the goals and determination of South Korean youth. This paper has shown that youth-led protests have impacted South Korean democracy and has many agenda underlying the youth movement. Consequently, the youth succeed in pushing the government to acknowledge and recognize their demands and give impetus to the remainder of the population to demand and transit alongside them, including providing space for other social movements. This paper has discussed the chronology of youth involvement in the Candlelight rallies to reflect the protest and practice of democracy in the country. To conclude, South Korean youth protest in the Candlelight rallies is one of the best examples to study the evolution of the youth movement or the student-led movement as a model to look into other youth movements in other countries.

Acknowledgements

References

Baron, S., Field, J., & Schuller, T. (Eds.). (2000). Social capital: Critical perspective. England: Oxford University Press.

Bourdieu, P. (1986). The forms of capital. In Richardson, J. Handbook of theory and research for the sociology of education. New York: Greenwood.

Bryan, P. D. (2019). "Evolution of Student Movements in South Korea and their Impact on the Formation of Korean Democracy" (2019). Senior Theses. 26.https://fordham.bepress.com/international_senior/26

Coleman, J. S. (1988). Social capital in the creation of human capital. American Journal of Sociology, 94/Supplement: S95-S120.

Edwards, B., & Foley, M.W. (2001). Civil society and social capital. In. B. Edwards, M. Foley, & M. Diani (Eds.), Beyond Tocqueville: Civil society and the social capital debate in comparative perspective. Hanover, Germany and London: University Press of New England.

Ehrenberg, J. (1999). Civil society: The critical history of an idea. New York and London: New York University Press.

Fukuyama, F. (1995). Trust: The social virtues and the creation of prosperity. New York: Free Press.

Han, J.W. (2007). From Indifference to Making the Difference: New Networked Information Technologies (NNITs) and patterns of Political Participation Among Korea's Younger Generation. Journal of Information Technology & Politics, Vol. 4.2: 57-76.

Han, J. (2002), 'Internet, Social Capital, and Democracy in the Information Age: Korea's Defeat Movement, the Red Devils, Candle Light Anti-U.S. Demonstration, and Presidential Election during 2000-2002', http://vita.pbwiki.com.

Hyeryoung, O. (2011). New Media Practices in Korea. International Journal of Communication 5: 320-348.

Kang, Kyung-Keun. (2013). Educating the Youth for Political Participation and Sustainable Democracy [http://eci.nic.in/eci_main/dj/korea.pdf]

Kim, Choong Nam. (2004). "Changing inter-Korean Relations and Its Impact on Republic of Korea's Relations with Major Powers." Presented at International Council on Korean Studies (ICKS) Annual Conference. Arlington, Virginia, August 6-8 2004. Also, in International Journal of KOREAN STUDIES Fall/Winter 2004 Vol. VIII.1:53-78.

Kang, C.S. Eliot. (2003). "Restructuring the U.S.-South Korea Alliance to Deal with the Second Korean Nuclear Crisis." Australian Journal of International Affairs Vol. 57:309-324

Kim, H-S. (2002). 'Sociological Analysis of 2002 Digital Formation of South Korea', paper presented to the 2002 International Conference on the Digital Divide: Technology & Politics in the Information Age, David C Lam Institute for East-West Studies, Hong Kong Baptist University, Aug 2002:1-21.

Kim Sae-Bom. (2016). 'Park Geun-Hye's resignation 1.9 million candlelight…rewrite the history of the national uprising. November 27 2016. Korea Investigative Journalism Center. Newstapa.org.

Lee, J. (2000). Political protest and democratization in south Korea, Democratization, 7:3, 181- 202, DOI: 10.1080/13510340008403677

Lee, S. J. (2004). "Generational Change in South Korea: Implications for the U.S-ROK Alliance," In Derek Mitchell Ed. Strategy and Sentiment: South Korean views and the U.S.-Republic of Korea Alliance," (Washington: CSIS, June 2004): 43-49.

Lee, J. H. (2004). Mobile mediawa mobile sahweoi (Mobile media and Mobile society). Korea: Communication Books.

Lee, Sook-Jong. (2004). "The Transformation of South Korean Politics: Implications for U.S.- Korea Relations." The Brookings Institution Center for Northeast Asian Policy Studies. 366:1-31. Washington, D.C.: The Brookings Institution.

Lee, S. J. (2004). "The rise of Korean Youth as a Political force," in Richard C. Bush et al., eds., Brookings Northeast Asia Survey 2--3-2004 (Center for Northeast Asian Studies, Brookings Institution, 2004): 15-30.

Lee, S. J. (2004). "The rise of Korean Youth as a Political Force," In Richard C. Bush et al., eds., Brookings Northeast Asia Survey 2-3-2004 (Center for Northeast Asian Studies, Brookings Institution, 2004).

Lee, S. K. (2006). The Assertive Nationalism of South Korean Youth: Cultural Dynamism and Political Activism. SAIS Review, Vol. 26. 2: 123-132, Summer-Fall 2006, The John Hopkins University Press.

Lee Sun-ho. (2015). '2030 generation' in two Koreas. September 14 2016. The Korea Times, http://www.koreatimes.co.kr/www/opinion/2019/05/162_186798.html

Park Donghae. (2016). Seoul Ferry disaster fact-finding journal records of 2 years and 5 months of the disaster. News1. www.n.news.naver.com/mnews/article/421/0002261504

Park, Y.K. (2005). An Analysis of the 17th General Elections in South Korea. Kasarinlan: Philippine Journal of Third World Studies 20.1:72-94.

Pierce, A. J., "Radical Student Activism in the 1930s and Its Comparison to Student Activism During Occupy Wall Street" (2013). Senior Honors Projects. Paper 335. https://digitalcommons.uri.edu/srhonorsprog/335https://digitalcommons.uri.edu/srhonorsprog/335

Putnam, R. D. (1995). Bowling alone: America's declining social capital. Journal of Democracy, 6.

Song, H. K. (2005). Icheoninyun sedeeui tansaeng [The birth of "2002 generation"]. In Hankook, moonseum ili ileonagoitna: sede, keu kaldeungkwa jhwaeui mihak. Seoul, Korea: Sam Sung Institute of economy.

South Korea Youth Law (2008). YouthPolicy.org.

The World Bank. (2022). World Development Indicators. Available online at: https://databank.worldbank.org/source/world-development-indicators

Watson, R.T. & Mundy, B. (2001). A Strategic Perspective of Electronic democracy. Communications of The ACM. January 2001/Vol 44. 1:27-30

Wellman, B. & Haythornthwaite, C. (2002). The Internet in everyday life. In B. Wellman & C. Haythornthwaite (Eds.), The Internet in everyday life. Malden, MA: Blackwell Publishers Ltd.

Yun, S. & Woo, C.Y. (2010). Political Participation of Teenagers in the Information Era. Social Science Computer Review. DOI:10.1177/0894439310363255 (viewed on December 1 2014)

Youth, Political Participation and Decision-Making. (2010). http://www.un.org/esa/socdev/unyin/documents/wpay2010.pdf

Yun, S. (2003). 'The Internet and the 2002 Presidential Election in South Korea', Korea Journal, vol. 43.2:209-229.

Contact email: n.ahmad@squ.edu.om

Exploring the Linguistic Identity of Lebanese Undergraduates: Experiences and Perceptions of Lingua Franca Speakers

Najwa Saba 'Ayon, Rafik Hariri University, Lebanon
Grasiella Harb, Rafik Hariri University, Lebanon

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

Globalization has turned English into the world's dominating lingua franca. Its rapidly-growing spread of English has brought changes to its static rules, replacing by that its national culture with a global one (Dornyei' et al. 2006 as cited in Jenkins, 2007) and leading to a linguistic diversity in the way English is used (Norton & De Costa, 2018). In fact, this change has affected English as a Lingua Franca (ELF) speakers' identity and linguistic practices in the Arab region including Lebanon, a country with diverse and complex affiliations, ideological polarization, and language identities. Thus, from a poststructuralist perspective, the Lebanese ELF speakers are ideal social agents for exploring the relationship between the evolvement of identity and ELF learning. Accordingly, the researchers aim to investigate how the use of ELF has affected the identity and social-linguistic practices of the Lebanese youth. A mixed-methods design is used whereby quantitative and qualitative data are collected through an online self-completion questionnaire and focus group interviews. The participants, purposively selected, consist of 100 Lebanese undergraduates who speak English as a second or third language besides their Arabic mother tongue. The findings reveal that the Lebanese participants are attached to their Arab identity and languages but, at the same time, embrace the linguistic power of English for seeking a successful future. Also, both languages have an impact on the construction of their social identity and linguistic practices. This entails the need for new educational practices that protect the Arabic language without resisting the English language.

Keywords: Arabic Language, Cross-Cultural Identities, Lebanon, English as a Lingua Franca, Undergraduates, Sociolinguistics

iafor

The International Academic Forum
www.iafor.org

Introduction

Globalization is one main reason behind the complexity and range of identities for speakers (Jenkins, 2007). One face of globalization is the English language, which has become the world's main lingua franca (ELF) as a result of its rapidly increasing global use. The English widespread use has evolved the identity of the language in a sense that its previously imposed linguistic norms and standards have become loose and changeable, resulting in the appearance of new identities for other English speakers who are economically powerful and population wise larger (Asians, Arabs, Europeans, Latin Americans among others) (Jenkins, 2007). Another noticeable factor is that the new global community of Non-Native English speakers (NNS) are not motivated as before to sound like English Native Speakers (NS) nor wish to integrate as the previous generation into the NS English culture. In fact, they have succeeded in building a new identity with the English language in terms of its acquisition and its use with the internal ELF communities (Norton & De Costa, 2018). Such communities project their affiliation to each other linguistically through their ELF (Dornyei et al., 2006 as cited in Jenkins, 2007). Hence, the construction of the new identity of the English language and the emergence of new norms and use within different social contexts explain the new interrelationship between language and attitude, ideology, and power in the postmodern societies as described by Jenkins (2007). On the other hand, it is important to note that despite the linguistic behavior and the linguistic hybridity which ELF speakers negotiate and reconstruct depending on the groups they wish to identy or not to identify with, their ethnic affiliation is not affected at all (Jenkins, 2007).

Poststructuralist research has considered the previously ignored relationship between the effect of social interaction –power relations on the linguistic identity negotiation and reconstruction of speakers and the new values and identity options that are brought about. Thus, according to post-structuralist, the linguistic identity is not fixed, and it is reconstructed or constrained depending on the context of its use and the social relationships of interlocutors (Jenkins, 2007; Norton & De Costa, 2018). Accordingly, Norton and De Costa (2018) explain that understanding globalization and the impact of the new forces of neoliberalism across the different domains of life helps in the development of research on language and identity. The rise of English and other major languages such as Chinese, Arabic, and Spanish which are "bolstered by globalization and technology… makes an investigation on lingua franca timely" (Norton & De Costa, 2018, p. 101). Accordingly, this is one of the rationales behind conducting the current study, which investigates the negotiation of identities and the change of the socio-linguistic practices of the Lebanese ELF undergraduates, a generation which is highly impacted by globalization and neoliberalism in the Arab region. The findings are also significant since they fill a gap in the literature due to the shortage of such studies in Lebanon. They are going to pave the way for more needed studies that enhance our understanding of how linguistic identities in Lebanon have evolved, got reconstructed over time, and impacted the learners' linguistic practices.

Lebanon is a middle eastern country with a diverse and complex nature of ethnic, religious, and political affiliations, ideological polarization, and language identities, mainly Arabic (Standard Arabic and Lebanese Arabic), French, English, and Armenian. Moreover, Lebanon's geographical location makes it open to the global world on different levels locally, regionally, and internationally. Although Arabic is the official language of the country, foreign language learning, especially English (which is more of a lingua franca now), is considered essential for citizens to acquire and a pre-requisite in top-universities and high- ranking jobs. English and French, part of the school curriculum and delivered either as a first or second foreign language

depending on the learner's choice (Saba 'Ayon & Harb, 2022a; Saba 'Ayon & Harb, 2022b), are also essential for the Lebanese' continuous immigration plans due to the financial, economic, and political crises the country has been suffering from. Lebanon's linguistic landscape is bilingual; street signs, billboards, shop signs, street/district names are in English and Standard Arabic among few French-Arabic ones. Moreover, the spread of Arabizi[1] is considered as a normal way of communication on social media platforms.

Thus, from a poststructuralist perspective of identity, the Lebanese ELF speakers are ideal social agents for exploring the relationship between the evolvement of identity and ELF acquisition and use.

Literature Review

Research on language and identity has been increasing in the Arab region, particularly in the Gulf due to the cosmopolitan nature of these countries and the influx of expatriates from Anglophone and English-speaking countries among others. Researchers have been interested in studying the cross-cultural identities experienced by the ELF Gulf youths as a result of the sociocultural role English has had in their daily communication not only because of globalization but also due to the technological development, the economic growth, and the industrial and urban change witnessed.

Hayat and AlBader (2022) explored the linguistic identity negotiation of the ELF Kuwaiti youth and the rapidly spread phenomenon of code-switching among them. More specifically, they aimed to explain the change of attitude of Kuwaiti's youth towards their Kuwaiti Arabic (KA) and the English language. In their study, the two researchers focused on "McChickens" cohort or code-switching youths, who are bilinguals yet use English even when it is not required. The results showed that the majority of the participants prefer to teach their children both languages in the future. Moreover, some participants felt ashamed of not being proficient enough in expressing themselves, reading and writing in Standard Arabic (SA). They are immersed in Western culture and media and thus tend to relate better with such views than those held by their parents. Furthermore, most participants expressed their comfort with English in contrast to that of Arabic and its complex grammar and vocabulary. The findings on the discomfort with the challenges of the SA also align with Al-Issa's (2017) results which showed that 57% of the Emirati participants did not feel comfortable with writing in Arabic because their education was mainly in English. However, 97% of them wanted to be Arabic literate because it is their cultural heritage, showing by that an ethnic affiliation as per Jenkin's (2007) description.

Other Kuwaiti participants in Hayat and AlBader's (2022) study described their linguistic identity change when social-authority relationship changes with the speakers. For example, they use KA when talking with their grandparents and English when talking with their friends, cousins, or colleagues. During Ramadan month, they are more exposed to SA since it's the language of the holy Quran.

The Kuwaiti's attitude towards the Arabic language contradicts with that of the Qatari participants (Ellili-Cherif and Alkateeb, 2015 as cited by Mustafawi et al., 2021), who consider Arabic as more effective for learning and achieving success at university. Within the same context, Mustafawi et al. (2021) investigated the perceptions and attitudes of Qatari University

---

[1] The use of Roman numbers and letters to represent Arabic letters

students towards English and Arabic. The researchers found that Arabic was rated higher for media language preference, value and symbolism of Arabic, Arabic in education and society, medium of instruction, Qatar culture identity, and manifestations of sociocultural identity. On the other hand, English was perceived as more useful than Arabic in scientific and professional communication. Mustafawi et al. (2021) concluded that although the Qataris are aware of the value and importance of English across different essential domains, they have no concern about the impact of English on their national and social identity as well as their cultural heritage.

Moving to the Emirati context, Hopkyns (2016) investigated the impact of English on Emirati university students' attitude, culture and identity. The findings show that for the participants, English was mainly connected with the wider international business and modern world, education, communication, and entertainment. Arabic was more associated with religion, culture, family, history, traditional authenticity, and emotions. As for the participants' attitude towards English, the majority had a positive attitude since it was useful and necessary for learning. However, few participants showed concern about its negative impact on the Arabic language. As for the impact of English on participants' lives, identity, and culture, 80% confirmed changes or slight changes on their lives, and 57% believed the Emirati culture was affected. As for the change in identity, the participants were divided between 50% who confirmed it and 50% who negated it. The changes were both positive (more open-mindedness, knowledge, confidence, opportunities) and negative (outfit style, behavior like foreigners/Americans, less use of Arabic, fear of loss of Arabic). As for those who did not express a change in their identity, they did not perceive English as a threat but rather a useful tool for them. Finally, 77% of the participants were interested in learning about the Western culture as part of their English courses.

In a more recent study, Hopkyns et al. (2020) investigated Emirati millennials' attitude towards mixing their languages, the domains they mix languages in, and the extent to which they do that. The findings show that the majority use Arabic at home and with friends. English and Arabic were equally used with helpers and drivers. At the university, the majority used both languages: writing, presentations, reading/finding sources, and taking notes under pressure. However, in public spaces English was used more. In entertainment and online contexts, the English use dominated too. On the other hand, both languages were equally used on social media of friendship groups. The two highly rated reasons behind translanguaging were: 1) it's comfortable and has become a second nature and 2) some words are not easy to translate. As to the participants' attitudes to translanguaging use, 33% disapproved of it and considered it as confusing and distorting. Few participants voiced their concern over the loss of Arabic as a result of translanguaging. As for Arabizi, 55% declared using it and more than 52% felt bad about its use because of its negative implication on the Arabic language in terms of purity, correctness, and existence. Other participants felt comfortable with Arabizi, considering it an emerging fact of life which has become ordinary and normal. Hence, Hopkyns et al. (2020) conclude that although linguistic hybridity was viewed as normal and part of their daily lives, Emirati millennials had mixed attitude towards it. Some viewed it from a pragmatic perspective, while others showed a firm monolingual ideology about it.

Dahan (2017) states that language for so many people does not solely determine a person's identity. It is not a major identity marker but rather a tool that helps in constructing their social identities. When it comes to SA, there are many factors that stand in its way as an identity marker for Arabs because it is almost not used in their daily conversations. This is in addition to the fact that the conversational local Arabic has many dialects and diglossic nature which vary from one country to another. Driven by this situation, Dahan (2017) examined how

students, coming from different Arab nationalities, in one of the UAE universities, perceived their Arabic identity and the extent to which they consider their Arabic language as an identity marker. The majority of participants agreed that their identity was an Arab one, and 49% declared that their identity was based on Arabic language. The majority believed that other factors, namely culture (78%) and ethnicity (77%) contributed to their Arab identity. Qualitative findings revealed other markers related mostly to family, besides history, traditions, experiences, origins, mentality and behavior. The researcher concludes that a new perspective towards the Arab identity has risen among the Arab youth which is beyond the use of Arabic language, especially that many were not proficient in using it. For these people, being an Arab is what defines their Arab identity. Finally, the participants viewed English positively for its effectiveness in education, research, and communication and did not see it as a detractor from their heritage and identity.

Research Questions

Based on the above literature, it is interesting to find out about the perceptions of the Lebanese youth, another Arab population that tends to negotiate its identity and change its sociolinguistic practices. Hence, the following main and sub-research questions guided this research study:

How has English as a lingua franca (ELF) affected the Lebanese youth identity?

1. To what extent do the participants view Arabic and English from a different perspective and attitude?
2. To what extent has ELF affected the participants 'Arab identity?
3. To what extent has ELF affected the linguistic identity and practices of participants?

Methodology and Methods

Because the problem addressed in this study is complex, the researchers employed the mixed-methods design, which includes both quantitative and qualitative data collection methods. By doing so, the researchers aimed to provide "an expanded understanding" of the research problem (Creswell, 2009, p. 203).

Data-Collection Methods

For the quantitative data, the researchers used an online self-completion questionnaire that consisted of four parts adapted from different sources presented in the literature review section. The first part, consisting of 6 multiple-choice questions, solicits information about the participants' demographics. The second part, 23 rating-scale questions, is about the participants' perceptions and attitudes towards English and Arabic. As to the third part, it consists of 8 multiple-choice questions and 5 rating-scale about language use and identity reconstruction. Finally, the fourth part, 38 multiple-choice questions, is about the language participants use with different interlocutors and in different situations.

To get deeper understanding of the participants' perceptions and attitudes, the researchers complemented the quantitative data with 3 focus-groups interviews, each of which consisted of 7 participants who expressed their willingness to take part in these interviews. The transcriptions were emailed to these participants for validation.

Participants

The researchers purposively selected 200 undergraduates, residing in the country for at least 3 years, from private Lebanese universities located in different parts of the country to ensure diversity in the sample. Unfortunately, despite the reminders sent to encourage participation, only 100 students returned their completed questionnaires but were not as diverse as the researchers had expected in terms of religious affiliation, age group and gender as seen in the following table.

	Gender			Age			Religion[2]					
	M	F	O	17-20	21-23	24-27	S	SH	D	M	O	N
Frequency	63	35	2	71	23	5	70	10	13	2	1	3

Table 1: Description of Participants

The 100 participants, who are almost all native speakers of Arabic, are fluent at least in one foreign language (English or French), mostly English. They have learned the standard Arabic and two foreign languages (1st & 2nd foreign language) in school, and they have received instruction in subject matters in the foreign language as early as primary classes (See table 2 below).

	Native Language			1st Foreign Language			2nd Foreign Language[3]				
	A	F	E	A	F	E	A	F	E	O	NA
Frequency	98	1	1	1	25	74	1	25	22	14	38

Table 2: Languages Spoken by the Participants

Data Analysis

Using SPSS (version 23), the quantitatively- collected data were analyzed mainly descriptively for overall trends and patterns. As to the qualitative data, the participants' responses are being transcribed and thematically coded (in progress). Then the conclusions derived from both analyses will be triangulated. The similarities found between these conclusions would contribute to the validity of the findings.

Findings

In this paper, only quantitative data are presented. These findings are presented in four sub-sections, namely participants' perceptions of Standard Arabic (SA), English and Arab culture; participants' perceptions of their identity; participants' English language use and identity reconstruction; and participants' linguistic practices with different participants as well as in different situations.

Participants' Perceptions of SA, English and Arab Culture

Participants' Perceptions of SA. The participants seem not to be aware of the status of SA in public offices, in the Lebanese society and internationally. For example, less than half (49%) believe that SA is more important than English in Lebanese public offices, where SA is only

---

[2] S: Sunni; SH: Shiite; D: Druze; M: Maronite; O: Others; N: Choose not to answer
[3] A: Arabic; F: French; E: English; O: Others; NA: Not applicable

the medium of written communication. In addition, only 42% and 45% agree that SA is respected nationally and internationally respectively when SA is one of the six languages used in the United Nations. The majority of the participants (67%) don't believe that using Arabic as the medium of instruction in math and science could facilitate their learning of these subjects. Though the participants were almost equally divided about the difficulty of SA (44% vs. 46%), the majority (90%) consider SA a true symbol of Arab identity and culture, and more than half believe that a native Lebanese must master the Arabic language (see Table 3).

Items	CA/ A	NS	D/ CD[4]
1. SA is more useful than English in public offices	49%	19%	32%
2. SA is useful than English in most private offices & companies	76%	15%	9%
3. Students would better learn sciences & math if instructed in Arabic	8%	25%	67%
4. SA is too difficult	44%	10%	46%
5. The Lebanese society highly respects the SA	42%	34%	25%
6. SA is highly respected internationally	45%	28%	28%
7. SA is the true symbol of Arab identity & culture	90%	3%	7%
8. A native Lebanese must master the Arabic Language	59%	27%	14%

Table3 : Participants perceptions of SA[5]

Participants Perceptions of English. The participants seemed to think highly of English. To them, it helps them communicate with diverse people (72%) and contributes more to their professional life than SA (82%). The majority relate fluency in English to feeling superior to others who don't speak the language as fluently (69%), and they even believe that a person cannot take a high position in the workplace without being proficient in English (62%). Most of them (71%) believe that English will be the only language used in business/technology in the future. More information is presented in Table 4.

Items	CA/ A	NS	D/ CD
1.English is more important to me than SA as it helps me communicate with more people in terms of number and variety	**72%**	13%	15%
2. Being fluent in English makes a person feel superior to others who aren't as fluent in this language	**69%**	6%	25%
3. It's not possible for a person to be at a high level in the fields of sciences, business or engineering without being proficient in English	**62%**	16%	22%
4. English will be the only appropriate language to be used in business/technology in the near future	**71%**	13%	15%
5. English is more important than SA for my professional life	**82%**	7%	11%
6. I prefer learning English to learning SA	55%	25%	20%

Table 4 : Participants' perceptions of English

Participants' Perceptions of Lebanese/Arab Culture. As shown in Table 5, the majority of the participants (81%) believe that the influence of English/American culture is evident in some cultural aspects in Lebanon, and half of the participants (50%) consider that the use of English in different sectors both threatens the Arab culture in Lebanon and is a sign of a weakened Arab culture.

---

[4] CA/A: Completely agree/ agree; NS: Not sure; D/CD: Disagree/completely disagree
[5] Numbers are rounded in tables

Items	CA/ A	NS	D/ CD
1.Using English in different sectors threatens the Arabic culture in Lebanon	**50%**	22%	28%
2. Our continuous use of English is a sign of a weakened Arab culture	**50%**	18%	32%
3. The English/American culture is clearly evident in some cultural aspects in Lebanon	**81%**	13%	6%

Table 5 : Participants' perceptions of Lebanese /Arab Culture

Participants' Perceptions of Their Identity

As to the participants' identity, the majority (93%) consider themselves to be mainly Arabs, and 95 % of them are proud of their Arab identity. Most of them (68%) believe that this Arab identity is evident in the Lebanese culture. However, half of them (50%) consider teaching all subjects in English weakens the cultural identity of students (see Table 6 below). This could explain why those participants feel that using English is threatening to the Arabic culture (as presented in the previous section).

Items	CA/ A	NS	D/ CD
1.I am proud to be an Arab	**95%**	3%	2%
2. The Arab identity is clearly evident through some aspects of the Lebanese culture	**68%**	30%	3%
3. Teaching all subjects in English weakens the cultural identity of students	**50%**	22%	28%

Table 6: Participants' perceptions of their identity

In addition, the majority of the participants (88%) consider the Arabic language as a defining feature of their identity, which aligns with their perceptions about SA as a true symbol of Arab identity and culture (presented earlier). However, they also believe that there are other contributing factors to their Arab identity, namely historical role of Arabs (76%), interconnectedness of Arabs (55%), economic achievements (21%), and political achievements (19%).

Participants' Language Use and Identity Reconstruction

Though a lot of the participants believe that speaking English has affected neither the way they relate to their families (58%) nor their attitudes towards Arab culture (62%), the majority believe that it helped them understand world events (99%) and affected their attitudes towards the Western culture (58%). However, about one third of them (33%) are concerned about their Arab identity as a result of speaking more English than Arabic (see Table 7).

Items	CA/A	NS	D/CD
1.Speaking English has helped me understand world events	**99%**	0%	1%
2.Speaking English has affected the way I relate to my family	15%	27%	**58%**
3.Speaking English has affected my attitude towards Arab culture	20%	18%	**62%**
4.Speaking English has affected my attitude towards Western Culture	**58**%	18%	23%
5. Speaking English more than Arabic makes me feel concerned about my Arab identity	**33%**	22%	45%

Table 7: Impact of English language use on identity and culture

When the participants were asked about what language/languages help them think better; express their feelings; or really express who they are, their answers reflect evolution of identity among some of the participants as they selected both languages (English and Arabic) as seen in the table below. However, the language that most represent who they are is Arabic.

Items	Arabic	English	Both	Depends	Others
1. I find that I think better when I use	27%	14%	32%	25%	1%
2. When it comes to expressing my feelings, I prefer to use	44%	24%	31%	0%	1%
3. The language that really expresses who I am best is	**57%**	19%	22%	0%	2%

Table 8: Participants' language use and identity reconstruction

Despite their comfort to use English, the majority still consider themselves to be mainly Arabs as shown in Table 9.

Item	Arab	Arab & Western	More Western	Neither
When it comes to my culture I consider myself	**76%**	16%	7%	1%

Table 9 : Participants' Main Culture

At the same time half of the participants (50%) consider themselves as belonging to both Arab and Western cultures (see Table 10).

Item	Yes	No
I consider myself belonging to both Arab and Western cultures	**50%**	**50%**

Table 10: Participants' belonging to Arab & Western cultures

Participants' Linguistic Practices

The findings in this sub-section relates to the participants' language choices with different interlocutors and in different situations.

According to Table 11, the participants use mainly the Lebanese Arabic (LA) with members of the family, friends, partners, table attendant, doctor and helper. However, they use more English (ENG) with their teachers and superiors. It's worthy to note that another language variety, namely Arabizi (AZ), is becoming common among the Lebanese youth: siblings, friends and partners.

Interlocutors	SA	LA	ENG	FR/O	AZ
1. Mother	8%	**63%**	8%	4%	17.2%
2. Father	11%	**68%**	7%	1%	13%
3. Siblings	4%	**47%**	23%	5%	21%
4. Grandpa	12%	**81%**	3%	0%	5%
5. Grandma	10%	**78%**	6%	1%	5%
6. Friends	5%	**40%**	27%	6%	22%
7. Partner	5%	**43%**	28%	3%	22%
8. Teacher	11%	26%	**54%**	4%	6%
9. Superior	7%	33%	**53%**	6%	2%
10. Table attendant	6%	**45%**	42%	4%	3%
11. Doctor	3%	**47%**	38%	6%	6%
12. Helper	6%	**50%**	33%	4%	7%

Table 11: Languages used with different interlocutors

As to the language/languages used in different situations, the Lebanese Arabic was mostly used when talking about religion, telling jokes, insulting, greeting, expressing anger, and ordering food in a restaurant. However, English was mainly used when talking about scientific topics, completing a job/university application, taking notes, writing personal letters/emails, posting on social media, watching news/reading books/articles, reading for pleasure, discussing academic materials, surfing the internet, and watching movies. In some situations, English and Lebanese Arabic were almost equally used such as talking about intimate topics, flirting/ complimenting, checking in a hotel/hospital, speaking to a coworker/classmate, and discussing taboos. Nonetheless, in certain other situations, namely chatting, writing text messages, posting comments on social media, and telling jokes, the newly developed language variety, Arabizi, was named besides English and was even used more than the Lebanese Arabic (see Table 12 for further information).

Situations	SA	LA	ENG	FR/O	AZ
1.To talk about religion	24%	**55%**	13%	2%	6%
2. To talk about intimate topics	8%	**42%**	**40%**	2%	8%
3. To talk about a scientific topic	8%	20%	**65%**	5%	2%
4. To tell jokes	9%	**59%**	16%	2%	15%
5. To insult someone	5%	**58%**	26%	2%	9%
6. To greet someone	8%	**50%**	31%	3%	8%
7. To flirt/compliment	7%	**43%**	**40%**	3%	8%
8. To express anger	5%	**61%**	23%	2%	9%
9. To order food in a restaurant in Lebanon	4%	**52%**	34%	4%	7%
10. To check in a hotel/hospital in Lebanon	7%	**50%**	**40%**	2%	2%
11. To complete a job application	12%	7%	**74%**	5%	2%
12. To complete a university application/petition	8%	4%	**82%**	4%	1%
13. To take note while reading	8%	16%	**57%**	1%	18%
14. To write a personal letter/email	11%	5%	**77%**	2%	5%
15. To post comments on social media	7%	16%	**48%**	2%	**28%**
16. To chat	6%	26%	**32%**	3%	**33%**
17. To write text messages	7%	22%	**37%**	2%	**32%**
18. to read a newspaper/watch news programs	24%	21%	**48%**	3%	4%
19. To read a book/article	23%	8%	**61%**	5%	4%
20. To speak to a coworker/classmate	2%	**46%**	39%	4%	10%
21. To discuss academic material	6%	32%	**53%**	3%	5%
22. To read for pleasure	22%	19%	**54%**	2%	4%
23. To discuss taboos	11%	**40%**	**43%**	1%	7%
24. To surf topics on the internet	19%	7%	**65%**	6%	4%
25. To watch movies	11%	18%	**64%**	6%	2%
26. To listen to songs	15%	30%	**45%**	8%	2%

Table 12: Languages used in different situations

Discussion

The Lebanese participants showed a sentimental feeling towards their national language. The majority believed that SA is a true symbol of their Arab identity and culture. Their ethnic affiliation was revealed in their belief that every native Lebanese should master the Arabic language. However, less than half believe that SA is respected nationally and internationally. Moreover, the majority did not show preference to Arabic as a language of instruction and learning probably due to its difficulty to learn as acknowledged by half of them. This attitude is also shared with other regional participants who preferred English in acquiring their education such as those in the studies of Hopkyns (2016), Al Issa (2017), Dahan (2017), Mustafawi et al. (2021), and Hayat and AlBader (2022). Also, in alignment with the studies cited, the majority of the Lebanese participants not only confirmed the gatekeeper role the English language plays in the professional life and in the business, technology and communication sectors, but they also related English fluency to distinction and superiority to others, hence, reflecting by that the prestige the Lebanese correlate with foreign language acquisition. Moreover, the majority confirmed the positive impact of English on their social identity as they became more interested in the Western culture and more comprehensive about world events. This social change in identity aligns with Hopkyns (2016), Dahan (2017), and Hayat and AlBader (2022) studies.

The findings also showed that almost all the participants identified themselves as Arabs and reflected pride about that. More specifically, they saw themselves as Arabs mainly because of their families, nationalities, and religion. Moreover, the majority viewed Arabic as a defining feature for their identity and the language that best described who they are. They saw it as a true symbol of the Arab culture. Nevertheless, they acknowledged other contributing factors that defined their identity, the two most highly rated of which are the "historical role of Arabs" and "the interconnectedness of Arabs." However, although the majority felt proud of their ethnicity, half of the participants considered that they belonged to both Arab and western cultures. This reflects how the variety of their linguistic identities is shaping their perspective and behavior as they are interested in the western culture but not at the expense of losing their ethnic affiliation with the Arabic language. Thus, similar to so many youths in the Gulf regions (as per; Hopkyns, 2016; Dahan, 2017; Hopkyns et al., 2020; Mustafawi, 2021; Hayat & AlBader, 2022), English for the participants does not impose any threat on their identity because its role is purely instrumental. Moreover, their control of their different linguistic identities and their attachment to the Arabic language and ethnicity reflected their lack of concern about the future of the language. The majority of participants were not concerned about the impact of English on the Arabic culture, and only one third seemed worried about the Arab identity in Lebanon amidst the rising use of the English language across different sectors. Such confidence is also shared by the youth in other Arab regions as found by Hopkyns (2016), Dahan (2017), and Mustafawi et al. (2021). Accordingly, English is to be seen as an "ally to Arabic rather than a competitor" (Belhiah & Elhami, 2015, p. 21 as cited in Hopkyns, 2016).

When it comes to the linguistic practices of participants, the findings show that they vary depending on the social context and the social power between speakers. The participants use LA mainly with family members who represent authority figures like their parents and grandparents. LA is also more used than English with participants' siblings, friends, partners, helpers, and in some other settings like with their physicians and public places. Such areas of use for the local Arabic language are similar to those described by Hopkyns (2006), Dahan (2017), Hayat and AlBader (2017), and Hopkyns et al. (2020). However, the current study showed a higher percentage of the use of the local Arabic with friends, in public spaces, and at university than did other studies done in the Gulf. One reason might be that Gulf countries are more cosmopolitan than Lebanon. Another possibility is the percentages, as well as the language used in this study, might have been different had the scope of participants been wider.

 In terms of the Arabic use, the Lebanese participants connected it with religion as was found by Hopkyns et al. (2020) and Hayat and AlBader (2022). Similar to the Emirati context explored by Hopkyns (2016) and Dahan (2017), the Lebanese participants were more comfortable with the local Arabic when involved with emotive situations related to expressing emotions, greeting, telling jokes, or showing anger. On the other hand, English was highly rated across domains related to university/job applications, education, entertainment, internet exploration, reading, sending emails, and social media. Translanguaging and Arabizi were also normalized by the participants, especially when chatting, text messaging or communicating with people of the same age group. The participants' positive attitude towards linguistic hybridity "negates concepts such as language purity or native-speaker norms and challenges the implied hierarchy which accompany such notions" (Hopkyns et al., 2020, p. 14).

Conclusion

Lebanon is a middle eastern country with a diverse and complex nature in terms of religious, ethnic, political, and ideological affiliations and polarization. Adding to this diversity, many of its youths are either bilingual or trilingual, using mainly English and/or another foreign language with Arabic. Just like the other Arab youths in the Arab countries, the Lebanese undergraduates are witnessing the increasing use of English as a lingua franca across the different domains of their life. Thus, all of these various factors that shape the background of the Lebanese undergraduates might have an impact on how they define their identity and align it with their linguistic practices. Accordingly, the researchers aimed to investigate to what extent the use of English as a lingua has impacted the identity and the social linguistic practices of the Lebanese undergraduates who have been residing in Lebanon for more than three consecutive years. This paper explores only the quantitative findings as the qualitative results are still under analysis.

The findings show how the Lebanese context is rich with linguistic dualism when it comes to the use of English and Arabic. Both languages are part of the daily communication of the participants, each prominent in different domains. Also, just like the other undergraduate youths in the Arab peninsula, the Lebanese participants appreciate the value and symbolism of the Arabic language. Participants also view English as a linguistic power and a key to success for their future career. In fact, its prominent role in the Lebanese communication reflects the impact of globalization and Westernization on the Lebanese youth.

The Lebanese participants show a new understanding of the relationship between language and identity. For them, language is not the only factor that shapes one's "broad" identity, especially that not all of them are proficient in SA. Their Arab identity is shaped by a mixture of identity markers, hence, aligning by that with the post-structuralist perception of identity and its several defining factors.

The use of Translingualism and Arabizi is also an evidence on how English has currently shaped the identity of participants as a result of their conscious language switch and language mix that happen with the variation of the social context. Their comfort with and acceptance of language hybridity project the unsustainability notion of language purity. So, as scholars, we need to embrace the linguistic change in order to avoid the loss of our languages.

Limitations and Recommendations

In general, the findings derived from the Lebanese participants align with those unveiled by other studies done in the Arab region. Consequently, the calls for the need to protect the Arabic language without resisting English should continue in order to preserve the local identities of the Arab youths. Stakeholders who are responsible for giving English a dominating role in the Lebanese education should carefully study the impact of such practice on the Lebanese national language, identity, and culture amidst the invasion of the English language across all aspects of the Lebanese society. Bilingual approaches in classrooms should be on the academic agenda of scholars, especially that it helps bridge the gap between learners coming from high and low socioeconomic backgrounds, who differ in their English language education and their attitude towards English and Arabic. In this way, both languages are empowered and maintained.

As for the limitation of the study, though the researchers used purposive- sampling technique, the sample was not as diverse as the researchers had expected. Like any non-probability

sampling technique, this could have affected the findings and hence their generalizability. That's why the researchers are going to conduct a complementary study on a wider scope to guarantee a more probability sample from different Lebanese regions and with different religious and political affiliations.

Moreover, though the questionnaire was piloted, the researchers found out from the quality of the answers that quite a few participants got confused among the 3 varieties of Arabic (SA, LA, & AZ). Also, few participants found difficulty answering the questionnaire items because, according to them, this was the first time they probe deep into who they are and how they view their relationship with their native language. They have never been asked about their identity, and the study was an eye-opener of their perceptions.

References

Al-Issa, A. (2017). English as a medium of instruction and the endangerment of Arabic literacy: The case of the United Arab Emirates. *Arab World English Journal*, *8* (3), 3–17. https://dx.doi.org/10.24093/awej/vol8no3.1

Creswell, J. W. (2009). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches (3rded.), Sage Publications, US.

Dahan, L. (2107). The age of global English: Current practices and future directions. In A. Gebril (Ed.), *Applied linguistics in the Middle East and North Africa* (pp.89-113). Amsterdam: John Benjamins.

Hayat, N.A., & Albader, Y.B. (2022). The McChicken phenomenon: How has English become a prevalent language among Kuwaiti youths? *World Journal of English*, *12* (6), 59-70. doi: 10.5430/wjel.v12n6p59

Hopkyns, S. (2016). Emirati cultural identity in the age of 'Englishisation': Voices from an Abu Dhabi University". In L. Buckingham (Ed.), *Language, Identity and Education on the Arabian Peninsula: Bilingual Policies in a Multilingual Context* (pp. 87-115). Bristol, Blue Ridge Summit: Multilingual Matters. https://doi.org/10.21832/9781783096602-007

Hopkyns, S., Zoghbor, W., & Hassal, P.J. (2020). The use of English and linguistic hybridity among Emirati millennials. *World Englishes*, *40* (2), 1-15. DOI: 10.1111/weng.12506

Jenkins, J. (2007). English as a lingua franca: Attitude and identity. Oxford University Press.

Mustafawi, E., Shaaban, K., Khwaileh, T., & Ata, K. (2021). Perceptions and attitudes of Qatar University students regarding the utility of Arabic and English in communication and education in Qatar. *Language Policy*, *21*, 75-119. https://doi.org/10.1007/s10993-021-09590-4

Norton, B., & De Costa, P.I. (2017). Research tasks on identity in language learning and teaching. *Language Teaching*, *51* (1), 90-12. doi:10.1017/S0261444817000325

Saba 'Ayon, N., & Harb, G. (2022a). To What Extent Lebanese University Students Consider Themselves as Intercultural Communicators? *IAFOR Proceedings 2022. The Paris Conference on Education 2022.* https://iafor.org/archives/conference-programmes/pce/pce-programme-2022.pdf

Saba 'Ayon, N., & Harb, G. (2022b). Intercultural Communicators: The Case of Lebanese University Students. *Creative Education*, *13* (10), 3346-3363. doi: 10.4236/ce.2022.1310214.

Contact email: faresns@rhu.edu.lb

Up Start: Community-Based Creative Industries

Paula Reaes Pinto, University of Évora–CHAIA, Portugal
António Gorgel Pinto, Universidade Europeia, Portugal
Paulo Simões Rodrigues, University of Évora–CHAIA, Portugal
Filomena Djassi, Aga Khan Foundation, Portugal

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract
The article focuses on the Up Start – Creative Industries project, an initiative by the Aga Khan Foundation Portugal in partnership with the University of Évora, under the scope of the Partnerships for Impact Programme and Portugal Social Innovation. The interaction between the two institutions focused on design for social innovation, heritage and management with the primary objective of creating a model of creative and cultural entrepreneurship for vulnerable communities to integrate these people economically, socially and culturally through co-creation practices at a local level. The project also aimed to test an Acceleration and Incubation Programme, including the strengthening of craft technical skills, production opportunities, personalised mentoring, and the creation of funding for the development of micro-enterprises that value design methods, craft and artistic techniques and knowledge, and cultural heritage as factors for innovation. To improve the living conditions of the communities involved in the project, namely the migrant populations in the Lisbon metropolitan area, the techniques, arts and crafts developed by migrants from their cultural heritage were identified and mapped. As part of the project's results, surveys involving all participants were carried out to understand the impact that this action had on their lives.

Keywords: Entrepreneurship, Participation, Arts and Crafts, Social Design, Heritage, Creative Conservation

iafor

The International Academic Forum
www.iafor.org

Introduction

Up Start is a project of the Aga Khan Foundation (FAK), supported by the Portugal Social Innovation initiative and in collaboration with the University of Évora (UÉ).

Through its investigation area of arts and social design, the UÉ Center for Art History and Artistic Research (CHAIA), and the Department of Management, along with FAK sustained a successful partnership for society that has been going on since 2017 during which CHAIA performed critical reflection and research on the connection between art and identity, particularly how art may be utilized to express, configure, or reconfigure collective or personal identities. It was meant to establish a collaborative approach through social art and co-design, bringing migrants and art and design experts together to empower people to develop new commercial products anchored on their empirical knowledge and the unique cultural characteristics of their communities.

The synergy sustained by these entities aims to develop a transdisciplinary methodology to support the social and cultural sustainability of the involved immigrant communities. This is done through participatory design processes, alternative economic strategies, and creative conservation logic.

Integrating Immigrants Into Society and Challenging Them to Entrepreneurship

Portugal's demography evolved during the 1970s as the nation switched from being an area of emigration to one of immigration (Peixoto 2010). Despite the recent reversal of this trend, Portugal continues to be a multicultural country with a sizable population of residents of African or Asian ancestry as well as more recent immigrants from China, Russia, and other EU nations (Oliveira 2006). Numerous immigrants of African and Asian descent reside in certain neighbourhoods where there are few opportunities for them to interact with residents of other cities or even other communities within the same neighbourhood. People with African and Asian ancestry have disproportionately struggled to make ends meet during the economic downturn. In general, achieving social and economic inclusion is difficult.

For many immigrants, integrating into society is challenging, especially when trying to find work. In these situations, entrepreneurship can be a solution because the host communities have access to resources and possibilities that can help with integration. Age, family, experience, language ability, and cultural impacts from ethnic opportunities and the immigration flow are some of the most valuable advantages that immigrants possess. In this situation, the cultural and creative sectors are well-positioned to promote the business endeavours of immigrant entrepreneurs (Oliveira 2006). By integrating migrants and refugees through cultural and creative activities, it is possible to promote the welfare and remove obstacles to employment and inclusion. The cultural and creative industries promote innovation and increase economic and social value through cultural variation, creativity, and skills (Gustafson, Lazzaro 2021). Usually, creative and cultural industries function in adaptable environments where people's participation in diverse events enhances their capacity to change their points of view, which might be significant to recognizing their citizenship (Gustafson, Lazzaro 2021).

The UpStart project is based on the diversity context of the Greater Lisbon Area. It involved immigrants from Afghanistan, Angola, South Africa, Argentina, Bangladesh, Brazil, Cape Verde, Cameroon, China, Congo, Cuba, Spain, France, Guinea, Guinea-Bissau, India,

Indonesia, Iraq, Iran, Italy, Japan, Lebanon, Macau, Malawi, Mexico, Mozambique, Nepal, Pakistan, Portugal, Russia, Sao Tome and Principe, Syria, Sri Lanka, East Timor, Thailand, Ukraine and Zambia (Fundação Aga Khan Portugal 2020).

Recognising the need to create solutions that mainly promote the economic inclusion of people in situations of greater vulnerability, based on social cohesion dynamics, UpStart - Creative Entrepreneurship Programme was created.

The UpStart program is a cutting-edge model of creative and cultural entrepreneurship for vulnerable groups that aims to raise income and enhance the living standards of disadvantaged communities by relying on artistic and craft practices and the business opportunities of the creative industries. It intends to evaluate an Acceleration and Incubation Program, that includes 220 people to create microbusinesses and the value-adding of skills, craft expertise, and cultural heritage as innovation-boosting elements. With the UpStart proposal, we will be working on three levels of social integration that intersect and complement each other, making the process more sustainable for the individual: work, through the economic inclusion of these communities; creating belonging and valuing identity, through the recognition and enhancement of craft techniques and cultural heritages; and generating support networks, through the promotion of social relations and the creation of a sustainable and credible brand (Fundação Aga Khan Portugal 2020).

Enhancing Craft Practices and Business Opportunities Through Participatory Workshops

The creation of a brand with a strong identity that certifies local artistic production is important for foreign citizens and other migrant citizens seeking social and economic integration in a new place. In this regard, immigrant artisans joined the initiative to create their own brand with a distinctive visual identity. The project's original beneficiaries helped create the mother brand, Bandim, which represents a network of craftsmen and a multi-brand platform where people from different nationalities can work, receive ongoing training, and support with marketing and commercialization of their products, and earn a living.

The co-creation of the brand Bandim was designed based on the identity, knowledge and diversity of the partners and participants in the project through an online brainstorming methodology (Figure 1). The expression *bandim* is associated with the idea of a market - the Bandim Market, or "Fera di Bande", in Guinea Bissau, which is more than a market. It is also an expression used in India, whose meaning is related to a portion of territory that is given to the farmer for his production. This idea of multiculturalism, diversity, creativity and production was later used for the creation of the logo and visual identity. Several artists, designers, and stakeholders have collaborated with Bandim in workshops and exhibitions, including the designers and artisans Renato Imbroisi and Cristina Barretto, artists and designers from the UÉ, and the A Vida Portuguesa more-than-a-shop project.

Figure 1 - Bandim logotype.

The artists, designers and researchers established a participatory design workshop methodology to better understand the participants' artistic and intellectual abilities and how they integrate, restore, and regenerate their own cultural, social, and economic resources into Portuguese society. In this regard, a series of meetings and interviews were held in the beginning. By leveraging the traditional arts and knowledge of these people as a resource for sustainability, it is possible to transform cultural differences – which could otherwise be a source of prejudice – into a source of integration. Inequality leads to diversity.

An empathic approach is used in the workshops as a co-designing and engagement methodology. In order to recognize the diversity among participants as an advantage that contributes to the sustainability of the community, this methodology enables the development of dialogue, listening, and exchange of ideas (Gablik 1992, Manzini 2019). Based on these presumptions, collaboration toward a common objective creates a society that is more ecological, fosters member recognition, and encourages the equity of diverse cultures and knowledge (Manzini 2019). Consensus is essential for participatory art and design projects, as this practice only makes sense if it is inclusive and ethical, leading to effective solutions to existing problems (Gablik 1992, Lacy 1995, Manzini 2019).

In the communities that emerge from the workshops, each participant's personality is complemented by the desire to build something together. These interactions are characterized by a relational component that is emotionally charged and characterized by interpersonal collaboration.

Within the six participatory design workshops led by designers and artisans, Renato Imbrosi and Cristiana Barreto, the collection of textile crafts *Um Mar de Bacalhaus – Cá e Lá* (A Sea of Codfish – Here and There) was born (Figure 2). Using the technique of embroidery, work began on making pieces for the pantry and kitchen based on the theme that is rich on the Portuguese table: codfish. And other fish also appeared in embroidery, brought from far away, in the memory and knowledge of each artisan participating in the Bandim project, as well as other pieces for the home and fashion accessories – pendants, cushions, scarves, purses, suitcases, among others. These functional and exclusive objects tell stories of migration from various places to the city of Lisbon, a place that welcomes everyone.

Figure 2 - *Um Mar de Bacalhaus – Cá e Lá* (A Sea of Codfish – Here and There).

Another set of workshops that was developed was the *Shifting Ground*, whose intervention in Lisbon was developed by artists and designers of the University of Évora. To begin, at Espaço Arroios Activa, in Lisbon, we explained how ideas may be embodied into ceramic sculptures with varying degrees of abstraction (Figure 3). Following that, we presented the playful activity: M.O.T., an abbreviation for Memory, Object, and Talent, whose goal is to elicit spontaneous involvement and provide voice to the immigrants participating. The game begins by asking participants to think about a life story, a meaningful object, and their dominating talent. Based on their self-representation, this technique establishes a special commitment between immigrants and the host community. Ideas for ceramic reliefs occur as a result. Following two-dimensional studies, cardboard replicas of the embossed clay sculptures were created. The second session took place at the Ceramics Research Centre in Montemor-o-Novo to develop the final ceramic sculptures.

Figure 3 - *Shifting Ground*.

An Equation With Social Art and Design, Heritage, and Creative Conservation

The purpose of the participatory workshops developed in the context of the Up Start project was to foster a broader awareness of the potential of social art and design, aiming to empower participants through creative thinking. It is essential to continue artistic experimentation and an educational approach in participatory co-creation projects, where we play the role of initiators and observe and moderate participants. This relationship encourages engagement, autonomy, and equity, which is essential for fostering initiative and creativity. These collective initiatives have proven essential in creating favourable circumstances for migrants' integration and activating their creativity to conceive and develop products that they can make and sell.

In this participatory process, participants improved their technical and entrepreneurial skills through a real experience of design, creation, production and collective sale at fairs, author stores and online sales. This connection has made it possible to promote, immediately, the increase in income of the participants in a dignified way, resulting from their direct work.

In the UpStart project, heritage works as a means of realizing the idea of creative and cultural entrepreneurship, doing so in two ways. It does so as a competence since the co-creation process seeks to develop traditional craft techniques from the migrants' places of origin and mastered by them. The purpose is to enable individuals to apply traditional craft techniques to the creation of new products or the use of new materials. Or as a device of imagination, since the process of co-creation can also be directed to the use of individual memories, life stories or personal cultural heritages as a motive or theme for artistic creation. The goal is to make

heritage a means of economic sustainability for migrant individuals and, in parallel, also of social integration, but of an integration that is fair. That is a social interaction that does not imply the dilution of the identities of migrant individuals in the cultural values of the host communities. On the contrary, considering that social values have no meaning in themselves, existing only in the ever-changing relativity of social relations and exchanges (Arendt, 2006, p. 46), it is intended that the interactions with the cultural heritages and memories of migrants will contribute to the cultural enrichment of the host communities, broadening their plurality.

In this way, it is intentional to avoid the potential tension and conflict that always exists between transnational migration and the feelings of national identity of the populations of the migratory destination places, between the ideas of cultural diversity and social cohesion (Eichenhofer, 2019). To achieve this, it is necessary to overcome the paradigm that conceives heritage as a set of tangible and intangible resources inherited from the past that are irreplaceable and guarantee temporal continuity. We must take into consideration that the historical processes of change and transformation are the drivers of human civilization and that heritage precisely derives, manifests, and witnesses these dynamics of change over time. For this reason, heritage should be understood as the result of a dynamic of permanence and change and, consequently, conservation should also integrate the principle of transformation, considering that preservation can be a process of continuous growth and creative transformation over time. Conserving heritage should pose the question of what legacy the present wants or can build or leave for the benefit of future generations (Holtorf, 2020).

Few social phenomena are as representative of the idea of transformation and change as the engine of human action as migration. In this sense, resorting to cultural heritages and migrants' memories as creation devices can be understood as a heritage conservation mode that integrates a growth and transformation process in time, thus creating the permanence and change dynamics we mentioned above and which we may call creative conservation.

Creative conservation is based on a conception of cultural heritage that understands it as a sharply political process of meaning-making, with its associated values constantly evolving (Rose, 2021), perceiving it not as the conservation of a particular moment in time, but as a dynamic temporal reality. The understanding of cultural heritage as a dynamic reality in time leads, necessarily, to a more flexible and critical conception of what the conservation of the past can be, not limited to the material integrity and open to the possibility of the conservation of meanings, identities, and memories of that past in the present, which may imply the inclusion of transformation and loss as means of conservation. It is possible to achieve this conservation either by using individual memories and cultural heritages as a matter of creation or by applying artistic craft techniques to new products and materials. In doing so, a personal and cultural heritage is preserved by transforming it through a creative process that retains the essence of its identity and can be called critical or creative conservation. Heritage conservation can also be a critical or creative intervention or action developed from a cultural identity if this is the most effective way to maintain or restore its memory and demonstrate its significance (Loureiro, Triães, Falcão, 2016). Creative conservation is distinguished by not intervening, even critically (Escobar Castrillón, 2016), in a pre-existing physical reality. The focus is put on the maintenance or restoration of values, philosophies, socio-cultural practices, and know-how through their use in the creation of new products and activities. In this way, we can rethink the social implications of dealing with the past through individual memories, renegotiate hegemonic visions of the past, including at the individual level, and create socially inclusive narratives through arts and design: Lowenthal, McLean, and above all, Cosgrove, have defended this option, demanding the possibility of

greater creative freedom on the part of the conservator, asking for conservation to be more creative, less deferential to canonical ideology, more open to the radical, the iconoclastic, and the invented, free from   slavish subordination to a distorting notion of the authentic (Muñoz-Viñas, 2002, pp. 29-30).

The duration of the project does not yet allow us to assess the impact of the resulting products on the social integration process of migrants, understood as a process of negotiation between who they were at the time they immigrated and the values of the host communities. The questionnaires carried out so far have focused on the sustainability dimension, limiting themselves to checking whether the income of the project participants increased with the application of the skills and resources acquired and developed under UpStart. However, considering that of the 66.6% of the cases in which the question was applicable, 38% answered in the affirmative, allows us to conclude that this impact did exist, although in a still somewhat circumscribed way, possibly because it corresponds to a practice that is still very recent.

Conclusions

The integration of disadvantaged individuals, such as immigrants and refugees, is facilitated by the cultural and creative sectors. Despite having little economic impact, they can support these citizens' integration and well-being. When confronted with a changing social reality, a heritage of ancient knowledge and skills might not perish. By using an entrepreneurial method, which is also a form of creative conservation, while developing new products, it is possible to preserve the core of their uniqueness. The same holds true for each person's unique recollections, which may serve as the basis for that same creativity. As a result, via active listening and debate, the co-design process was used to encourage mutual acknowledgement among all workshop participants as well as the diversity of knowledge and cultural forms.

Collaboration within the UpStart project offered the chance to improve immigrants' integration and foster their creativity in order to develop products that reflect their heritage and a hybrid culture as a result of life experiences between their country of origin and Portugal. Using this process, each immigrant craftsman who joined the project had their own brand created. Due to the wide range of cultures present, it is necessary to connect personally with the artists in order to learn about their lives and crafts. The engagement process played an important role in creating the project brand.

The formation of the Bandim cooperative formalized the relationship with the market, allowing it to be a multi-brand platform made up of enterprising people with a common interest: the creation of products in the area of creative industries based on their cultural heritage and with distinctive value in the market.

The project's duration does not allow for assessing the impact of the resulting products on migrants' social integration process, which involves negotiating between immigrant values and host communities. The questionnaires that have been administered thus far have concentrated on the sustainability aspect and only looked at whether the project participants' income rose as a result of using the skills and resources they earned and acquired via UpStart. However, the fact that 38% of the 66.6% of cases where the question was relevant gave a positive response leads us to believe that this influence did exist, albeit in a rather limited form, presumably because it relates to a practice that is still relatively new.

References

Arendt, H. (2006). *Oito pensamentos sobre o pensamento político*. Relógio d'Água.

Eichenhofer, J. (2019). Civic and social integration. In M. Sellers, S. Kirste, (eds.). *Encyclopedia of the Philosophy of Law and Social Philosophy* (pp. 1-8). Springer. https://link.springer.com/referenceworkentry/10.1007/978-94-007-6730-0_139-2#citeas

Escobar Castrillón, N. (2016). Allegorical history. *OBL/QUE. Critical Conservation*, 3, 6-7.

Gablik, S. (1992). Connective aesthetics. *American Art*, 6(2), 2-7.

Gustafson, C., Lazzaro, E. (2021). The innovative response of cultural and creative industries to major European societal challenges: toward a knowledge and competence base. *Sustainability*, 13(23), 13267.

Holtorf, C. (2020). Conservation and heritage as creative processes of future-making. *International Journal of Cultural Property*, 27(2), 277-290.

Lacy, S. (1995). *Mapping the terrain. new genre public art*. Washington: Bay Press.

Loureiro, L., Triães, R. & Falcão, C. (2016). Educational tools for involving higher degree students within the project creative conservation. *New Trends and Issues Proceedings on Humanities and Social Sciences,* 8, 32-40.

Manzini, E. (2019). *Politics of the everyday*. Bloomsbury.

Muñoz-Viñas, S. (2002). Contemporary theory of conservation. *Reviewes in Conservation*, 3, 25-34.

Oliveira, C. R. (2006). Empresários de origem cabo-verdiana em Portugal: estratégias de mobilidade ou situações de sobrevivência material temporária? *Oficina do CES*, 243, 1-31.

Peixoto, J. (2010). Strong market, weak state: the case of recent foreign immigration in Portugal. *Journal of Ethnic and Migration Studies*, 28(3), 483-497.

Rose, D. V. (2009). Património cultural em conflito: da violência à reparação. In M. Bandeira Jerónimo, W. Rossa (coord.), *Patrimónios contestados*. Público.

Chinese Top Vlogger: A Textual Analysis of the Audience's Reaction to Li Ziqi's YouTube Channel

Dashi Zhang, The University of Melbourne, Australia
Deli Zhou, The University of Melbourne, Australia

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract
With the significant growth of social media and its wide reach among active users, celebrities on these platforms have become a major attraction for individuals seeking various needs. This study employs textual (content) analysis combined with gratification theory to explore the perspectives of YouTube views regarding Li Ziqi's most popular video (with over 116 M views), focusing on examining viewers' motivations for using media and the various gratifications they derive from it. Primary-cycle and secondary-cycle coding techniques were used to organizing the data, extract the word's meaning and selected a theoretical idea to draw realistic conclusions from it. By analyzing 2500 comments on Li Ziqi's most popular video, the study examined different types of viewers' gratifications and explored the similarities and differences between local and international viewers' perspectives. The findings show that worldwide viewers express positive feelings and enjoy Li Ziqi's videos, gaining gratification from learning, participating, connecting with society, and relieving stress. While the local audience associates the videos with memories, the international audience appreciates the content. These gratifications are closely linked to their desire for an idyllic life, represented by Li Ziqi's pastoral scenery and personal charm. The study sheds light on the motivations and gratifications of international viewers engaging with Li Ziqi's content, providing valuable insights into the dynamics of celebrity influence on social media.

Keywords: LI ZIQI, Social Media, User Gratifications, Audience Reaction, Content Analysis

iafor

The International Academic Forum
www.iafor.org

Introduction

Social media had 4.67 billion active users by July 2022, accounting for 59% of the global population (DataReportal, 2022). Those users are inevitably attracted to celebrities on social media to meet their kinds of needs. Therefore, this study aims to understand their different needs and apply the uses and gratification theory to examine individuals' motivations for using media and the various gratifications they derive from it. Katz (1959) introduces the uses and gratification theory to shift the focus from "What do media do to people?" to "What do people do with media?" (Severin & Tankard, 1997, as cited in Siraj, 2007). This helps in understanding the reason and needs that people use certain types of media and all types of gratification they gain from using them.

Later, Katz and colleagues (1973) developed a model proposing that the audience actively selects channels to meet their needs, encompassing four types of gratification: content, affective, process, and stress relief gratification. This study mainly uses textual (content) analysis, to broadly catch the multicultural perspectives of YouTube subscribers' screening and sharing preferences on Li Ziqi's videos. Using primary-cycle and secondary-cycle coding (Creswell, 2014) to investigate the data and extract words (see Appendix A) then analyse patterns to the gratification approach into conceptual categories at the abstraction level (Tracy & Hinrichs, 2017). In essence, by organising and extracting meaning from 2,500 comments on her most popular video (YouTube, 2019) with a theoretical approach to drawing realistic conclusions from it. This study basically examined the different types of viewers' gratification and the similarity or differentiation that the perspective of local and international viewers' gratification of the videos. The research questions for this paper are as follows:

Literature Review

Social Media, Internet Celebrities, and Influencer

In the 21st century, internet celebrities, also known as the influencers, have become more common and arise attentions in our everyday lives (Abidin, 2018). Internet celebrities or influencers were able to develop a strong online image through social media platforms. They can package, perform and sell an influential personal brand (Khamis et al., 2017). They are professional, sustained and well-branded social media celebrities, which gifted their capacity to attract and maintain a significant number of followers on their social platforms (Abidin, 2018). Because the phenomenon produced by internet celebrities has been embraced by society, its form and culture are no longer restricted to popular taste, entertainment, or simple frivolousness. According to Khamis and colleagues (2017), it indicated that the wide acceptance and global influence of internet celebrities have cultured economy influencers that have been capable of turning their digital tale into a personal brand and finally become a business. It is visible that the celebrities of self-branding gather obvious and great success in the media bond different to any time before that.

YouTube, Vloggers and Content Value

Among internet celebrities, YouTube is a popular platform for increasing their influence (Hill et al. 2020). Nyagadza (2020) considered YouTube as one of the most visited social media platforms, alongside Facebook and Instagram. This means anyone can create and pass any type of video on platforms, including the different forms of vlogs, music and self-story videos, etc., which all have the potential to bring countless users all over the world (Blythe & Cairns,

2009). Therefore, with various forms, so that can engage diverse audiences, YouTube has emerged as an important social media approach for vloggers and followers (Fischer & Yongjian, 2012). Vlogs on YouTube come in different types, offering visual records of vloggers' ideas and personal lives, process reviews, and opportunities for viewer engagement through comments and reactions (Snelson, 2015; Zhang, 2018; Hill et al., 2017). Those videos viewed by various audiences, this is because of their authenticity (Cunningham & Craig, 2017), credibility (Zimmermann et al., 2020) and obvious practicality, they engage millions of viewers (Denci, 2017) and hence those YouTube vloggers with their larger audience amount have come to be celebrities (Fraser & Brown, 2002) and influencers (Abidin, 2018; Stein et al., 2020). According to Khan (2017), people are watching vlogs on YouTube to satisfy self-improvement purposes and to feel socialized with others who have similar values (Balleys et al., 2020); however, mainly to get valuable knowledge from and delighted by the content created and shared by the vloggers. Therefore, whether the video content is communicative and entertaining to connect to YouTube audience expectations (bring value to them) (Lin, 1999, as cited in Balakrishnan & Griffiths, 2017; Haridakis, 2002) is significantly related to viewers' personal satisfaction. The primary framework for understanding audience-content interaction is Uses and Gratifications theory, which expects that people utilise media to fulfil their basic interests or needs (Haridakis & Hanson, 2009).

The Uses and Gratification Approach

The uses and gratification theory was first presented in the 1940s and later denoted by Katz in 1959, aims to describe the reasons that people use media and all kinds of gratification they obtain from the media (Siraj, 2007). Cantril (1942, as cited in Wei, 2017) states that this theory depends on acceptance, which means audiences are not a group of inactive media participants but actively select various media to satisfy their wants and needs. Similarly, Katz (et al., 1973; Palmgreen and Rayburn, 1979) introduced the model that suggests the audience is actively involved and purposefully selects channels that can satisfy their needs; they classified thirty-five different needs into three facets, which were 'to strengthen', 'to weaken' and 'to acquire' (p. 166), then they form the first two facets (strengthen and weaken) into several groups: content gratification, strengthening self-knowledge and self-understanding (to know oneself well, learning from others); social gratification, strengthening artistic, enjoyable and sentimental experience (to be involved, or participant); and integrative gratification, strengthening reliability, self-confidence and social status (combine both content and social needs). They also formed process gratification, strengthening connections with society (family, friends, the mass public) and relieving stress gratification, weakening the connection with oneself (relax, not lonely).

In addition, Levy and Windahl (1984) conducted a mode of audience orientation that test the viable relationship between audience activities and gratifications; they proved that the degree of audience activity correlated directly with gratification desired; therefore, they also emphasised three implications for this theory. Firstly, even though all the audience activities are not similar, most of the audience is active for a certain amount. Secondly, they identified that the audience gratifies particular social and physical needs by using media under their awareness and knowledge about it. Such as Bauer (1964 as cited in Levy and Windahl, 1984) mentioned that the phrase active audience identifies the positive participation and careful character of communication between the audience and media. Lastly, they believe that audience activities and gratification rise as significant intermediary variables in the process of communication.

Overall, the uses and gratifications approach accounts for media consumers to be intentional related to the media, their choice and active search for the media to meet their needs on a diverse basis (Swanson, 1987). Williams et al. (1988) found that the interactive media, like computer-mediated communication, which includes different forms of mass public interaction through a computer network and can be various exchanges of text, audio and video, etc., allowed one to distribute information to people who are interested (Lee & Oh, 2015), it has personalized the process. Thus, each audience from the computer-mediated communication user group could diversify their tastes, either socially or technically. Therefore, it is important to apply the Uses and Gratifications approach to understand the diverse communication needs of the platform (YouTube) users' viewing and sharing preferences. The research result to date shows that Uses and Gratifications approach and audience diverse communication needs are important when it comes to the audience's perspective on the video content.

RQ1a. How do viewers perceive Li Ziqi's videos in terms of diverse needs?
RQ1b. How does the perspective of local and international viewers differ on Li Ziqi's videos?

Methodology

To answer the above research questions, this study will apply textual analysis of viewers' comments to explain and interpret the features (Frey et al., 1999) embedded in viewers' perceptions of a Chinese food vlog created by Li Ziqi. Textual analysis is efficient for us engaging in cultural, media studies and mass communication (McKee, 2003). Smith (2017) described that there are several important approaches to textual analysis, including content analysis, semiotics, and interactional analysis, etc. It is worth emphasizing that content analysis has always been the most powerful approach to textual analysis issues within social and communication studies (Fan 1988; Namenwirth & Weber 1987, as cited in Carley, 1993). Content analysis can be both qualitative and quantitative. In this study, to widely capture the multicultural perspective of YouTube users' viewing and sharing preferences on Li Ziqi's videos, qualitative and quantitative content analysis will be used to examine viewers' textual data through their comments, which is able to examine the diverse communication gratifications classified in different groups as well as the analytical findings (Zakaria, No., & Zakaria, Na., 2016). By doing this, the study is able to bring together the best aspects of quantitative and qualitative analysis (Krippendorff, 2004, as cited in Fass & Turner, 2015). For example, to start by entering qualitative data into a quantitative program like a spreadsheet and then categorise each class within the qualitative approach, we can utilise content analysis to report the findings of viewers' diverse needs classified in each category, and then report the analytical findings of the viewers differing perspectives on Li Ziqi's videos based on the occurrence of codes.

Sample Selection

The study sample was collected from the YouTube comments of a vlog created by Li Ziqi on YouTube, Li Ziqi is a Chinese food vlogger, a top influencer in China (Matei, 2020). By the time the samples were collected (September 2022), Li Ziqi has over 17 million subscribers on YouTube. The video 'Peanut and melon seeds... for Spring Festival' has been selected, as it is the most popular video on Li Ziqi's YouTube channel (Li, 2019); This study will analyse comments that are deemed to be appropriate and have either a high number of likes or replies of this video to answer the research questions. YouTube was selected for this study because it is one of the most engaged social media platforms (Nyagadza, 2020) and its target audience is

wider. A statistic shows that YouTube has more than a billion unique viewers worldwide (Statista, 2021), meaning a diverse range of people with different cultural backgrounds are visiting YouTube. In this case, the study will analyse from a multicultural perspective, thus being more suitable for research questions about diverse gratification from viewers perceiving Li Ziqi's video.

YouTube's "Sort By" function which ranked Li Ziqi's content from most to least popular, was used. The most popular video has over 115 million views and around 2500 comments were collected to be the units of the data. In detail, the high number of likes or replies of viewers' comments out of the overall 2500 comments under the video was selected as the data of this research. This is because the most popular video and more popular comments represented that they were recognized and liked by the vast majority of people. It also implies that they were broadly representative of the population and worth studying. All the collected comments will keep their original formatting, including grammar mistakes and emoticons, etc. As has been mentioned by previous researchers that analysis of texts cannot be done in isolation it needs to be related to other texts and contexts along with cultures and beliefs (Larsen, 2002). Therefore, this analysis explored the language, latent and manifest meaning and emoticons, etc. The purpose of the analysis was to investigate the viewer's gratification belief and emotional connection with the video.

Coding and Analysis

Drawing on the uses and gratification theory to examine the classification of several needs or all kinds of gratifications that active viewers are involved in and obtained from the media (Katz et al., 1973), notably in this study are the viewers of Li Ziqi's YouTube channel. Content analysis filtered down the 2500 comments to those with a high number of likes or replies which resulted in sufficient data to understand how viewers perceive the country food vlog. All the comments were taken in September 2022 and were stored in the spreadsheet for analysis. The study analysis proceeded in two steps (Creswell, 2014): in step one, the 'primary-cycle coding' phase, involves investigation of the data and assigning words or phrases that catch at its core, to apply the constant comparative method in order to compare and modify code definitions to accommodate the new data (Tracy & Hinrichs, 2017, p. 5). All the comments were gathered into a column and a new parallel column was set up to record the thematic facets and short codes. We will note the textual contents of each comment line-by-line and compares each line with the one before. In step two, the secondary-cycle coding, we will further or deeper organise, synthesise and classify the primary-level codes. This step allows us to analyse patterns and link data to the uses and gratification theory into conceptual categories at an upper level of abstraction (Tracy & Hinrichs, 2017). In the final paper, a table will represent the findings and corresponding examples classified of viewers' diverse needs; moreover, a figure may present analytical findings on the high occurrence of the codes.

Results

The result of this analysis shows a positive and enjoyable feeling when viewers watch Li Ziqi's video. Those viewers' reactions through comments can be mainly classified into the four types of gratification: content, affective, process and stress relief. In addition, the four types of gratification are not mutually exclusive and may co-occur. The most common type of gratification observed is affective needs, followed by process gratification, while content and stress-relieving gratification are less frequent. A graph showing the summary of findings

can be located in Chart 1, while the coding scheme can be located in Table 1.1, which obtained from analytical findings on the high occurrence of the codes (Table 1.3, see appendices) and related examples is presented in Table 1.2.

Sometimes comments can involve more than one gratification, the four gratifications are not mutually exclusive, instead they might co-occur with each other. One viewer's comment beautifully captures this, conveying love and admiration for the videos while expressing a desire to learn and gain knowledge from Li Ziqi's creative methods of crafting.

> … I love your videos and so wish I could learn all your creative methods of making sweets. Thank you for sharing.

In this comment, the words 'love' presents affective gratification, the viewer conveys enjoyable and sentimental experience while 'wish' and 'learn' present content gratification, the viewer expresses appreciation that can learn from the video.
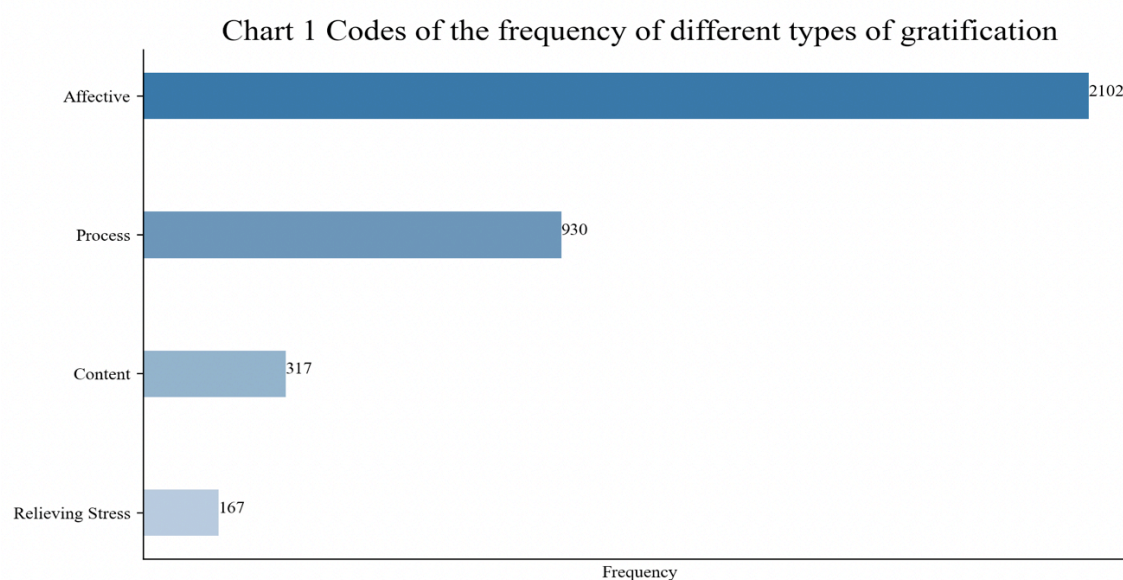

Chart 1: Codes of the frequency of different types of gratification

As we can see from Chart 1, the most popular type of gratification is affective needs, which appears most frequently, 2012 times out of the total 2500 comments. Followed by process gratification, viewers feel connected to society and involved, which appears 930 times. Content and stress-relieving gratification are similar, they are infrequent, among to 317 times and 167 times respectively.

Code	Count	Code Frequency
Code 1: Content Gratification, strengthening self-knowledge and self-understanding (learning from others).	371	371/2500
Code 2: Affective Gratification, strengthening artistic, enjoyable and sentimental experience (to be involved).	2187	2187/2500
Code 3: Process Gratification, strengthening connections with society (family, friends etc.).	930	930/2500
Code 4: Relieving Stress Gratification, weakening the connection with oneself (relaxation).	167	167/2500

Table 1.1: Codes of the frequency of different types of gratification[1]

Gratification of viewers reactions	Example of Comments
Content Gratification	• "I learn a lot with your videos." • "I would like to know how she organizes her time to do all these things, I have to learn from her." • "…You are an encyclopedia for us to study forever." • "Every time I watch your video it always comes up to my mind to take action of my life and not just lying-in bed."
Affective Gratification	• "...I really enjoy your video and Chinese culture." • "Wow I love all you did happy new year and always be happy." • "This makes me feel so happy."
Process Gratification	• "She is my inspiration for my videos! Creating videos on • YouTube is a way for me to save beautiful moments with my mom." • "That value the idea of family especially taking actual care of the elderly above all."
Relieving Stress Gratification	• "This video is so relaxing." • "...Your videos are always so relaxing and help to calm down in this stressful day."

Table 1.2: Categories of viewers' reactions toward Li Ziqi's vlogs

Content Gratification - Strengthening Self-Knowledge and Self-Understanding

Viewers express their adoration, inspiration and motivation from learning and watching the video. They feel they learnt a traditional way of cooking or new ideas for creating something.

---

[1] See Table 1.3: Analysis of High Code Frequency

They not only appreciate Li Ziqi's content but also find value in the preservation of traditional practices, gaining insights into culture, processes, and reactions. Additionally, they feel a sense of personal growth, acquiring new skills as a result of watching her videos.

> I have insurmountable respect and admiration for this woman...but the fact she's bringing back to new life an archaic way of doing things. Because of her I've learned a lot about culture, process, and reaction. Also because of her, I have gained several new skills.

They describe a feeling of gaining relaxation and experience through watching the video among nature, cooking and traditions. The positive impact of Li Ziqi's video is evident in the comments, reflecting a tone of respect and admiration for her work and the experiences it provides amidst nature, cooking, and tradition.

Affective Gratification -Strengthening Artistic, Enjoyable and Sentimental Experience

Viewers are engaging with experiences and needs that refer to pleasure. That is viewers watching Li Ziqi's video for their personal needs such as pleasure, emotional needs such as getting satisfaction. When viewers watching the video, they can get pleasure to their mind and soul. For example, when they see the beautiful pastoral scenery and hear the enjoyable background music in her video, they feel in contact with nature and home food making process.

> I recently found this, and I just cannot seem to get enough of it. I am hooked, everything she creates looks so mouth-watering everything is fresh and I love how she is so close to nature and her family...I was really enjoying the sounds colours like if this is the sound and colours of life, what a video.

> More I see more I fall in love with your show, simply love your show, music is so soft and peaceful and food you cook looks so yummy.

They enjoy the simplicity of the video in terms of sound, colour and cooking etc., and is unconsciously fascinated. They feel interested and excited getting up close and personal with nature. Additionally, the mouth-watering food featured in the videos adds to the overall appeal of Li Ziqi's content.

Process Gratification - Strengthening Connect With Family, Friends, and the Society

Viewers choose to use Li Ziqi's food cooking process vlog to satisfy their desires of engaging with their friends, family and society from watching, or allowing them to capture and preserve cherished moments with loved ones. They desire to believe a connection to Li Ziqi's world from where they live. They want to stay with their family in the same circumstances, and cherishing the values depicted in her content.

> She is my inspiration for my videos! Creating videos on YouTube is a way for me to save beautiful moments with my mom.

> Watching these videos sometimes makes me wish we all like this. And wish we all enjoyed a simple peaceful and joyful life in the comfort of our small cosy homes.

In order to strengthen the relationship among friends, family and relations, viewers try to do things with family together, such as the viewer creating a video with mom together to satisfy the connecting or interacting needs. Therefore, this lifestyle could invoke feelings of longing and enjoyment that they hope to adopt. They want to stay with their family in the same circumstances.

Relieving Stress Gratification - Weakening the Connection with Oneself

Viewers seeking to relax from their stressful life find solace in Li Ziqi's videos. This gratification can help them calm down or to remove unpleasant feeling or issues from their minds. The absence of narration and the gentle, peaceful music in her videos contribute to a tranquil experience, allowing viewers to unwind and find a sense of inner peace.

> I love her videos so relaxing and calm and peaceful to watch. Love the nature and animals.

> …As always thank you for these awesome videos. They are relaxing and always puts a smile on our face.

It can be stated that Li Ziqi's videos facilitate viewers in taking a moment to stop and relax, especially after a busy day or before going to bed, thus soothing their minds. This calming effect is attributed to the absence of narration in her videos, as they solely feature quiet and peaceful music, contributing to a slower pace and a serene viewing experience.

In summary, the previous section presented the study's findings with examples and explanations. It highlighted how viewers in this study perceive various types of gratification, such as learning, participating, connecting with society, and relieving stress. These gratifications are perceived by the viewers, contributing to their emotional connection and enjoyment of her content. In the subsequent discussion, we will delve deeper into the implications of these gratifications in the broader scholarly context, shedding light on viewers' motivations and the potential impact on media research and cultural understanding.

Discussion

Affective Gratification Most Common Audience Desire

This study has emphasised that viewers desire different types of satisfaction from Li Ziqi's videos and this satisfaction can be effectively analysed and investigated in the context of uses and gratifications approach. The study tries to understand viewers' motivation and apply the uses and gratification approach to develop a simple model in terms of gaining from types of gratification. Viewers' desire to watch Li Ziqi's YouTube video because viewers perceive the types of gratification from following her video and the emotional connection with similar life stories or values. The comments on her video are full of love, good, wishes, a desire to learn and hope, life and relaxation etc. Liu (2020) mentioned that Li Ziqi building up a desirable world is attracting people to join in and strengthening connections. Viewers desired to obtain all kinds of gratification from it, including learning, enjoyment, feeling involved, connecting with others and relieving stress. They also look forward to Li Ziqi's lifestyle (pastoral scenery) and admiring both her beauty and the serene atmosphere. Those types of gratification are the same as those found in television research (Conway & Rubin, 1991, as cited in Guappone, 2006). It is inseparable from their desire/motivation for a particular

gratification. Similarly, Lin (1999) also identifies informational learning, excitement, connection with others and socialization gratifications in her research of internet use. Because of affective gratification is the most common gratification that Li Ziqi's viewers express. This aligns with Lin's research findings in general online users' motivation.

Viewers Perceive a Range of Gratifications

According to Ruggiero (2000), content gratification refers to acquiring knowledge and information, self-education and self-understanding. This gratification highlights those viewers like Li Ziqi's video generally because they are seeking information and desire to better themselves. Papacharissi and Rubin (2000) define this theme as information seeking from media, which is a free and an easier way to study or to get information. Li Ziqi utilizes a non-dramatic narrative structure to present traditional Chinese cooking and handicrafts that viewers want to learn about. In short, viewers value the learning opportunity and experience of self-awareness from the video which fulfil their needs. They feel that watching videos brings benefits such as the improvement of self-ability and discovery of new things. These results match with the past study (Leung, 2007). This gratification generally combines with affective gratification because the one who satisfy their desire to learn will feel happiness and love. The process gratification attracts viewers to get together to enjoy watching Li Ziqi's video on YouTube. Chae and Chung (2010, as cited in Bakar, 2014) state that viewers will perceive their needs when they are involved in the videos, including refreshment and happiness, then they will be satisfied with the process of viewing it. In addition, Jin et al. (2019) claim that when viewers feel real connection with influencers, they tend to desire to have the things that the influencer has. Relaxation gratification allow viewers to experience the motivation to relax on the platform (Guappone, 2006). Relaxation gratification is also the highest ranking in Lin's research as she combines affective and relaxation gratification together (Lin, 1999). Therefore, viewers are looking for affective gratification primarily through Li Ziqi's video content with no doubt.

Sign of Improved International Perception

However, a few viewers argued about the authenticity of Li Ziqi's idealised world on YouTube. They think that Li Ziqi may not live like this, or just revealed the idealistic side of the rural lifestyle. In addition, some viewers questioned Li Ziqi, arguing that she is a paid performer, and her videos are faked (Guan, 2019). Obviously, they did not obtain any kind of gratification because they fail to believe the content or may not get the satisfaction they need. This perspective is more common from local viewers, they seem to have had a similar life experience and argue it is not like that in the countryside, such as a viewer said rural China is far less easy-going and romantic. In contrast, international viewers enjoy the video itself more. Like Muraski (2019) describes that some viewers in China were not pleased by her video and critics have suggested that Li Ziqi perform a sort of old-fashioned version of Chinese culture and is not a true representation of country life in China. The author then gives evidence to disprove the criticism. Li Ziqi's lifestyle promotes an increasing phenomenon of direct to table living. It also changes the stereotype of made in China, in this way, she is improving international viewers' perception of China. Overall, most viewers replied that they were not interested if she is real, they only enjoyed the beautiful vision, lifestyle, peace and relaxation that the video itself brought. That demonstrates viewers obtain all kinds of gratification from Li Ziqi's video. The positive relationship between motivation and action that viewers have has been proved in the comments. Studying viewers reactions on

the different types of gratification, it can help to understand the factors that can attract viewers to choosing the certain video and gaining suitable information from it.

Conclusion

This study investigated what are the viewers' gratification from watching Li Ziqi's videos, guided by the research questions. Appling textual (content) analysis, examining the data and extracting the word's meaning by using primary and secondary-cycle coding from Li Ziqi's most popular video selected with a theoretical idea and to draw realistic conclusions from it. Textual (content) analysis is a useful tool for researchers to explore any idea that analyses the content of texts to extract valuable insights and meaningful patterns. Even though this approach is extensively used, it might have limitations in that it is time-consuming for samples to be manually selected for preparation and cleaning. Fortunately, it can be shifted from manual coding to computer-assisted coding (Zakaria, No. & Zakaria, Na., 2016), such as the software program (Netlytic), which is a community-oriented text and social networks analyser, allows us to collect, organize, sort and analyse information from textual data from YouTube comments (Netlytic, 2022). This would enable the research to be completed in a more efficient way. Moreover, the uses and gratifications approach has been significantly useful in obtaining a better understanding of the needs and motivations of how viewers would consume Li Ziqi's video.

The findings demonstrate that viewers receive their gratification from Li Ziqi's video including learning, participating, connecting and relaxing as well as love for her personal charm and desire for her lifestyle. In addition, the perspective of international and local viewers is basically the same, the only difference is the way they describe it, but the meaning they express is similar. It is interesting that the English comments appear more than Chinese ones and both express a similar idea. Some Chinese viewers have fond memories of her lifestyle while most English viewers are seeing it for the first time. Furthermore, comments in other languages except English and Chinese (English outweighs Chinese) were not included in this study because of the language barrier. All the coding and analysis that have been done in this paper mainly focus on the comments shared by English speakers. It is probably required to synthesise the reasons that a large number of non-English speakers comment on Li Ziqi's videos and further academically quantitative analysis on it. Future research should take this into consideration. This offers significant and insightful perspectives into the viewers' motivations concerning Li Ziqi's videos, thereby enriching our comprehension of viewers' engagement with media and its potential influence on diverse cultures.

APPENDICES

Appendix A: Example of Words Extraction

These word extraction processes are done by using Python programming language integrated with CLD 3 software package, Chinese and English words are being processed separately. For English words, it can use the Word Cloud software package to draw the graph. For Chinese words, it needs to split the words first, and then use the same process as English words.

Appendix B: Samples of selected Comments

```
Users > zhouying > Desktop > ≡ Comments_with_code_frequency.txt
   1    Hello from Massachusetts  I love your channel
   2    First like first comment love you sister
   3    OMG those puppies are so cute and a little lamb  following her
   4    I love your videos from India
   5    It s a good lifei want this life so much
   6    love you so much your fan in thailand
   7    i think is so good if you have sub english
   8    love you
   9    I love your videos
  10    wow cute puppysnice video
  11    I like you love from india
  12    lots of love from Bangladesh
  13    Simply beautiful i loves your video from India
  14    Your video is so amazing  Love from Indonesia
  15    Your vedios are great  love from  Pakistan
  16    Mesmerizing videos  Really love it  From india
  17    The white dog is so cute
  18    Hii miss love from india
  19    Lunar new year is coming wish you and your family happy
  20    I love your video from Indonesia
  21    Im from Kerala really love your vedios
  22    I loves your videos from Padang  Indonesia
  23    I love your videofrom Bangladesh
  24    I love your video
  25    Lamb and baby dog so cute  and also you so sweet
  26    Beautiful video as always very relaxing it calms my heart  The puppies are so cute
  27    What happens if we touch those nuts without gloves
  28    I love ur videos you are very diligent and beautiful from india
  29    Your videos are treat for my eyes my god i felt so nice love you
  30    i love your video from indonesia
  31    I was convinced that mango has no pit like i need that
  32    Why we can t  download the video i love the way u do
  33    I love this video and your all videos super
  34    Oh  minutes now I really exited and love it
  35    I love this place  your family is really grateful and you live a happy in nature environment
  36    I m from IndonesiaI love this video
  37    Watching this video made me so happy
  38    My girli love you
  39    i love your videos how I wish there are English sub to it
  40    Waiting is worthfull  Lots of love and best wishes  Keep uploading plz
  41    Mins longer I love it thanks for your generousity Love from Belgium
  42    I love this video plz make some more videos like this
  43    Your  sheep so cute
  44    So many people love you from  Viet Nam  I m Vietnamese too
  45    Oh my God i love the little lamb follow you every where also the puppies  so cute and your cooking is fantastic
  46    Russia love this video
  47    The dogs and the lamb follows her everywhere  thats so cute
  48    Falling in love with your place and your lifestyle every time
  49    I love your video from Indonesia
  50    You have enough steminer never feel tiered love from indiaassam
  51    Cute family with small animals love all your videos yummy send me some
```

Comments
It is important to note that the selected comments are written as original, including the upper case or lower case, the grammar errors, but emoji has removed.

Video
The most popular video with over 116 million views is "Peanut and melon seeds, dried meat, dried fruit, snowflake cake – snacks for Spring Festival" posted on January 31, 2019. (YouTube, 2019).

Appendix C: Analysis of High Code Frequency

Analytical Findings on the High Occurrence of the Codes

Code 1: Content Gratification, strengthening self-knowledge and self-understanding (to know self well, learning from others)	Wish	Learn	Need	Think	Help	Experience	Knowledge	Skill	Count	Code Frequency
	145	96	46	37	31	9	4	3	371	371/2500

Code 2: Affective Gratification, strengthening artistic, enjoyable and sentimental experience (to be involved, or participant)	Love	Amazing	Good	Beautiful	Happy	Great	Nice	Wonderful	Count	Codes Frequency
	1017	228	200	198	119	56	41	40		
	Awesome	Kind	Well	Perfect	Sweet	Pretty	Enjoy	Incredible		
	29	29	28	27	26	19	19	9		
	Interesting	Satisfying	Smile							
	7	6	4						2102	2102/2500

Code 3: Process Gratification, strengthening connections with society (family, friends, the mass public)	Life	live	Nature	Family	Lifestyle	Hope	Dream	Heaven	Count	Codes Frequency
	322	264	142	38	38	31	20	25		
	Inspired	Happiness	Childhood	Believe	Warm					
	16	10	7	11	6				930	930/2500

Code 4: Relieving Stress Gratification, weakening the connection with oneself (relaxation)	Relax	Peace	Peaceful	Soothing	Treat	Sleep			Count	Codes Frequency
	78	18	48	10	7	6			167	167/2500

References

Abidin, C. (2018). *Internet Celebrity: Understanding Fame Online: Vol. First edition*. Emerald Publishing Limited.

Bakar, M.S. *et al.* (2014). "Factors of gratification contributing in continuance intention to watch movies on YouTube," *Procedia - Social and Behavioral Sciences*, 155, pp. 9–13. Available at: https://doi.org/10.1016/j.sbspro.2014.10.248

Balakrishnan, J., & Griffiths, M. D. (2017). Social media addiction: What is the role of content in YouTube? *Journal of Behavioral Addictions*, *6*(3), 364–377. https://doi.org/10.1556/2006.6.2017.058

Balleys, C., Millerand, F., Thoër, C., & Duque, N. (2020). Searching for oneself on YouTube: Teenage peer socialization and social recognition processes. *Social Media+ Society*, *6*(2), 2056305120909474.

Blythe, M., & Cairns, P. (2009, April). Critical methods and user generated content: the iPhone on YouTube. In *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems* (pp. 1467-1476).

Carley, K. (1993). Coding Choices for Textual Analysis: A Comparison of Content Analysis and Map Analysis. *Sociological Methodology*, *23*, 75-126. https://doi.org/10.2307/271007

Creswell, J. W. (2014). Qualitative, quantitative and mixed methods approaches.

Cunningham, S., & Craig, D. (2017). Being 'really real' on YouTube: authenticity, community and brand culture in social media entertainment. *Media International Australia*, *164*(1), 71-81.

DataReportal (2022). *The global state of digital in July 2022*, *We Are Social Australia*. Available at: https://wearesocial.com/au/blog/2022/07/the-global-state-of-digital-in-july-2022/

Denci, S. D. (2017). Popular culture representation on youtube: An analysis on Youtube rewinds.

Fass, S., & Turner, K. (2015). The quantitative and qualitative content analysis of marketing literature for innovative information systems: the Aldrich Archive. *arXiv preprint arXiv:1505.04401*.

Fraser, B. P., & Brown, W. J. (2002). Media, celebrities, and social influence: Identification with Elvis Presley. *Mass communication & society*, *5*(2), 183-206.

Frey, L., Botan, C., & Kreps, G. (1999). *Investigating communication: An introduction to research methods*. (2nd ed.) Boston: Allyn & Bacon.

Guan, X. (2019, December 12). *Why is food blogger Li Ziqi gain attention? The Central Commission for Discipline Inspection said like this.* Sina News: https://news.sina.com.cn/c/2019-12-12/doc-iihnzhfz5430156.shtml

Guappone, C. E. (2006). *Audience Gratifications and Broadcast Television Networks: A Study of Media Fragmentation* (pp. 1–71).

Haridakis, P. M. (2002). Viewer characteristics, exposure to television violence, and aggression.. *Media Psychology*, 4: 323–352.

Haridakis, P., & Hanson, G. (2009). Social Interaction and Co-Viewing With YouTube: Blending Mass Communication Reception and Social Connection. *Journal of Broadcasting & Electronic Media*, *53*(2), 317–335. https://doi.org/10.1080/08838150902908270

Hill, Sally Rao, Troshani, Indrit, & Chandrasekar, Dezri. (2020). Signalling Effects of Vlogger Popularity on Online Consumers. *The Journal of Computer Information Systems*, *60*(1), 76–84. https://doi.org/10.1080/08874417.2017.1400929

Katz, E., Haas, H., & Gurevitch, M. (1973). On the Use of the Mass Media for Important Things. *American Sociological Review*, *38*(2), 164–181. https://doi.org/10.2307/2094393

Khamis, S., Ang, L., & Welling, R. (2017). Self-branding, 'micro-celebrity' and the rise of Social Media Influencers. *Celebrity Studies*, *8*(2), 191–208. https://doi.org/10.1080/19392397.2016.1218292

Khan, M. L. (2017). Social media engagement: What motivates user participation and consumption on YouTube?. *Computers in human behavior*, *66*, 236-247.

Larsen, P. (2002). Media contents Textual analysis of fictional media content. In *A handbook of qualitative methodologies for mass communication research* (pp. 135-148). Routledge.

Lee, E., & Oh, S. Y. (2015). Computer-Mediated Communication. *obo* in Communication. doi: 10.1093/obo/9780199756841-0160

Leung, L. (2007). Stressful life events, motives for internet use, and social support among Digital Kids. *CyberPsychology & Behavior*, *10*(2), 204–214. https://doi.org/10.1089/cpb.2006.9967

Levy, M. R., & Windahl, S. (1984). Audience activity and gratifications: A conceptual clarification and exploration. *Communication research*, *11*(1), 51-78.

Lin, C. A. (1999). Online service adoption likelihood. *Journal of Advertising Research*, *39*, 79-89.

Liu, G. (2020). *Aesthetic Li Ziqi, worldly commercialization*. MobileSina.com. Retrieved October 16, 2022, from https://tech.sina.cn/csj/2020-06-03/doc-iirczymk4989782.d.html?wm=3049_0016amp%3Bfrom

Li, Z. (2019). *Peanut and melon seeds, dried meat, dried fruit, snowflake cake - snacks for Spring Festival* [DVD].

Matei, A. (2020). *Country life: the young female farmer who is now a top influencer in China*. the Guardian. Retrieved 17 September 2022, from https://www.theguardian.com/lifeandstyle/2020/jan/28/li-ziqi-china-influencer-rural-life

Muraski, G. (2019, December 19). *Why China's Li Ziqi is popular – and controversial, Why China's Li Ziqi Is Popular – And Controversial | Maryland Smith*. Available at: https://www.rhsmith.umd.edu/research/why-chinas-li-ziqi-popular-and-controversial

Netlytic. (2022). *About – Netlytic.org*. Netlytic.org. Retrieved 17 September 2022, from https://netlytic.org/home/?page_id=10834

Nyagadza, B. (2020). Search engine marketing and social media marketing predictive trends. *Journal of Digital Media & Policy*, 1–19. https://doi.org/10.1386/jdmp_00036_1

Papacharissi, Z., & Rubin, A. M. (2000). Predictors of Internet use. *Journal of broadcasting & electronic media*, *44*(2), 175-196.

Ruggiero, T. E. (2000). Uses and gratifications theory in the 21st Century. *Mass Communication and Society*, *3*(1), 3–37. https://doi.org/10.1207/s15327825mcs0301_02

Siraj, S. A. (2007). Synthesis of the structure and functions of the uses and gratification model. *European Journal of Scientific Research*, *17*(3), 399-408.

Smith, J. A. (2017). Textual analysis. *The international encyclopedia of communication research methods*, 1-7.

Snelson, C. (2015). Vlogging about school on YouTube: An exploratory study. *New Media & Society*, *17*(3), 321-339.

Statista. (2021). *Global YouTube audience 2021 | Statista*. Statista. Retrieved 17 September 2022, from https://www.statista.com/statistics/805656/number-youtube-viewers-worldwide/

Stein, J. P., Koban, K., Joos, S., & Ohler, P. (2020). Worth the effort? Comparing different youtube vlog production styles in terms of viewers' identification, parasocial response, immersion, and enjoyment. *Psychology of Aesthetics, Creativity, and the Arts*.

Swanson, D. L. (1987). Media gratifications research: current perspectives [Review of *Media gratifications research: current perspectives*]. *Journal of Broadcasting & Electronic Media*, *31*(3), 343–355. Broadcast Education Association.

Tracy, S. J., & Hinrichs, M. M. (2017). Phronetic iterative data analysis. *The international encyclopedia of communication research methods*, 1-8.

Wei, R. (2017). *Refining Milestone mass communications theories for the 21st Century*. Routledge.

Williams, F., Rice, R.E., & Rogers, E. M. (1988). *Research methods and the new media*. Free Press ; Collier Macmillan.

YouTube. (2019, January 31). *A special program on New Year Snacks. Peanut and melon seeds, dried meat, dried fruit, snowflake cake*. YouTube. Retrieved October 20, 2022, from https://www.youtube.com/watch?v=FWMIPukvdsQ

Zakaria, No., & Zakaria, Na. (2016). *Qualitative Content Analysis: A Paradigm Shift from Manual Coding to Computer-Assisted Coding Using ATLAS.ti*. SAGE Publications, Ltd. https://doi.org/10.4135/978144627305015599170

Zimmermann, D., Noll, C., Graesser, L., Hugger, K. U., Braun, L. M., Nowak, T., & Kaspar, K. (2020). Influencers on YouTube: a quantitative study on young people's use and perception of videos about political and societal topics. *Current Psychology*, *(New Brunswick, N.J.)*. https://doi.org/10.1007/s12144-020-01164-7

Contact emails: dashizhang1122@gmail.com
zhoudeli9@gmail.com

Hunting Scenes and the Zodiac Signs in the Medieval Georgian Sculpture

Nino Goderdzishvili, Georgian National Museum, Georgia

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

Images of hunting scenes play an important role in Georgian cultural heritage. We find these themes, in various forms and interpretations, in almost every century from V to XVIII. There is an interesting aspect of medieval relief sculpture - the "hunter" involved in hunting compositions often. Reveals a connection with the zodiac Sagittarius (e.g., Oshki). In addition, in the façade decoration of cathedrals, "archers" were inserted independently (e.g., Tkhaba -Yerdy). Similar compositions can be found mainly in the X-XI centuries, when we consider the Georgian medieval manuscripts and other examples (we also find astrological signs in "The Knight in the Panther's Skin"), which confirm that the signs of the zodiac in medieval Georgia were tolerated by the Georgian Church (e.g., 1188-1210 AA-65, late painting of Svetitskhoveli Cathedral [XVII c.]). Interestingly, the signs of the zodiac appear on European churches in the XI-XII centuries (in France, Britain, Italy and Spain) depicting the corresponding works of the month; however, unlike in European art, in Georgian art they are related to hunting scenes or are expressed independently. The scientific novelty of the research is the connection of the "hunter-archer" with the zodiac. The study of which revealed completely new signs of the iconographic scheme of St. Eustatius. It is also a scientific novelty to draw parallels between Georgian reliefs and Western European compositions (e.g., St. Hubert's hunting scenes and zodiac signs). A comprehensive study of Georgian-French material will show this direction of Georgian art in the context of broader geographical and world art history.

Keywords: Medieval Art, Sculpture, Zodiac Signs, Iconography, Symbolism

iafor

The International Academic Forum
www.iafor.org

Introduction

The research topic is relief scenes common in medieval Georgian Christian art, namely hunting scenes, which in Georgia are mainly represented by the St. Eustace's hunting, but we there are also such reliefs the plot of which is not clearly defined. We observe this theme in different forms and interpretations in almost all centuries from the V to the XVIII (Fig. 1).

Fig.1. Map of Georgia and location of investigated sites.

The Purpose

The purpose is to study the iconographic program of relief scenes of the theme under research, group similar compositions, examine their contents and symbolism, artistically and stylistically analyze iconographic schemes and identify their peculiarities, as well as search samples spread in neighboring and foreign countries and, on the ground of comparative analysis, reveal characteristics of Georgian compositions. One of the goals is to study the abovementioned scenes in relation to the Western European (namely, French) hunting scenes of St. Hubert.

The aim of the study is to create a work on relief scenes (with hunter-horseman and zoomorphic images) existing in Georgian Christian art, in which each composition will be thoroughly studied.

Review of Literature

The researche is based on the scientific works of various researchers, as well as our observations and research. Although the researchers have not set the study of images of hunter-horsemen and zoomorphic figures as a special task, the collection of materials on this question and processing of individual issues have had a long history. At different times, both Georgian and foreign scientists were interested in the relief scenes under study, among which the following specialists should be noted: Natela Aladashvili,[1] Kitty Machabeli,[2] Mariam

---

[1] N. Aladashvili, Monumental Sculpture of Georgia, Narrative Reliefs of V-VI centuries, M., Iskusstvo, 1977 (in Russian)
[2] K. Machabeli, Georgian Stone Crosses, Tb. 1988

Didebulidze,[3] Tamar Dadiani, Ekaterine Kvachatadze, Tamar Khundadze,[4] David Winfield,[5] Vakhtang Jobadze[6] and others. They made a significant contribution to the study of individual relief compositions. In some works, much attention is paid to specific compositions (for example, the Ateni Sioni relief, the Stele of John the Baptist, the plate of the Tsebelda iconostasis). However, the works mainly concern the hunting scenes of St. Eustace Placida, spread in early Christian monuments and monumental painting. And relief scenes that interest us are mainly used as a parallel material. Most literary materials are descriptions or brief analyses of individual images or figures in an architectural context.

The Research Methodology

The research methodology comprises analysis of literary sources, stylistic and comparative analysis of compositions, analysis of iconographic schemes and paleographic analysis. Symbolic meaning of specific compositions, common in medieval Georgian relief sculpture, is examined by an integrated method.

The research required studying the history of Georgian relief sculpture, observing the features manifested at different stages of development, the Christian interpretation of zoomorphic symbols, searching for Georgian folklore, myths, ethnographic material, works of different researchers, as well as similar compositions in museum collections, manuscripts and other archive materials.

Searching and processing of literary sources, then familiarization with some theoretically studied relief scenes in place, and photographing took place at the first stage.

Taking into account the method of stylistic and comparative analysis, a synthesis of iconographic schemes of scenes with hunter-horsemen and zoomorphic images found in sculptural décor, wall paintings, book miniature and mosaics of various countries of the Christian world has been performed. We have tried to interpret the compositions using iconographic, semantic and stylistic analyses.

Conclusion

In the final part, development stages, features, individual artistic and stylistic decisions, corresponding to the style of different eras, of the themes of images of hunting horsemen and zoomorphic figures of relief scenes were clearly identified.

Having studied the general features of the compositions, we once again saw the national character, imprinted in them, individual characteristics, that had been created, on the one hand, by local traditions, and, on the other, by the synthesis of Byzantine, Middle Eastern or Western European arts, which forms the unique character of Georgian relief sculpture.

---

[3] M. Didebulidze, The Vision of Saint Eustace in Medieval Georgian Art, Literatura da Khelovneba, #2, 1990, 197-206;

[4] T. Dadiani, E. Kvatchadze, T. Khundadze, *sculpture of the Middle Ages,* Tbilisi. 2017;

[5] Winfield D., Some early medieval figure sculpture from North-East Turkey, Journal of the Warburg and Courtauld Institutes, vol. 31 (1968);

[6] Djobadze W., Observations on the architectural sculpture of Tao-klarjet'I churches around one thousand A. D., Studien zur Spätantiken und byzantinischen kunst, Römisch-Germanisches Zentralmuseum Forschungsinstitut für vor –und frühgchichte, 1986.

In this work, we comprehensively studied 18 relief scenes, and due to this study, saw the stages of development of images of hunter-horsemen and zoomorphic figures from the early Christian period to the late Middle Ages.

The compositions of hunting scenes of the VI-VIII centuries of the early Christian period (the Stele of John the Baptist, the reliefs of Ateni Sioni and Martvili Cathedral [fig.2], the plate of the Tsebelda iconostasis [fig.3]) mainly depict the St. Eustace Placida's hunting, and the scheme is as follows: a hunter-horseman with a stretched bow pursues a deer or a herd of deer, in the horns of which a cross or the image of the Saviour set into a locket is placed. At an early stage, a certain "breeze" of Hellenistic-antique art, on the one hand, and, of the art of Sassanian Iran, on the other, is felt in Georgian reliefs, but in general they have an individual form.

Fig.2. The relief of the Martvili Cathedral, VII c.

Fig.3. The hunting composition of the plate of the Tsebelda iconostasis, VII-VIII cc.

In the X-XI centuries (4 monuments: Oshki, Tkhaba-Yerdy, Bagrati, Tabatskhuri), two groups of hunters were isolated: unmounted and horsemen. We singled out figures of

unmounted archers of Oshki, Tkhaba-Yerdy and Bagrati. As a result of the study, it became clear that this group shows a connection with the Zodiac Archer.

A completely different composition is represented on the relief of the Tabatskhuri Church. In this case, two horsemen are depicted with animals. The identification of the horsemen of this composition was one of the goals of the dissertation. According to our assumption, the composition on the Tabatskhuri Church is an analogue of the composition of the "twin horsemen's hunting" and, possibly, represents a festive march of high-ranking government officials, ktitors. The short-shafted crosses in the hands of the horsemen could be considered as a regal sign.

The discussion of the compositions of four monuments of the X-XI centuries, Oshki (fig.4), Tkhaba-Yerdy (fig.5), Bagrati Cathedral and Tabatskhuri Red Church showed, that there is a tendency to search, the desire for development. Unlike hunting scenes of the early Christian era, this period offers original interpretations of the compositions and rather complex iconographic schemes.

Fig.4. The hunting Scenes of the Oshki Cathedral of John the Baptist, Xc.

Fig.5. Hunting scenes of the Tkhaba-Yerdy Church, Xc.

In the Ertatsminda Church of the XIII century, we find the hunting scene with the patron saint of the church, Placida, in two places. Based on stylistic research, it becomes clear that different artistic manners of the two compositions, performed on the same theme, were presumably due to their creation in different periods. Especially since, that the composition presented on the southern façade is similar to the hunting scenes of Kheoti and Nikozi of the late period. A stone plate depicting the hunting scene coincides here with the ornamental end of the window, which is an exact copy of the four-leaved flower fit in a circle on the Nikozi relief. Its proximity to the XV century group of Kheoti and Nikozi speaks on the creation of this relief in the late period. The dating of the mentioned relief was also the aim of the study.

Hunting, as a decoration of an impost, was first attested in Ertatsminda (on the relief of the east façade).

Samples of hunting scenes of the following stage, the late Middle Ages, are found in the form of both an unmounted hunter - the Sadgeri St. George Church (XV c.), and a horseman (XV c?) - the reliefs of Kheoti Bell Tower (XV-XVI cc.) and the Nikozi Ascension Church. An archer from Sadgeri (XV c.) is represented in a different form than a group of archers of the Oshki group. One might think, that here St. Eustace's hunting is depicted. But understanding its idea is rather difficult. According to our assumption, the reliefs of Kheoti and **Nikozi** should also reproduce the vision of St. Eustace. A cross and a four-leaved ornament placed in a circle are perhaps a symbolic allusion to the deer and Christ, indicating the vision of the theophany.

We find another interesting sample on the window relief of the St. George Church of Lechkhumi Tskheta of the XIII century. The identification of the winged figure in this composition, reproduced in a strange form, and the definition of its relationship with other figures were particularly noteworthy. On the grounds of analysis of identified materials, we assume that this figure in its attributes corresponds to the "Angel of beasts" of folk beliefs.

Of metal chasing samples, we have studied two chased icons: the plate of the hinged icon of St. Eustace with a scene of his hunting (fig.6), and the chased icon with the image of unmounted Placida (fig.7), which we dated back to the XVII-XVIII centuries based on paleographic analysis and the study of artistic-stylistic peculiarities and iconographic schemes. The study of the chased icons revealed unique iconographic interpretations of St. Eustace Placida. Here we come across with completely new features: the image of the crucified Saviour between the antlers of a deer on the icon of Ertatsminda, and the semi-figure of a flying angel with a crown in his hand on the icon of Tbilisi Sioni, which is characteristic for Western European iconographic schemes.

Fig.6. The plate of the hinged icon of St. Eustace with a scene of his hunting (Q. 747), XVII-XVIIIcc.
Fig.7. The plate with the image of unmounted Placida (Tf. 60), XVII-XVIIIcc.

As a result of this research, it turned out that in Georgia of the XI-XVI centuries the theme under study was particularly popular in wall painting (for example, frescos of Koreti, Sapara, etc.). We also find scenes of the vision of St. Eustace in the miniature décor of Georgian books (H=2076, A-1454) in the Middle Ages (XVII-XVIII cc.).

On the examples of neighboring countries we saw that hunting scenes are common in medieval art of Christian countries, but St. Eustace Placida is not as popular everywhere as in Georgia. In Armenian art, hunting scenes on secular themes are spread, depicting to some extent historical persons.

There are some examples of reproducing scenes from the life of St. Eustace in wall painting on Athos, in icon-painting of the Crete school; murals of Cappadocia contain numerous samples of monumental painting. In Byzantine art, they are mostly attested in book miniatures.

Of the foreign compositions of hunting, we devoted special attention to those common in French art, as, like Georgian art, plots connected with St. Eustace Placida were popular in medieval French art. Moreover, French art, parallel to the plot of St. Eustace, worked out the scene of the vision of St. Hubert in the Middle Ages. Placida's hunting scenes are found in France in XII-XVI centuries (fig.8) and at the same time, St. Hubert's hunting becomes relevant. The scene of the vision of St. Hubert, described in literary sources, is similar to the plot of the vision of St. Eustace (fig.9). The iconographic schemes of the compositions depicted on churches are also similar, with only minor differences. It is worth of note that due to various historical conditions, as well as local traditions, different approaches were developed in the artistic-stylistic solution of the compositions of St. Eustace.

Fig.8. St. Eustace on the narthex capital of the St. Maria Magdalena Basilica in Vézelay, 1120-1140.

Fig.9. St. Hubert's relief of the portal of the St. Hubert Chapel of Amboise, XVc.

It should be noted that despite thematic proximity, iconographic versions and their compositional solutions in French and Georgian examples differ from each other. Hunting compositions of medieval France are distinguished by the multiplicity of their iconographic schemes. There are special types of compositions in French Christian art. In comparison to Georgian examples, there is much freedom in the design of a plot there, they follow the main scheme, but the interpretations are different, that must be caused by local traditions, historical and cultural conditions. Although common ideas on the theophany, characteristic for Christian religious ideology - convertion "from darkness to light," that is, to faith in Christ, recognition of the Lord, His glory and the idea of the salvation of the soul, which, for its part, was an embodiment of the theological idea expressing the triumph of Christ - were somehow reflected in sculptural decoration.

Acknowledgements

References

Abashidze, M. Kapianidze, M. (2017). *Collection of Ertatsminda church items*, ethnological explorations VI. Tbilisi: Meridiani. pp. 71-84.

Aladashvili, N. (1977). *Monumental Sculpture of Georgia, Narrative Reliefs of V-VI centuries.* Iskusstvo.

Baratashvili, G. Burchuladze, N. (2012). *Pictorial icons and embroidered fabrics with the image of St. Eustace Placida in the National Museum of Georgia*, herald of the National Museum of Georgia. Vol. III (48-B), Tbilisi: Public Sciences Series. pp. 310-336.

Bochoridze, G. (2011). *Churches-monasteries and antiquities of Kartli*, were prepared for publication by Zaza Skhirtladze and Natalia Chitishvili, with the participation of Inga Gogoberishvili. Tbilisi.

Dadiani, T. Kvatchadze, E. Khundadze, T. (2017). *sculpture of the Middle Ages.* Tbilisi.

Didebulidze, M. (1990). *The Vision of Saint Eustace in Medieval Georgian Art* (pp. 197-206), #2. Literatura da Khelovneba.

Djobadze, W. (1986). *Observations on the architectural sculpture of Tao-klarjet'I churches around one thousand A. D.,* Studien zur Spätantiken und byzantinischen kunst, Römisch-Germanisches Zentralmuseum Forschungsinstitut für vor –und frühgchichte.

Ferguson, G. (1961). *Signs and Symbols in Christian Art*, London: Oxford University Press.

Goderdzishvili, N. (2020) *Relief scenes with Hunter-horsemen and zoomorphic images in medieval Georgian art,* advisor Nato Gengiuri, dissertation work. Tbilisi.

Gomelauri, I. (1976). *Architecture of Ertatsminda.* Tbilisi: Metsniereba.

Ioseliani, P. (1973). *Life of Giorgi Saakadze*. Tbilisi: Merani.

Janjalia, M. Lortkipanidze, I. (2011). *Tsalenjikha, paintings of the Christ the Savior Cathedral*, Tbilisi. pp. 172-173.

Khorguashvili, G. (2000). *Theodore the devout, Theodore the priest*. Tbilisi.

Kvachatadze, E. (2005). *Facade sculpture of late medieval churches, reliefs of Ananuri, Sagarejo Peter-Paul church, Kintsvisi "Gigo's Throne" churches*. Dissertation, Tbilisi: Georgian Academy of Sciences, G. Chubinashvili Institute of Georgian art history.

Machabeli, K. (1988). *Georgian Stone Crosses*. Tbilisi.

Makalatia, S. (1959). *Tedzami valley*. historical-geographical essay. Tbilisi.

Mamasakhlisi, Ir. (2014). *Antiquities of Ertatsminda church (in the Golden Fund of Shalva Amiranashvili Museum of Fine Arts)* Bulletin of the Georgian National Museum, V (50-B). pp. 351-365.

Mamasakhlisi, Ir. (2014). *The life cycle of St. Eustace in the painting of the Church of Ertatsminda*, Georgian Antiquities, vol. 17, Tbilisi. pp. 257-270.

Sakvarelidze, T. (2006). *From the treasures of Kakhetian goldsmithing*, *Alaverdi Eparchy history papers,* №1, scientific conference materials, Tbilisi-Telavi-Alaverdi, November.Tbilisi. pp. 114-117.

Sakvarelidze, T. Alibegashvili, G. (1980). *Georgian repousse and painted icons*, art, Tbilisi.

Takaishvili E. (1907). *Archaeological travels and notes.* book 1.   Tbilisi. *The martyrdom of the holy and glorious Christ, Eustace and Theopistus, and their two children _ Agapis and Theopistus* [224v], "ancient metaphrase collection", September readings, science, 1986.

Чубинашвили, Г.Н. (1959). *Грузинское чеканное искусство*, исследование по истории грузинского средневекового искусства: Академия наук грузинской ССР. Институт истории грузинского искусства, 1т, Тбilisi: Сабчота Сакартвело.

Velmans, T. (1985). *L'église de Zenobani et le thème de la Vision de Saint Eustache en Géorgie*, Cahiers Archeologiques. Picard. pp. 38-39.

Winfield, D. (1968). Some early medieval figure sculpture from North-East Turkey, Journal of the Warburg and Courtauld Institutes, vol. 31.

Contact email: niniagoderdzishvili@gmail.com

The Promotion and Development of Civic Historians to Enhance Locality in Thailand

Nathaporn Thaijongrak, Srinakharinwirot University, Thailand
Supanat Pana, Srinakharinwirot University, Thailand
Jiraporn Ruampongpattana, Srinakharinwirot University, Thailand
Yaninie Phaithayawat, Srinakharinwirot University, Thailand
Chitiphat Suntornsaratool, Srinakharinwirot University, Thailand

Abstract

This research aims to contribute to and expand the historian's knowledge network formation, focusing on the local people who strongly feel connected and highly cherish their local historical stories. Wherewith local development needs to begin with people who grew up to reach sustainable development in each local community. Besides, the local knowledge created in each community critically makes further understanding of the background and potential each community could bring to policymaking and development prediction. Therefore, this research aims to contribute to civic historians' value, meaning, and dignity in each local community, raising their equal status with mainstream historians and creating and developing local historical storytellers. This interdisciplinary research does mix between historical and other social sciences research methods. It conducts qualitative research, documentary research, and in-depth interview to analyze the critical information and use it for the training program to be civic historians. The result of this research finds that the keys to developing storytelling are two main points: the development of historical research and storytelling skills, leading to the design of the training program focusing on the main points and changing the framework of history subjects to further develop history. The training program's contents emphasize three main topics: the change of mindset in history, learning new historical methods, and updated storytelling. The contents lead to making valuable history have more value creation.

Keywords: History, Locality, Thailand

iafor

The International Academic Forum
www.iafor.org

Introduction

History is a science that examines the past, conducted by individuals in the present who seek to understand and establish the origins of past events and narratives. In Thailand, many individuals are interested in studying history, often referred to as "Amateur Historians." This term serves to distinguish them from professional historians. The presence of amateur historians in Thailand is evident through the establishment of clubs dedicated to researching local historical information and sharing it with the public through various social media platforms.

The group of amateur historians is an intriguing subject of study due to their enthusiasm for exploring family stories, communities, and localities, driven by their passion and love for knowledge. However, the information gathered by these individuals often needs more analysis and criticism in historical research methodologies, resulting in a lack of credibility. The focus on studying community-specific or local stories aligns with the approach of local history; by delving into the thought processes, wisdom, and cultures of diverse localities, understanding these stories can offer insights into people's consciousness, way of life, and the values inherent in their cultures. This approach also corresponds to a relatively new historical field known as microhistory, which highlights the stories of ordinary individuals who are often overlooked in mainstream historical narratives but hold significance within their local communities.

Thus, developing this group of historians, and equipping them with proper research methodologies and critical thinking skills, will facilitate the dissemination of knowledge in local development. Furthermore, an essential skill for amateur historians is storytelling, as they are responsible for conveying historical narratives to individuals seeking information. Cultivating and enhancing the skills of amateur historians will facilitate the utilization of their knowledge by related agencies involved in community development and the wider public.

Background

In Thailand, the interest and knowledge of history and culture in specific regions are rare among the population. Traditionally, amateur historians interested in their community or locality undertake the study of local history. This division between professional and amateur historians became more apparent in the late 19th century; a clear distinction existed between the two groups. Local history studies intersect with other fields, such as ethnographic studies, urban history, environmental history, and public history. It complements the study of national history, although professional historians tend to focus on the history of the nation-state rather than the movements within individual communities.

Based on this information, the concept of civic historians emerged. It is rooted in two main ideas: the participation of the public sector in opening up study and learning opportunities related to their own identity and historical concepts, and the exploration of history from below, which focuses on the experiences and perspectives of ordinary people. This approach challenges traditional political history narratives that emphasize war and the dominance of the nation-state, as well as the "great men theory" that focuses on the actions of influential figures. Instead, it highlights the role of ordinary individuals who play significant roles in the history of their localities. This method of studying history is suitable for those interested in the subject outside of academic circles.

Typically, various groups often create local history narratives for different purposes. Opening up spaces for collaborative studies of local history between professional historians and amateur historians, and elevating the professional standards of amateur historians to become civic historians, are crucial steps in promoting and expanding the local knowledge network. However, in Thailand, there needs to be more recognition, discussion, or value attributed to amateur historians, which contrasts with the circulation of historical knowledge through print and online media established by professional historians. It is essential to bridge this gap and elevate the standards of amateur historians to promote and expand knowledge networks at all levels.

The research aims to contribute to forming a knowledge network among historians, focusing on local people who strongly connect to and hold high regard for their local historical stories. It recognizes that local development should ideally start with the people raised and grown in a particular place, leading to sustainable development within each local community. Moreover, the local knowledge created in each community critically contributes to understanding the background and potential that the community can bring to policymaking and development planning. Therefore, this research aims to highlight the value, meaning, and importance of civic historians in local communities, elevating their status to that of mainstream historians and fostering the creation and development of local historical storytellers.

Methods

This research employs qualitative research methods, primarily focusing on documentary research. The research process involves the following steps:

1. Gathering information from amateur historians: This involves collaborating and government agencies, such as the Provincial Cultural Office, to identify groups initially cooperating with these agencies, such as local communities driven by historical interests. Online data from platforms like Facebook or websites presenting local history information from different provinces are collected and categorized to analyze the groups of amateur historians in each locality. This analysis aims to identify limitations, obstacles, and differences among amateur historians to find ways to elevate their standards to match those of professional historians.

2. Involving scholars studying local history: This includes historians, social scientists, and social studies teachers, as well as anthropologists. They provide insights into the problems, obstacles, and limitations based on their experiences working with amateur historians. The data from these interactions is extracted and developed into guidelines for solving the identified issues. The research team fosters two-way communication between amateur historians and academics, combining their information to review, analyze, synthesize, and find solutions collaboratively. This process aims to improve the standards and address challenges together, ultimately designing a training course for public historians.

3. Involving researchers in the Learning City Project: This includes local government agencies, civil servants, and the general public, with at least 40 individuals attending training sessions to develop civic historians. To successfully promote knowledge of local history, arts, and culture, involving individuals who work locally is essential. Furthermore, being a learning city involves developing specific expertise in each area. Therefore, the research team selects a group of researchers from the Learning City project

who may need an understanding of their region's history and culture or help utilize existing knowledge effectively. This group serves as an experimental target audience (pilot test) during the creation of civic historians. The aim is to provide them with expertise from the training they can apply to their research projects, which are part of the Learning City Development Project.

Results

Based on the analysis and synthesis of the data, the research team has identified several key concepts that are important in the development of civic's historians. These concepts are summarized as follows:

1. Love for Local History: The study of local history or community should begin with a genuine love and interest in history. Individuals who possess this love and passion should be allowed to participate in representing the network of people in each area. They can serve as individuals who truly understand and appreciate the uniqueness of their locality.

2. Subject-Centered Education: Education should start by focusing on the subject matter of history. Even seemingly small historical details can provide a broader perspective and deepen the understanding of history. Exploring various aspects and narratives can fill the missing pieces of the historical puzzle.

3. Inclusivity and Multiple Perspectives: The study of history has no definitive answer. Adopting an inclusive approach and considering multiple perspectives is vital for a comprehensive understanding. For example, when reading about Chiang Mai legends, individuals may have different interpretations and opinions.

4. Contextual Understanding: Historical developments should view within political, social, and local economic contexts. This understanding should go beyond the central state authority's influence and recognize each locality's unique dynamics and characteristics.

5. 21st-Century Skills: In line with the skills required for global citizens in the 21st century, creative thinking and effective communication are essential. Therefore, the research project aims to transform the appreciation and recognition of local history into a value that can further develop. This shift in perspective seeks to create a positive social impact and contribute to sustainable development.

By embracing these concepts, the development of civic historians can foster a deeper understanding and appreciation of local history, empower individuals to contribute to their communities and promote a more holistic approach to historical research and interpretation. Next step, the research findings have led to designing a training program to promote the creation of Civic historians. The program focuses on two main areas: the development of historical research skills and storytelling abilities. Created the training programs with three objectives in mind:

1. Changing Mindset: This objective addresses the perception that studying history is uninteresting. Participants are encouraged to adopt a new perspective through "History is Wider than you think" and "History and National Development." The goal is to inspire participants to become more interested in studying their local history and understand the distinctive identity of their province.

2. Learning Historical Research Methods: This objective focuses on teaching participants practical skills in historical research methods. To make the training more accessible and engaging, the topic "History is All Around Us" allows participants to choose their interests and expertise as a starting point. The training covers topics such as "Local History I Know" to assess participants' existing knowledge and exchange insights and "Applied History and Local Development for Income Generation" to demonstrate the practical application of history in local development.

3. Storytelling: Storytelling is a crucial skill for civic historians, as storytelling often conveys historical information. The training program introduces participants to storytelling techniques that go beyond traditional formats. Topics such as "Media and Local History Presentation" highlight the value of local history conveyed through various media platforms, and "Storytelling through a Creative Innovation" explores storytelling from both the sender's and receiver's perspectives.

The training program involved 45 participants from 11 provinces. The goal was to equip them with the necessary skills and knowledge to become influential civic historians capable of researching, presenting, and sharing local histories compellingly and engagingly.

Conclusion

The research project aims to uncover and disseminate the lesser-known local histories in Thai society, which often remain unpublished or little-known. By engaging individuals who know about the history of their local communities or cities, the project contributes to sustainable urban development by recognizing these areas' historical growth and dynamics.

In-depth knowledge of local history can apply to urban planning and preserving historical and cultural sites. Many cities in Europe and the United States utilize the expertise of local historians to understand the context of various societal phenomena, such as natural disasters, social conflicts, and population migration. The knowledge gained can be shared with city developers and urban planners, facilitating the construction of infrastructure systems that consider environmental conservation and establishing heritage preservation areas.

The development of civic's historians creates a network that fosters the exchange of knowledge among individuals within a locality, the general public, and local government entities. This knowledge utilizes to formulate city development plans and ultimately contribute to sustainable urban development in Thailand.

In conclusion, the project also focuses on nurturing and developing civic history storytellers. The findings emphasized the importance of developing historical research methodologies and storytelling skills for civic historians. As a result, the training program addresses both aspects while promoting a conceptual shift in approaching history. The training program's content focused on three main subjects:

- Changing mindset toward history.
- Learning historical approaches.
- Enhancing extended techniques to create valuable and appreciated narratives.

Acknowledgements

References

Fischer, G., Rohde, M. & Wulf, V. (2007). *Community-based learning: The core competency of residential*. Research-based universities.

Pasternak, Stephanie. (2009). *A New Vision of Local History A New Vision of Local History Narrative: Writing History in Cummington, Massachusetts*. Massachusetts: University of Massachusetts Amherest.

Sheldon Hackney. (1986). The University and Its Community: Past and Present, *The Annals of the American Academy of Political and Social Science* , Vol. 488, (Nov., 1986), 135-147.

UNESCO. 2014. *Culture for Sustainable Development: Sustainable Cities*, available at: http://www.unesco.org/new/en/culture/themes/culture-and-development/the-future-we-want-the-role-of-culture/sustainable-cities/

UNESCO. 2011. *Recommendation on the Historic Urban Landscape*, Preamble.

Visit Nunthasuwan and Jamnong Rakpinit. **(**1998**)**. *The role of communities and education*. Bangkok : Office of the National Education Commission.

Wasin Panyawuttrakun. (2019). *Local History*. Phittsanulok : Ratanasuwan.

Contact email: nathaporn@g.swu.ac.th

How can Bio-Strategies Inform Design for Sustainability?

Carolina Vasco Costa Delgado, CIAUD - Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal
Arlete Apolinário, IFIMUP - Institute of Physics for Advanced Materials, Nanotechnology and Photonics, Faculty of Sciences, University of Porto, Portugal
Gabriela Forman, CIAUD - Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract
This study presents a Nature-based Design project developed using Bio-strategies. Biophilia, Biomimicry and Biotechnology were used to explore seaweed-based materials for reusable food packaging. Biophilia is employed to evoke empathy towards Nature and embrace its natural aesthetics. Biomimicry serves as inspiration for a structure's resilience, hydrophobic properties, and overall system and design. Biotechnology contributes to the development of products and materials derived from renewable biological sources. The expected contributions lie in the realm of design development methods that address the product's circular economy and environmental impact. To create seaweed-based bio-plastic films and bio-yarns, a process was employed using sodium alginate ($NaC_6H_7O_6$) and calcium chloride ($CaCl_2$). The process involved different procedures: Firstly, the sodium alginate hydrogel was prepared by gelification, followed by hydrogel polymerisation using a calcium chloride solution. Moulding and extrusion techniques were employed to produce sodium-alginate bio-based materials. Additionally, commercial natural fibres such as seaweed yarn and thread, linen thread, and sugar cane yarn, were coated with sodium-alginate bio-plastic using both bath and brush methods. The resulting bio-coated threads and yarns were knitted using knitting needles and a round plastic loom. Furthermore, Rhino 6 was used for technical drawings and LaserWorks for the laser cutting to create 3D Design. A plywood 3D loom was developed to fabricate a grocery bag inspired by a spider web biosystem. The results of this study demonstrate the relevance of designing with Bio-strategies in the context of the circular economy, facilitating the development of bio-based and biodegradable materials.

Keywords: Bio-Strategies, Nature-Based Design, Packaging Design, Seaweed-Based Materials

iafor
The International Academic Forum
www.iafor.org

Introduction

Plastics have many applications, spanning the array of the material's physico-chemical properties, with fast and relatively inexpensive production. However, plastics are overused, ineffectively recycled and largely non-biodegradable, resulting in environmental complications (Wang et al., 2020). Marine plastic pollution presents ecological, economic and health hazards: plastic waste pressures marine life through suffocation, intake and absorption; during disintegration, plastic creates micro and nano-plastics contaminating fresh water and marine fauna (Stasiškienė et al., 2022). Related to these impacts, the textile industry was identified as the most chemical-intensive and the second largest water polluter after agriculture (Kumari et al., 2013).

Considering the Sustainable Development Goals 2030 Agenda (Brundtland Report, 1987; Desa, 2016) and the Green Deal (European Commission, 2021), plus the challenging factors mentioned above, significant changes must occur in the textile and packaging industries (Ellen MacArthur Foundation, 2017; Sandin & Peters, 2018). All disposable plastic negatively affects the environment, resulting in high levels of toxicity to all ecosystems through, for instance, microplastics found in the marine context and even in our food chain (O'Donovan et al., 2018).

Recent studies on plastic pollution's effects on humans have already confirmed the presence of microplastics in human blood (Leslie et al., 2022) and breastmilk (Ragusa et al., 2022).

Plastic pollution and textile waste concerns led this project to use seaweed-based materials from brown algae (i.e., with sodium alginate). As a renewable resource, seaweed may be related to sustainable practices of a resource's exploitation and presents an opportunity to be explored within the design field. Bio-based plastics made with sodium alginate are waterproof, biodegradable and compostable (Hoogvliet, 2017), therefore presenting interesting properties for various applications, including packaging. Within the packaging field, these types of materials have immense potential to replace single-use plastics (e.g., beverage and food packaging, low-density plastic films and shopping bags, plastic-foam containers). However, despite having several advantages (such as low cost, ease of production, tensile strength and durability, hydrophobia, flexibility and plasticity), single-use packaging products decrease in value immediately after purchase (Haffmans et al., 2018) and are often discarded with no option to be reused (Bocken et al., 2016).

In addition to confronting the health hazards presented by plastics, the packaging design industry is going through an environmental, economic and social crisis while transitioning to a circular mindset and systems. Additionally, reusing or collecting and recycling these items often presents many challenges. (Dahlbo et al., 2018; Singh & Cooper, 2017). The literature reviewed identifies further issues:

- Plastic consumption quadrupled in the past 30 years and will reach 460 million tonnes in 2019. Only 9% of plastic waste was recycled, while 19% was incinerated, 50% went to landfills and 22% was lost on terrestrial and aquatic environments. Of this plastic waste, 40% is from packaging and 11% from textiles (OECD, 2022).
- From the seven groups of plastics identification, *only two are easy to recycle* if effectively collected, separated and transported to recycling facilities: PET (polyethylene terephthalate) used in beverage and food bottles and lids, and HDPE (High-density polyethylene) used for snack boxes and milk jugs. In contrast, LDPE

(low-density polyethylene) used in plastic film and shopping bags, and PP (polypropylene) used in drinking straws, insulated coolers, bottle tops, are only consider part manageable. PS (polystyrene) used in plastic-foam cups and containers, PVC (polyvinyl chloride) and 'others' (the 7th category), such as those used for baby bottles and watercooler bottles, are difficult to recycle and often discarded (MikaCycle, 2022).

- *Recycling reduces waste by consuming other resources* (e.g., energy, transportation, water, chemicals),(Cooper, 1994). Design must consider a circular economy and consumers' behaviour change (Wastling et al., 2018).
- Moreover, plastic disintegration in the environment—by sun, oxygenation or microorganisms—creates plastic fragments (i.e., micro- and nano-plastics) and toxic chemicals (Dahlbo et al., 2018; Singh & Cooper, 2017).
- *Non-reusable paper bags* require a lot of resources (i.e., water and energy, raw materials and chemicals) (Braungart & McDonough, 2014; Leonard, 2010).
- Furthermore, *biodegradable plastics* have a short shelf life and are not recognised on recycling separation lines. They are considered wasted as a resource, and end up in landfills or incinerated (Leonard, 2010).

Considering these issues, this work explores methods for producing bio-based materials from renewable sustainable sources to create packaging's for bulk food shopping. The overall system intends to be zero-waste, hydrophobic, food safe, sustainable, home-compostable and, importantly, reusable. In addition, design and aesthetic values have been considered to promote the consumer behaviour.

To this end, solutions must be created, and methodologies explored to achieve different mindsets and alternatives.

Selected Bio-Strategies

Bio-strategies were embraced to inform the design methodology, approaching Nature-based solutions. Nature-based solutions inspire designs through empathy, observation, mimicry and collaboration with Nature (Macnab, 2012). The process can be achieved using different Bio-strategies, namely:

- The *Biophilia Hypothesis* was first presented by E.O. Wilson (1984) as "*the innate human need for contact with a diversity of life forms*" (Wilson, 1984). Keller and Wilson (1993) developed the thesis that a biophilia revolution, encompassing organic life and rational calculations, results in a more efficient and sustainable lifeway, mitigating environmental crisis and species extinctions while improving life quality (Kellert & O. Wilson, 1993).
- *Biomimicry* researches Nature's examples, whether in biological structures and their strategies or functions (Benyus, 2008). It approaches projects by developing nature-based solutions, modelled after organisms and ecosystems (Uchiyama et al., 2020). This methodology offers solutions for design, architecture and engineering problems by mimicking organic characteristics and practices (Chen & Lee, 2017).
- *Biotechnology* fabricates new products using biological systems, resorting to natural constructions and their manipulation (Ferraro & Pasold, 2020), enabling opportunities for design and manufacturing of products by fabrication with living organisms (e.g., fungi, bacteria) (Camere & Karana, 2018).

Moreover, two holistic methodologies were identified in the literature as a reference for educational purposes and relating to sustainable design processes: Ruano's (2016) thesis *Symbiotic Design Practice* and Monteiro-De-Barros's (2011) thesis on *Creating sustainability using explorative dialogues respecting Biosphere boundaries* (Ruano, 2016; Monteiro-De-Barros, 2011). Both included the *Biophilia hypothesis* and Biomimicry, but Biotechnology was not considered in the design development. More recently, Kanwal & Awan, (2021) add the *Eco-philic design thinking* in the creative approach using biophysics and biomimicry to solve natural and human problems, achieved by developing solutions that promote sustainability and human wellbeing. *Eco-philic design thinking* introduces the collaboration of Biophilia, Biomimicry and Biophysics to design products with environmental benefits, by seeking and analyse natural patterns and shapes.

Overall, when considering the current limitations on packaging recycling, as well as plastics' toxicity and its effects on humans and marine eco-systems, Biophilia, Biomimicry and Biotechnology were identified as main essential strategies to design development for sustainability.

Materials and Methods

This study utilised different household and Fab Lab materials: a plastic circular loom; pots; blending mixers; precision scale; moulds; glass jars with lids; sprayer; plastic colanders and funnels; spoons; 150ml syringe; electric kettle and stove. All other specific materials used are described as follows:

For the bio-plastics and bio-films: sodium alginate (NaC6H7O6 [E401], Unique Products®—Netherlands (made from different brown seaweeds [i.e., Fucus, Laminaria, and Macrocystis genera). Seaweed thread (100% Sud African seaweed), Bart & Francis—Belgium. Sugar cane yarn and Linen thread, Rorários4®—Portugal.

Several chemical reagents used in the procedures were: calcium chloride ($CaCl_2$, 94-97% [E509], Arsegan®), glycerine; sunflower oil, tap and demineralised water; natural food colours and spirulina powder.

For the 3D loom: Rhino 6 and LaserWorks software; 5mm plywood board; stainless steel screws, BRM-Lasers laser-cut machine; hand screwdriver. The alginate bio-plastics fabrications (i.e., bio-film, bio-yarn) followed gelification (Gulrez et al., 2011; Dianursanti et al., 2018) and gelation (van der Linden & Foegeding, 2009) procedures.

In addition, different procedures and techniques were used in the materials design and fabrication to achieve the following materials:

1. *For the Bio-Films (see Fig. 1. #1):*
    1.1. Gelification—preparation of hydrogel: with an electric blender, the plasticisers (i.e., sodium alginate [C = 60 g/L], glycerine [C = 100 g/L], sunflower oil [C=50 g/L]), were mixed with tap water (vehicle), half a part was coloured with drops of food pigment (green and blue), the other half stayed uncoloured; hydrogels rested twelve hours (to release air bubbles).
    1.2. Gelation and drying—moulding and curing the hydrogel casting into a Petri dish sprayed with a 10% $CaCl_2$ hydrate before and after casting; the bio-films rested to dry in the air at room temperature for two weeks.

2. *For the Bio-Yarns (see Fig. 1. #2):*
   2.1. Gelification—preparation of hydrogel as in 1.1. with food colours.
   2.2. Gelation and drying—extrusion and curing with a syringe into the 10% $CaCl_2$ hydrate for 1min. The resulted bio-yarns were washed in tap water and extended on a horizontal plastic surface to dry at room temperature for two weeks.
   2.3. Finishing—the bio-yarn was knitted using 5mm knitting needles, creating samples.

3. *For the Bio-Coated yarn (see Fig. 1. #3):*
   3.1. Gelification—following process as in 1.1; some samples used natural-based colours (i.e., clementines dye).
   3.2. Coating bath and gelation—the yarn was immersed in the bio-plastic hydrogel, removed, and bathed in a 10% $CaCl_2$ for 1min and washed with tap water. Next, it was extended on a horizontal plastic surface to dry for one week in the air at room temperature.
   3.3. Finishing—the bio-coated yarn was knitted using 5mm knitting needles, creating a mesh bag.

4. *For Bio-Coated mesh and bags (see Fig. 1. #4)*:
   4.1. *Gelification*—following process as in 1.1, without pigments.
       4.1.1. Coating bath—loom knitting, coating bath and gelation— the yarn was knitted in a plastic loom creating a mesh, and immersed in the bio-plastic hydrogel, removed, and cured in a 10% $CaCl_2$ hydrate bath for 1min and removed to dry.
       4.1.2. Brush coating—loom knitting, brush coating and gelation—after knitting the yarn in the plastic loom and the 3D plywood loom, a bio-plastic coat was applied with a brush and sprayed with a 10% $CaCl_2$ hydrate.
   4.2. Finishing—the pins were removed from the plastic loom and the mesh was removed. The screws were unscrewed from the 3D loom releasing the funnel-bag. In addition, a string was attached to close the bag.

5. *For 3D loom (see Fig 8.):*
   5.1. Design—draft measures in paper and design technical drawings using Rhino 7. The file was exported as a .dxt file.
   5.2. Laser cut—a material sample was tested to choose the laser cut parameters for 5mm plywood. The best result in the BRM-Lasers laser-cut machine was identified at speed 60, power 25, corner 20.
   5.3. Assembling—the boards were assembled and the screws hand-screwed.

Results

The materials fabrication followed a procedures flow resulting in different final products: the use of equal alginate hydrogel base and $CaCl_2$ hydrate allowed the reuse of leftovers to create more studies and samples, as described in Figure 1.
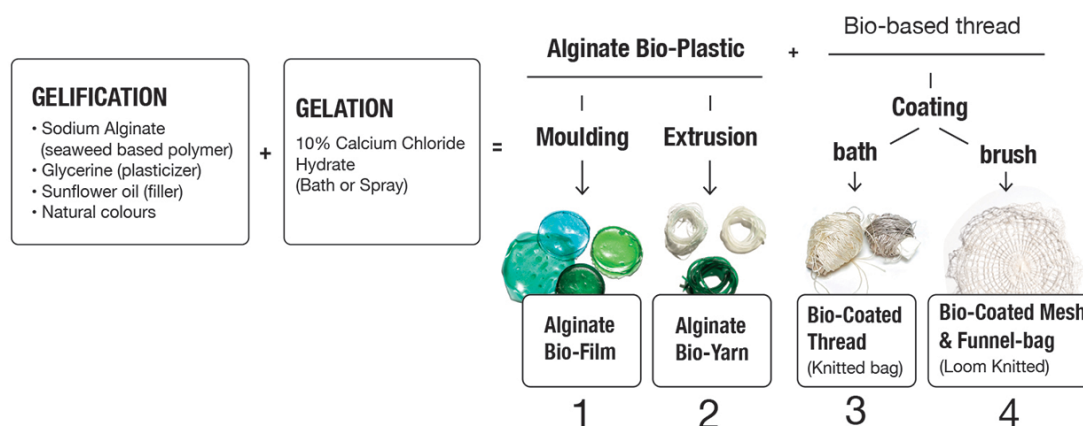
Figure 1: **Procedures flow diagram**, by author

Approaching Nature-based solutions by feeling, caring, observing, mimicking and with Nature resources, and applying the Bio-strategies resulted in different food packaging designs and materials samples. Firstly, Biophilia was used to engage with Nature, exploring empathy and aesthetics. Secondly, Biomimicry contributed to developing the materials inspired by spider silk and a web structure's resilience, hydrophobic qualities and overall system and design. Finally, Biotechnology contributed to developing materials and packaging from renewable biological sources (i.e., seaweed-based bio-films, bio-yarns, bio-coated yarn, and bio-coated threads). In this order, the Bio-strategies—Biophilia, Biomimicry and Biotechnology—were used to inform the Design process by promoting and supporting three main phases: exploration, ideation and fabrication, as described in the diagram in Figure 2.
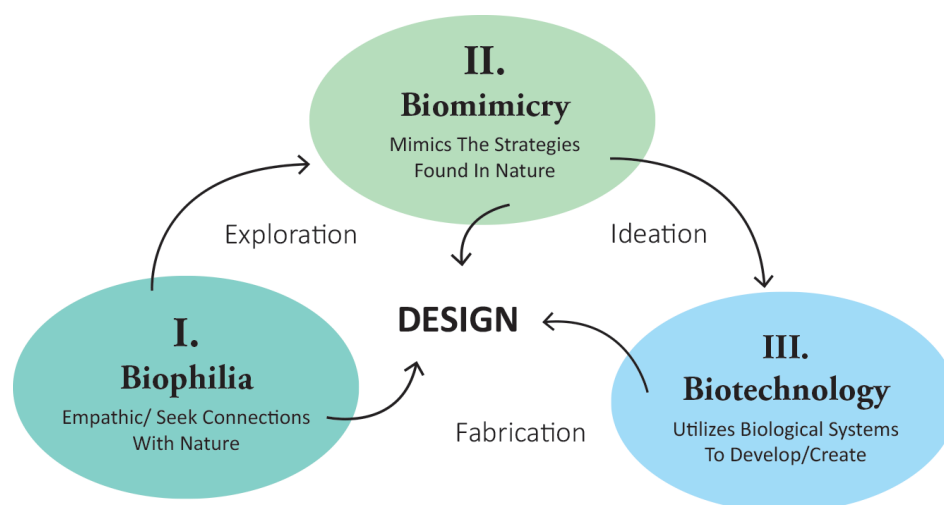

Figure 2: **Bio-strategies Diagram**, by authors

Following the procedures described earlier in Fig. 1—moulding, extrusion and coating techniques—resulted in the first samples: bio-films, bio-yarns and bio-coated threads, as presented on Fig. 3. a), b) and c).
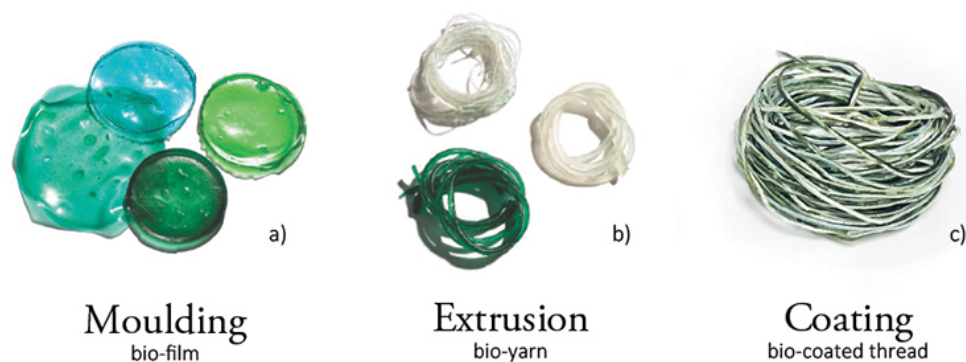
Figure 3. **Procedures Experiments** – a) alginate Bio-films; b) alginate Bio-yarns;
c) bio-coated seaweed thread, from authors, photos by Luís Silva Campos

These samples introduced the fabrication of the final materials. The procedure described in Fig. 1. step 1—moulding, alginate bio-plastic with food colour—was cast into a mould previously sprayed with a 10% $CaCl_2$ solution to create textured bio-film. This resulted in an ocean-inspired hydrophobic bio-film, safe for wrapping (see Fig. 4).
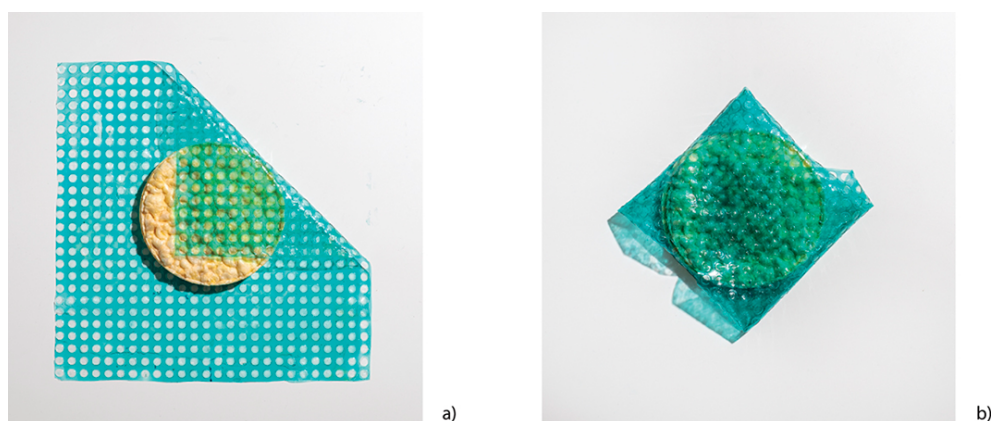

Figure 4. a), b): **Alginate bio-film**, from authors, photos by Luís Silva Campos

In the procedure indicated in Fig. 1. step 2—extrusion—after extruding, the bio-yarns were washed with tap water and left to dry, then knitted. The experiments resulted in different coloured bio-yarns knitted into sturdy mesh, as shown in Figure 5.
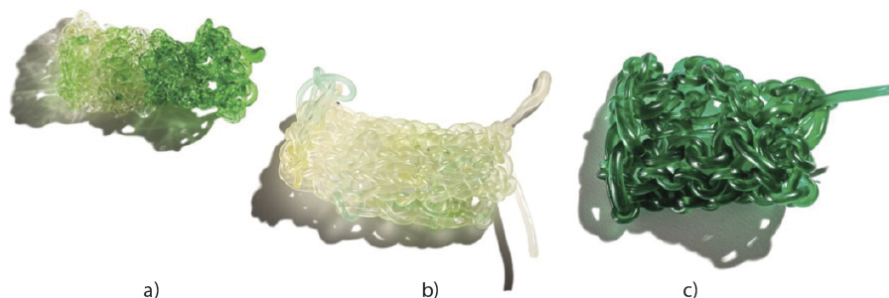

Figure 5. a), b): **Alginate bio-yarns**, from authors, photos by Luís Silva Campos

Following Procedure 3 (see Fig. 1, step 3), a sugar-cane yarn was loom-knitted and bio-coated, creating a protective wrapping Bio-mesh (see Fig. 6).
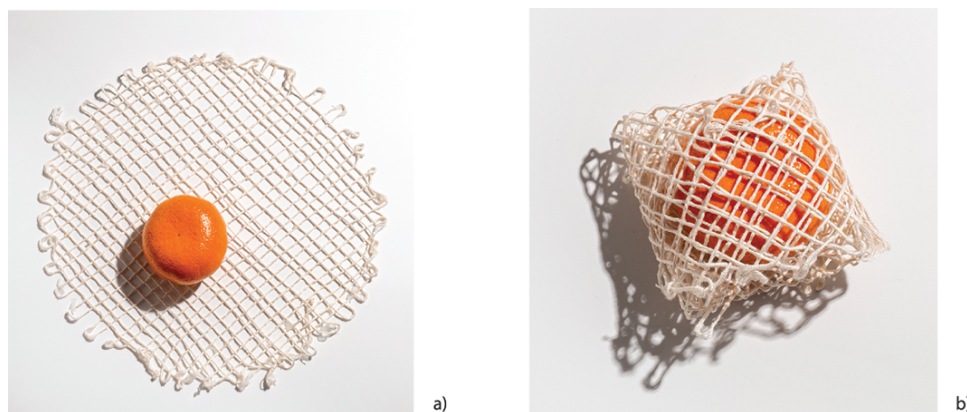
Figure 6. **Alginate Bio-net with sugar-cane thread:** a) open mesh with clementine,
b) closed mesh with clementine, photos by Luís Silva Campos

Following procedure 4, a commercial linen-thread loom-knitted as a spider web was coated with a brush resulting in a Bio-net bag (see Fig. 7).
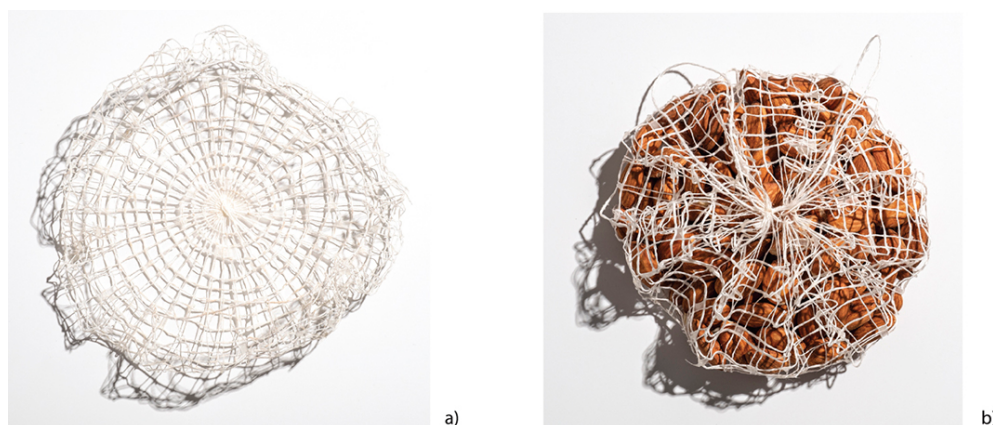

Figure 7. **Alginate Bio-net with linen-thread:** a) open and empty bag, b) closed bag with almonds, from authors, photos by Luís Silva Campos

By repeating Procedure 3, a commercial seaweed-yarn was coated by bath with alginate bio-plastic. The bio-coated yarn was removed and immersed in a 10% $CaCl_2$ hydrate solution. After being washed in tap water and dried, the bio-coated yarn was then knitted. The result was a seaweed-based food-safe mesh bag, shown in Figure 8.

Figure 8. **Knitted bio-coated seaweed-yarn**: a) open mesh bag with lemons,
b) closed mesh bag, from authors, photos by Luís Silva Campos

As described in Materials and Methods—Procedure 5 (*For 3D loom)*, a 3D loom was created to develop a grocery bag inspired by a spider's funnel-web (see Fig. 9).
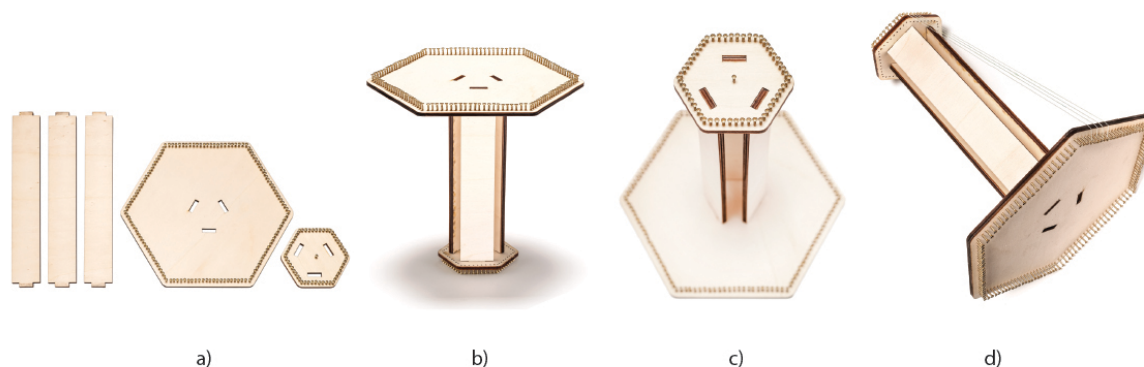

Figure 9. **3D loom boards and assembled views**: a) disassembled boards,
b) base view, c) top view, d) weaving seaweed-thread sample,
from authors, photos by Luís Silva Campos

Following Procedure 4 (see Fig. 1, step 4), two spiderweb-inspired bags were weaved and coated using the developed novel 3D loom tool. The first one was coated with alginate bio-plastic with clementine dye. The result was a light orange funnel-web bag (see Fig. 10).

A second bag was made following the same procedure but coated without a dye. On top a thread was woven to create a drawstring. The result was a white closable spider's funnel-web bag (see Fig. 11).
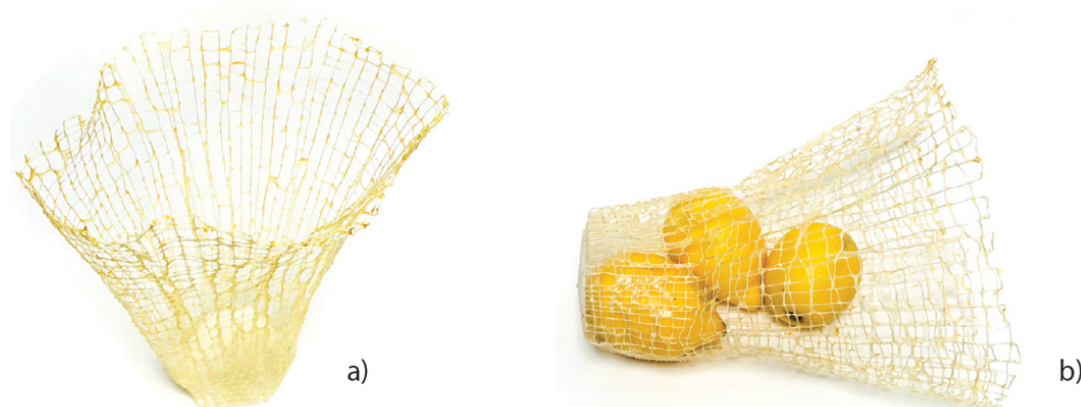

Figure 10. **Spider's funnel-web bag with clementines dye:** a) empty bag, b) testing bag
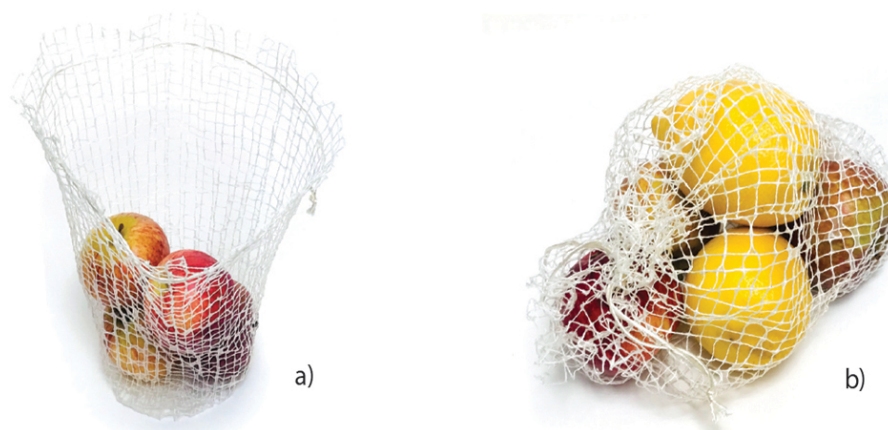structure with approx. 0,5 kg of lemons, photo by authors

Figure. 11. **Spider's funnel-web bag without colour dye:** a) open bag with approx. 0,5 kg of apples, b) testing bag structure with approx. 1 kg of apples and lemons, photo by authors.

Discussion

Following a sustainable design process, this work was based on holistic approaches identified in the literature. Different methodologies were used as references and three strategies were identified as essential, and therefore applied during the creative process of this specific project: Biophilia to engage with Nature dynamics and aesthetics; Biomimicry to ideate materials inspired in spiders' silk and web structures; and Biotechnology to develop sustainable bio-based materials and products from renewable sources.

This study resulted in the following observations:

1. The wrapping bio-film was water resistant and reusable, and fast material degradation was observed, confirming the easy degradation, and suggesting home compostability.
2. The fabricated bio-yarns showed fragility and fast biodegradation points. Therefore, obtained samples were not considered as ideal materials for reusable shopping bags.
3. By observation, the bath bio-coated knitted seaweed yarn showed more resistance when compared to the fabricated bio-yarn. However, the resulted mesh bag showed some bio-plastic peeling. This result suggests different hypothesis: the fibres did not impregnate completely and needed more immersion time in the bio-plastic bath; improper or weak handling of the fibres during the bio-coating procedure; poor adhesion between materials (i.e., commercial seaweed yarn and alginate bio-plastic).
4. Both bio-coated methods were successfully applied in the plastic loom and the 3D plywood loom and remained hydrophobic and resistant to weight. Nevertheless, when comparing the needle-knitted mesh bag (see Fig. 8) and the loom-knitted net and bags (see Figs. 6,7, 10 and 11), a major difference was observed: the yarn washed after polymerization showed bio-plastic peeling, and the others didn't. This suggests that the water bath stops curing and adhesion between materials, and removing this step improves the product result.
5. The 3D spiderweb-inspired loom successfully allowed the creation of funnel-web bags. Considering the reuse and longer use life of the 3D loom-tool, plywood boards would be improved with a varnish coat, protecting from gelation materials. Another option to consider is changing the plywood with leftover 5mm acrylic laser-cut boards. This would also contribute to a water-resistant loom, although this was not the first choice, considering category seven for recycling (i.e., *Other polymers*, extremely difficult to recycle).

Conclusion

This work questions how Bio-strategies can inform Design for Sustainability.

The limitations of existing packaging recycling, the toxicity of plastics, and the environmental crisis—with its effects on humans and marine eco-systems—triggered and directed the project to select and test Bio-strategies in a way that highly informs the creative process towards a Design for Sustainability mindset. This work aims to inspire others to ideate and explore materials fabrication.

During the creative process, several strategies were employed to enhance products' sustainable and circular design. The literature review identified methodologies for educational purposes and Sustainable design processes: Ruano (2016) *Symbiotic Design Practice*, Monteiro-De-Barros (2011) *Creating sustainability using explorative dialogues respecting Biosphere boundaries* and more recently, Kanwal & Awan (2021) *Eco-philic design thinking*, among others. These approaches emphasize a holistic perspective in designing for sustainability and transition. Considering this, three Bio-strategies were identified as essential by supporting three main development phases: exploration, ideation and fabrication. Therefore, were applied during the creative process of this specific project the following: *Biophilia* to engage with Nature dynamics and aesthetics; *Biomimicry* to ideate materials inspired in spiders' silk and web structures; and *Biotechnology* to develop sustainable bio-based materials and products from seaweed—a carbon-negative and renewable biological matter.

The study successfully embraced the Bio-strategies to develop ecologically aware materials for grocery shopping (i.e., zero-waste, reusable, hydrophobic, food safe, sustainable, and home-compostable). These strategies offer alternative approaches within the design field, with biology as a framework, providing versatility as evidenced by the range of results presented. The Bio-strategies were tested using commercial natural fibres and seaweed-based bio-plastic to incorporate biological principles into the design.

The results demonstrate the relevancy and potential of using Bio-strategies to inform designing for sustainability, by achieving biodegradable and easily compostable materials and packaging from renewable biological sources (i.e., seaweed-based bio-films, bio-yarns, bio-coated yarn, and bio-coated threads). In addition, a plywood 3D loom-tool was developed to fabricate a grocery bag inspired by a spiderweb biosystem. This work has contributed to the successful development of eco-effective bio-based materials through multiple processes, outcomes, and new materials and products.

The expected contributions of this study lie in design education and in assisting designers seeking alternative and safe methods for creating goods. For future studies, our results suggest experiments to further investigate other properties of these materials, such as materiality, product longevity and user acceptance.

Acknowledgements

References

Benyus, J. M. (2008). *Biomimicry: Innovation inspired by nature* (repr). Harper Perennial.

Bocken, N. M. P., de Pauw, I., Bakker, C., & van der Grinten, B. (2016). Product design and business model strategies for a circular economy. *Journal of Industrial and Production Engineering*, *33*(5), 308–320. https://doi.org/10.1080/21681015.2016.1172124

Braungart, M., & McDonough, W. (2014). *Cradle to Cradle*. Editorial Gustavo Gili.

Brundtland Report. (1987). *Report of the World Commission on Environment and Development: Our Common Future*. http://www.un-documents.net/our-common-future.pdf

Camere, S., & Karana, E. (2018). Fabricating materials from living organisms: An emerging design practice. *Journal of Cleaner Production*, *186*, 570–584. https://doi.org/10.1016/j.jclepro.2018.03.081

Chen, J. L., & Lee, C.-L. (2017). Developing Sustainable Innovative Products for the Bottom of the Pyramid by Biomimetic Design Concepts. *Procedia CIRP*, *61*, 629–634. https://doi.org/10.1016/j.procir.2016.11.244

Cooper, T. (1994). *Beyond recycling: The longer life option* [Monograph]. http://irep.ntu.ac.uk/id/eprint/24666/

Dahlbo, H., Poliakova, V., Mylläri, V., Sahimaa, O., & Anderson, R. (2018). Recycling potential of post-consumer plastic packaging waste in Finland. *Waste Management*, *71*, 52–61. https://doi.org/10.1016/j.wasman.2017.10.033

Desa, U. N. (2016). *Transforming our world: The 2030 agenda for sustainable development*.

Dianursanti, Gozan, M., & Noviasari, C. (2018). The effect of glycerol addition as plasticizer in Spirulina platensis based bioplastic. *E3S Web of Conferences*, *67*, 03048. https://doi.org/10.1051/e3sconf/20186703048

Ellen MacArthur Foundation. (2017). *The New Plastics Economy: Rethinking the future of plastics & Catalysing action*. https://www.ellenmacarthurfoundation.org/publications/the-new-plastics-economy-rethinking-the-future-of-plastics-catalysing-action

European Commission. (2021, July 14). *A European Green Deal*. https://commission.europa.eu/strategy-and-policy/priorities-2019-2024/european-green-deal_en

Ferraro, V., & Pasold, A. (Eds.). (2020). *Emerging Materials & Technologies: New approaches in Design Teaching Methods on four exemplified areas*. FrancoAngeli. https://library.oapen.org/handle/20.500.12657/41797

Gulrez, S. K. H., Al-Assaf, S., & Phillips, G. O. (2011). Hydrogels: Methods of Preparation, Characterisation and Applications. In *Progress in Molecular and Environmental Bioengineering—From Analysis and Modeling to Technology Applications*. IntechOpen. https://doi.org/10.5772/24553

Haffmans, S., Gelder, M. van, Hinte, E. van, & Zijlstra, Y. (2018). *Products that flow: Circular business models and design strategies for fast-moving consumer goods*. BIS Publishers.

Hoogvliet, N. (2017). *Seaweed Research Book*. Studio Nienke.

Kanwal, N., & Awan, U. (2021). Role of Design Thinking and Biomimicry in Leveraging Sustainable Innovation. In W. Leal Filho, A. M. Azul, L. Brandli, A. Lange Salvia, & T. Wall (Eds.), *Industry, Innovation and Infrastructure* (pp. 1–12). Springer International Publishing. https://doi.org/10.1007/978-3-319-71059-4_86-1

Kellert, S. R., & O. Wilson, E. (Eds.). (1993). *The biophilia hypothesis*. Island Press / Shearwater Books.

Kumari, P., Singh, S. S. J., & Rose, N. M. (2013). *Eco – Textiles: For Sustainable Development*. *4*(4), 12.

Leonard, A. (2010). *A História das Coisas* (ed. brasileira digital 2011). Zahar.

Leslie, H. A., van Velzen, M. J. M., Brandsma, S. H., Vethaak, A. D., Garcia-Vallejo, J. J., & Lamoree, M. H. (2022). Discovery and quantification of plastic particle pollution in human blood. *Environment International*, *163*, 107199. https://doi.org/10.1016/j.envint.2022.107199

Macnab, M. (2012). *Design by nature: Using universal forms and principles in design*. New Riders.

MikaCycle. (2022, February 8). *7 types of recyclable plastic: What is recyclable and non-recyclable*. MikaCycle. https://mikacycle.com/en/blogs/recyclable-and-non-recyclable

Monteiro-De-Barros, M. (2011). *Creating sustainabilty: An exploration of innovation through dialogues* [PhD Thesis, © Margarida Monteiro-De-Barros]. https://dspace.lboro.ac.uk/dspace-jspui/handle/2134/9655

OECD. (2022). *Global Plastics Outlook: Economic Drivers, Environmental Impacts and Policy Options*. Organisation for Economic Co-operation and Development. https://www.oecd-ilibrary.org/environment/global-plastics-outlook_de747aef-en

Ragusa, A., Notarstefano, V., Svelato, A., Belloni, A., Gioacchini, G., Blondeel, C., Zucchelli, E., De Luca, C., D'Avino, S., Gulotta, A., Carnevali, O., & Giorgini, E. (2022). Raman Microspectroscopy Detection and Characterisation of Microplastics in Human Breastmilk. *Polymers*, *14*(13), Article 13. https://doi.org/10.3390/polym14132700

Ruano, D. S. (2016). *SYMBIOTIC DESIGN PRACTICE:*
https://discovery.dundee.ac.uk/en/studentTheses/symbiotic-design-practice

Sandin, G., & Peters, G. M. (2018). Environmental impact of textile reuse and recycling – A review. *Journal of Cleaner Production*, *184*, 353–365.
https://doi.org/10.1016/j.jclepro.2018.02.266

Singh, J., & Cooper, T. (2017). Towards a Sustainable Business Model for Plastic Shopping Bag Management in Sweden. *Procedia CIRP*, *61*, 679–684.
https://doi.org/10.1016/j.procir.2016.11.268

Stasiškienė, Ž., Barbir, J., Draudvilienė, L., Chong, Z. K., Kuchta, K., Voronova, V., & Leal Filho, W. (2022). Challenges and Strategies for Bio-Based and Biodegradable Plastic Waste Management in Europe. *Sustainability*, *14*(24), Article 24.
https://doi.org/10.3390/su142416476

Uchiyama, Y., Blanco, E., & Kohsaka, R. (2020). Application of Biomimetics to Architectural and Urban Design: A Review across Scales. *Sustainability*, *12*(23), Article 23. https://doi.org/10.3390/su12239813

van der Linden, E., & Foegeding, E. A. (2009). CHAPTER 2 - Gelation: Principles, Models and Applications to Proteins. In S. Kasapis, I. T. Norton, & J. B. Ubbink (Eds.), *Modern Biopolymer Science* (pp. 29–91). Academic Press.
https://doi.org/10.1016/B978-0-12-374195-0.00002-1

Wang, Y.-L., Lee, Y.-H., Chiu, I.-J., Lin, Y.-F., & Chiu, H.-W. (2020). Potent Impact of Plastic Nanomaterials and Micromaterials on the Food Chain and Human Health. *International Journal of Molecular Sciences*, *21*(5), 1727.
https://doi.org/10.3390/ijms21051727

Wastling, T., Charnley, F., & Moreno, M. (2018). Design for Circular Behaviour: Considering Users in a Circular Economy. *Sustainability*, *10*(6), 1743.
https://doi.org/10.3390/su10061743

Wilson, E. O. aut. (1984). *Biophilia*. Cambridge (Mass.) ; London : Harvard University Press.
http://archive.org/details/biophilia00wils

Contact email: g.bioresearch@gmail.com

Toho's Uncanny Monster:
Re-imaging Japanese Postwar National Identity Through the Godzilla Franchise Films

Kuo Wei Lan, I-Shou University, Taiwan

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

Whereas Godzilla (1954) made by Toho, one of the biggest Japanese studios, is most discussed by academic researchers who see this film as a significant sci-fi monster genre film in the post-war cinema, the twenty-eight Godzilla franchise films made in the past sixty years still have been remained under-researched by academic film scholars in relation to the gender implications of monsters. In particular, Japan has been the first and only country which was attacked by the American nuclear bombs and consequently lost in the Second World War and then rapidly rose from the war since 1950s as one of the world's largest economies, the Godzilla monster is identified as the most significant national icon in Japan. Since the following franchise films develop a rather different formulaic narrative in which Godzilla fights repeatedly with a number of monsters rather than acts alone to destroy the urban landscape as shown in *Godzilla* (1954), this paper therefore will use both the psychoanalytic feminist and intersectional approaches wherein gender and national identity are understood to be formed by universal notions of nationalism and patriarchy to explore the gender significance of the Godzilla monster in relation to hypermasculinity and fatherhood which both construct the post-war Japanese national identity in *Son of Godzilla* (1967), *Godzilla vs. Spacegodzilla* (1994) *Godzilla vs. Destoroyah* (1995).

Keywords: Fatherhood, Japanese Cinema, Monster, Masculinity, National Identity

iafor

The International Academic Forum
www.iafor.org

Introduction

Toho as the leading Japanese motion-picture studio, inspired by the Hollywood monster film, *The Beast from 20,000 Fathoms* (1953), created the iconic sci-fi monster, Godzilla, in *Godzilla* (1954) (also known as *Gojira*) (Kalat, 1997). Although *Godzilla* shares a similar storyline with the Hollywood monster film by featuring atomic-mutated dinosaurs causing civilian casualties and eventually being destroyed by high-tech weapons, the reading of the Godzilla monster should be understood within the Japanese cultural context. Whereas the Hollywood monster film tackles the problem of nuclear testing in relation to America's cold war arms race (Noriega, 2006), *Godzilla* represents the repressed trauma about America's nuclear bomb attacks in Hiroshima and Nagasaki during the WWII (Inuhiko, 2007). By tackling the controversial interpretation of the war trauma in relation to Japan's dual role played in the war as the oppressor and the oppressed or the perpetrator and the victim, the narrative constructs Godzilla's ambivalent identity which is simultaneously disavowed and sympathised by the Japanese government, military, journalists, and scientists (Yamazaki, 2006). Godzilla's monstrous body is placed in an indeterminate position which blurs clear distinctions between the perpetrator and the victim, the real and the fictional, the natural and the unnatural, and the past and the present.

Compared with the scholarship which offer insightful analyses on Godzilla's 'otherness' explained through the psychoanalytic concept of the return of the repressed, the culturally symbolic significance of the Godzilla franchise associated with the gender dynamic has remained under-researched since the twenty-eight franchise films released in the past sixty years developed a rather different formulaic narrative in which Godzilla fights repeatedly with a number of monsters rather than goes alone around rampaging the Japanese urban landscape (Kalat, 1997; Tsutsui, 2004; Noriega, 2006). In each franchise, Godzilla plays an ambivalent role: a protector saving Japan from the other monsters' attacks and a destroyer punishing Japan for the technological and economic exploitation of nature resulting from the technological development. The franchises made between 1960s and the 2000s centre on Godzilla's fight with two groups of monsters: those which protect Japan from Godzilla's threat, and those which threaten Japan's security. This rationalised narrative of ritual repetition, which Godzilla always stays strongest among the other monsters, creates an ideological fantasy in which Godzilla is 'naturalised' or 'legitimated' as a Japanese national hero. This paper thus explores ideological conflicts played out in the franchise films and their intersection with gender issues. I shall argue that these conflicts – between the natural and the unnatural, the familiar and the unfamiliar, the original and the reproduced, and the heroic and the villainous – underpin the cinematic spectacle of the violent fights between Godzilla and the other monsters, and between monsters and the Japanese military. I shall emphasise that the display of hypermasculinity – the "ideal manhood that relies in the exercise of forces to dominates others" (Burstyn, 1999, p. 192) – plays a pivotal role in the cinematic construction of gendered national identity in relation to Japan as the "imagined community" of the nation-state (Anderson, 1997). Godzilla's body represented in the franchise serves as an ideological arena for re-imaging Japanese postwar national identity, re-narrating national history, and even as a contested space between monstrosity and masculinity for playing out male Oedipal anxieties.

The psychoanalytic approach including the concept of the return of the repressed, the Oedipus complex, the uncanny, and the abject will be employed to analyse the monster's body, gender, and kinship. In applying these theoretical concepts, however, I am not making universal, ahistorical, and asocial analytical claims about Godzilla's gendered body and

identity. Rather, I am suggesting that such theoretical notions are worth re-thinking cross-culturally because they can provide insights into the mechanisms by which the discursively constructed Godzilla monster is positioned through fantasy and desire and in relation to a historically, socially, and culturally specific context. Accordingly, this paper examines Godzilla's monstrosity in relation to the anxiety hovering over gender and national identity. Due to restrictions of space, the number of possible case studies is limited and selective. The selection criteria are according to the texts which significantly construct Godzilla's hypermasculinity and gendered national identity through the acquisition of fatherhood. I will explore Godzilla's masculinity regarding the representation of fatherhood in *Son of Godzilla* (1967), *Godzilla vs. SpaceGodzilla* (1994), and *Godzilla vs. Destoroyah* (1995).

Masquerades of Masculinity and Adoptive Fatherhood

Whereas Godzilla in the 1954 film represents the repressed national trauma primarily in terms of being a war victim, in the later franchise films the monster is more strongly linked to this trauma in connection to the tension between being an aggressive perpetrator during the war and having a desire for remilitarisation in the postwar period. Since the 1960s, economic success has triggered the revival of nationalistic sentiment about remilitarisation; however, this sentiment has not yet been embodied and has always evoked the militarist past within a demilitarised, democratic, and capitalist postwar Japan (Stronach, 1995, p. 111). The franchise films particularly engage with the ambivalent notion of remilitarisation by showing the repetitive resurrection of Godzilla as well as the repetitive fights between Godzilla and the other monsters. The franchise films can be understood as operating on three levels: the first is a cinematic pleasure associated with Godzilla's repeated resurrection which is derived from the repressed war memories; the second concerns the spectacle of violence as a form of pleasurable display of the masculine fantasy of militarisation and patriotism; the final level is the superego pleasure of controlling or repressing those desires by eliminating Godzilla at the end of each franchise film. It can thus be suggested that Japanese audiences enjoy, or are invited to enjoy, the pleasures of both identifying with and expelling the monstrous in re-imaging Japan's postwar national identity through the continual eruption and re-containment of the repressed.

From the 1960s, Godzilla's character was elaborately transformed from that of destroyer of Japan into that of Japanese national hero who eliminates other or malicious monsters. Such a transformation can be seen as a result of the need to attract younger audiences in response to the declining audience for Japanese cinema and Japan's recovery from the war (Hollings, 1997; Desser, 2000; Noriega, 2006). Particularly, *Son of Godzilla*, *Godzilla vs. SpaceGodzilla*, and *Godzilla vs. Destoroyah*, merge Godzilla's heroic hypermasculinity with fatherhood to construct an exemplar of the cultural ideal of masculinity as well as rewriting Japan's postwar history through Godzilla's invincible body, violence, and parenting. According to Connell's definition, hegemonic masculinity is the ideological ascendancy of particular forms of masculinity that are embedded above all in "mass media content" and its creation of "fantasy figures," rather than corresponding to the actual character of the majority of men of that time (Connell, 1987, p. 184). This ideal form of masculinity, Connell argues, is "culturally honoured, glorified, and extolled" in its "given historical setting" (Messerschmidt, 1993, p. 82). Connell's notion of hegemonic masculinity is valuable in decoding the cinematic representation of Godzilla's gendered monstrosity. Godzilla in these three films is no longer simply marked as the uncanny Other as he was in the first film, but now stands for an ideal manhood through his hypermasculine combats with the other monsters as well as his representation of fatherhood in relation to a young dinosaur, Godzilla Junior. Godzilla's

hypermasculinity in association with physical prowess, dominance, and violence is justified in the name of protecting his adopted son from the threats caused by the vicious monsters. Since Godzilla is now portrayed as a national hero, his invincible body can be seen as illustrating the state as the public form of Japanese patriarchy. Since, his body has been 'softened' or 'humanised' by his parenting in terms of his 'emotional' identification with Godzilla Junior. Godzilla's fatherhood can be characterised as a private form of patriarchy that is also ideologically incorporated into Japanese hegemonic masculinity as part of Godzilla's gendered national narrative.

The 1967 franchise first introduces Godzilla's son, called 'Godzilla Junior,' which hatches from an unknown gigantic egg on one of the Japanese islands, Solgell Island, occupied by three giant praying mantises and a giant spider. Simultaneously, Godzilla emerges from the sea and approaches Solgell Island because he 'hears' Godzilla Junior's crying when the infant is attacked by the praying mantises. The scene elaborately constructs that Godzilla has an 'innate' tendency for fatherhood in the same way that the baby dinosaur 'naturally' identifies with Godzilla as a father. Godzilla's resurfacing from the sea and Godzilla Junior's birth do not connote the return of the war trauma of the first film but rather engages in the rewriting of Japan's postwar history by using Godzilla Junior's 'youth,' 'innocence,' and 'naturalness' to represent the united and recovered nation which replaces Godzilla's burdened history, speaking to young Japanese audiences who were born after the war without the imprint of war trauma.

This film signifies Godzilla's performing fatherhood as a rite of passage into patriarchal manhood, marking the transition from the traumatic past represented in the 1954 film to the prosperous present of the 1967 franchise. Godzilla rescues Godzilla Junior from the praying mantises and the spider's attack and teaches the young to identify with the hypermasculine father figure, in order to construct the father-son hierarchical relationship. In the scene where Godzilla Junior is frightened by his father's power and refuses to try to make his own fire breath after seeing Godzilla's powerful beams, Godzilla shows his patriarchal authority. He threatens Godzilla Junior with his fists to demonstrate that he would spank his son if Godzilla Junior does not obey his order. Godzilla Junior is afraid and tries to breathe out small smoke rings rather than the full fire. Godzilla also prevents his son from contacting or playing with the female human who always gives Godzilla Junior fresh fruits because he does not want his son to identify with the human/female/mother figure. Godzilla therefore uses his authority to suppress Godzilla Junior's childish and naive behaviours to establish the father-son relationship in the form of submission to the will of the father: Godzilla Junior is deferential, obedient, and subordinate. After identifying with Godzilla's authoritarian fathering, Godzilla Junior then constructs his own manhood by protecting his father and himself through using his fire breath to attack the vicious monsters.

The monster's masculinity and masculine authority can be understood as denaturalized rather than 'naturally' or 'biologically' determined. Lacan and Freud both argue that the phallus is a social construction which operates as "a symbolic double for the penis" (MacMullan, 2002, p.7). Although the phallus signifies power, authority, and superiority, Lacan suggests that no one possesses it because the phallus is the absolute signifier of power, authority, and superiority which transcends the material body (Lacan, 1982). Masculinity can thereby be seen as a performance or masquerade which works through the male body in order to 'show' the possession of the phallus as well as veiling an actual lack (Tasker, 1993, p. 242). For example, Lacan explains that in 'male parade' – "the accoutrements of phallic power, the finery of authority, belie the very lack they display" (Tasker, 1993, p. 242). In *Son of*

Godzilla, it is hard to find the physical similarity or trace the biological kinship between Godzilla and Godzilla Junior in terms of their bodily features: Godzilla is a giant radioactive mutant dinosaur but Junior Godzilla is 'naturally' born from an egg and looks like a small lizard. Since their biological sex is not visible, it can be argued that the physicality of the two monsters' bodies becomes the crucial medium through which to perform masculinity, concealing lack but showing "possession of the phallus" by staging the father-son scenario in order to represent Godzilla's national-heroic masculinity and power (Studlar, 1997, p. 122).

According, *Godzilla vs. SpaceGodzilla* and *Godzilla vs. Destoroyah*, link Godzilla's heroic hypermasculinity to his sacrificial fatherhood and to patriarchal succession, focusing on Godzilla's protective fatherhood rather than the educative mode shown in *Son of Godzilla*. At the same time, the loss of phallus enacted in these films suggests a response to the crisis of masculinity caused by the shifting position of Japan in the 1990s', as it enters economic recession. Whereas *Son of Godzilla* highlights fatherhood in relation to 'the Law of the Father' in constructing 'good' patriarchal kinship between Godzilla and Godzilla Junior, *Godzilla vs. SpaceGodzilla* represents a 'bad' kinship in which Godzilla's cells are mutated in outer space to become SpaceGodzilla. The physical features of SpaceGodzilla are identical to Godzilla's, except for SpaceGodzilla's jagged and bone-colored dorsal fins made of white crystal and the crystals sprouting from SpaceGodzilla's shoulders. In this respect, Godzilla can be seen as the father of SpaceGodzilla in terms of biological affiliation, and Godzilla Junior is SpaceGodzilla's older adopted brother. However, SpaceGodzilla's sameness and difference creates an uncanny double of Godzilla which threatens rather than perpetuates the structure of patriarchy, as SpaceGodzilla acts out patricidal desire against his biological and symbolic father. According to Freud, the resolution of the Oedipus complex is the repression of the son's desire to kill the father that entails the acquisition of moral and cultural values governing society, which can be defined as the Law of the Father (Beattie 2002, p. 24). When the son 'literally' kills his father in order to appropriate power and fill his father's position, it is the violation of patriarchal law. Godzilla Junior 'performs' identification with Godzilla, SpaceGodzilla is 'born' to kill his biological father. The Oedipal narrative enacted by SpaceGodzilla is not only 'patricidal' in relation to the killing of Godzilla, but also 'fratricidal' in terms of imprisoning Godzilla Junior.

According to Freud's discussions in *Totem and Taboo*, the social order is maintained through the patricidal guilt of the sons which is represented through three fundamental taboos: the prohibition of patricide which maintains the patriarchal order; the repression of incestuous desire in relation to the justification of the father's possession of the mother; the ban on fratricide as the father's power to maintain the social order between his sons (Freud, 1950). The father-son relationship is ambivalent and competitive. In contrast to Godzilla Junior, who successfully resolves the Oedipus complex by identifying with Godzilla's phallic power and repressing his infantile desires, SpaceGodzilla's embodiment of the infantile wish to take the place of the father is also the motivation for fratricide by eliminating Godzilla Junior. In contrast to Godzilla Junior's small, short, and round body, and his childish qualities such as naïve curiosity and harmlessness, SpaceGodzilla is a full-grown dinosaur with violent, aggressive, and powerful characteristics. SpaceGodzilla's hyperphallic power is signified by his fire breath and sharp crystallised dorsal fins and shoulders. When SpaceGodzilla uses his crystals grown on his shoulders to trap Godzilla Junior under the ground and his fire beam to attack Godzilla, his monstrous body becomes the spectacle of a 'fetishized' masculinity which both displays phallic power and reveals the 'lack' of the phallus at the same time. Although SpaceGodzilla imprisons Godzilla Junior and defeats Godzilla with his powerful

fire breath and hard crystallised body, he still needs technology to reinforce his hypermasculine power in order to destroy Godzilla.

Whereas Godzilla's technologically mutated body is the result of nuclear weaponry, SpaceGodzilla is 'born' from 'natural' forces in outer space, where the energy from star explosions triggers the mutation of Godzilla's cells. SpaceGodzilla therefore lacks the 'idealised' phallic masculinity represented by Godzilla because he is strongly dependent on nuclear technology. Consequently, SpaceGodzilla does not celebrate his hyper-phallic masculinity but instead enacts a quest for the lost phallus: he occupies the Fukuoka Tower, the tallest seaside tower (234 meters) in Japan, as his fortress, in order to strengthen his phallic power by technologizing his body. When SpaceGodzilla stands next to the Fukuoka Tower, enormous crystals erupt from the ground and surround both him and the Fukuoka Tower. SpaceGodzilla, the tower, and crystals form an energy zone, with the tower acting as a lightning rod that accumulates the energy from the earth and transmits it to his crystallised shoulders. He absorbs the energy from the phallic props of crystals and tower to become a powerful techno-fetishized monster, allowing him to disavow his own lack.

SpaceGodzilla utilises these phallic props to substitute for his lack of a masculine identity which 'should have been given' by Godzilla, and constructs an illusory power in order to stage Oedipal scenarios. He is then literally castrated by Godzilla as punishment for violating the patriarchal law. The final scenes of *Godzilla vs. SpaceGodzilla* display the spectacle of Godzilla's destruction of SpaceGodzilla's fetishized phallic power with the help of the Japanese military: Godzilla knocks down the Fukuoka Tower to stop SpaceGodzilla from absorbing energy, and uses his fire beams to burst SpaceGodzilla's chest, after SpaceGodzilla's crystallised shoulders are ruptured by the missiles fired by the Japanese military force of the UNGCC. Finally, SpaceGodzilla lies down in the middle of his phallic fortress and is burned by Godzilla's fire beams. As the fortress becomes an arena of devastation, Godzilla stands in the middle of SpaceGodzilla's destroyed fortress and roars to assert his phallic potency.

These repeated associations of the Fukuoka Tower with phallic power suggest profound anxieties in the context of Japan's economic recession. The tower represents an ambivalent symbol of masculine/economic power: located in Hakata Bay near Fukuoka City, which has been the economic centre in the south-eastern region of Japan, it was finished in 1989 when Japan's bubble economy began to collapse (Hatakeyama and Freedman, 2010, p. 420). Accordingly, the tower connotes both economic growth and collapse: the year of *Godzilla vs. SpaceGodzilla's* release, 1994, was the year in which Japan experienced its worst economic crisis (Arayama and Mourdoukoutas, 2000, p. 68). SpaceGodzilla mistakenly identifies the tower as the idealised, stable, and coherent phallus and maintains the illusion that he 'has' the phallus signified by the tower. Following this argument, Godzilla's reassertion of his phallic power can be seen as functioning to disavow the loss of masculine dominance and adequacy triggered by the economic recession.

Whilst SpaceGodzilla's death enacts a literal castration as punishment for his phallic ambitions, Godzilla Junior in *Godzilla vs. Destoroyah* acquires his manhood by deferring his repressed desire to kill his father until he takes over Godzilla's power. Whilst SpaceGodzilla is punished for his Oedipal crimes, Godzilla Junior's repressed desires result in Godzilla's sacrificial fatherhood in order that Godzilla Junior can be 'ethically' justified as Godzilla's heir. *Godzilla vs. Destoroyah* is the only franchise showing Godzilla's 'death' and highlights Godzilla Junior's transformation from adolescence into manhood by juxtaposing his growing

body with Godzilla's deterioration. After his overstraining fights with SpaceGodzilla in the previous film, Godzilla's heart has a nuclear meltdown that causes his impervious body to become blazing, glimmering, and burning red as well as his body temperature to rise exponentially. Godzilla's nuclear meltdown not only makes his body unstable, melting, and overheated, but also challenges his hypermasculinity – the hard and taut body that has ideologically reinforced Japanese national identity and patriarchal kinship, and embodied the ideal of phallic masculinity.

Since the franchise has constructed Godzilla's idealised hypermasculinity through his impervious, invulnerable, and violent body, contradiction arises when, in *Godzilla vs. Destoroyah,* his hypermasculine body is involved in what we can read as a process of feminisation, together with the failure of masculinised technoscience. Godzilla's monstrosity now connotes both the hypermasculine and the feminine at the same time: the mixture of the 'hard' and 'soft' body. According to the narrative, Godzilla's overheating and melting body is a walking time bomb which is a threat to Japan's security. His nuclear meltdown can be seen as the feminization of his male body, while the melting body can be seen as the abject that transgresses the boundary between the corporeal inside and outside (Campbell 2004: 62). Nuclear technology not only creates the hard and taut skin that defines Godzilla's national heroic identity, but also triggers the abject horror that threatens Godzilla's identity when nuclear meltdown gradually dissolves his body from within. Godzilla's overheating and melting body is the site where we see enacting the struggle between masculine identity and the abject.

Importantly, the film does not provide a radical critique of masculinised techno-science via a feminised male body, but instead disavows Godzilla's feminised body by staging his sacrificial fatherhood as a rite of passage for Godzilla Junior's Oedipus complex, to reconfirm Godzilla's masculinity. The horror of Godzilla's uncontrollable abject body is only shown in the opening scene, where the monster violently stomps over Hong Kong. The feminisation of Godzilla's invincible body is scientifically explained, controlled, and monitored by the Japanese authorities, in order to keep the boundary between the inside and the outside of the male body under control. After discovering that Godzilla's overheating, steaming, and melting body is the result of the nuclear reaction in his heart, the Japanese military uses an anti-nuclear weapon to 'freeze' Godzilla's abject body, in order to postpone the explosion and lure Godzilla to fight with Destoroyah. Accordingly, Godzilla's masculinity is reconfirmed through his once more invincible, impermeable, and aggressive body. In the meantime, the links between Godzilla's fatherhood and the hypermasculine invincible body are particularly underlined. The father-son relationship is intensified when Godzilla Junior is killed by Destoroyah.

The ten-minute scene of Godzilla's rampage against Destoroyah is highlighted in the final part of the film after Godzilla witnesses Destoroyah's killing of Godzilla Junior. After a long shot showing that the mutant Destoroyah is much bigger than Godzilla, a series of close-ups amplify Godzilla's sympathetic character. Godzilla's emotion is represented by focusing on his face, together with his extended howling and the sombre orchestral background music. His howling is also identified within the film by the Japanese female reporter and the Japanese male science student as the father's crying at the loss of a family member. In addition to revolving around Godzilla's face, the camera also uses close-up shots of his feet and chest in order to represent Godzilla's soft or vulnerable body caused by the overheating nuclear meltdown of his heart. After the mutant Destoroyah knocks Godzilla to the ground, the camera immediately moves to Godzilla's face and his moving feet as he struggles to stand

up, and then focuses on his face again after Destoroyah coils his tail around Godzilla's neck. The nuclear meltdown turns Godzilla's impervious body into an abject body that blurs the boundary between the hard and the soft. We see a large amount of yellow liquid or blood spill out of Godzilla's chest and belly when the mutant Destoroyah uses his fire beam to cut through Godzilla's body. These scenes, which represent the spectacle of feminising Godzilla's invincible body, take up less than one minute in the ten-minute fight between Godzilla and the mutant Destoroyah.

Godzilla's nuclear meltdown is dramatically portrayed in slow motion as a construction of a tragic hero's death in the ending of *Godzilla vs. Destoroyah*. When Godzilla's body temperature reaches 1200 degrees Celsius, indicating nuclear meltdown, the Japanese troops surround him and fire anti-nuclear weapons in order to cool down Godzilla's body and minimise the nuclear blast range in Tokyo. As the slow-motion highlights Godzilla's struggle against the laser and missiles fired by the Japanese troops, the sombre music and the sympathetic gaze of the Japanese military leader, scientist, and journalist are combined to intensify the identification with Godzilla's vulnerability. After the anti-nuclear weapons contain Godzilla's destructive explosion, the long shot of Godzilla's body shifts to a close-up that centres on the left side of Godzilla's face as his head movement slows, indicating the beginning of meltdown. The facial skin liquefies piece by piece and the bones under the skin are exposed. The final moment of Godzilla's death turns back to a long shot which displays the blurred and red outline of Godzilla's body and then the body's shape is completely dissolved with his last feeble howling. Whereas Yukari and Miki's comments reveal Godzilla's inability to maintain his hyperphallic power constructed by the unstable nuclear technology, however, the patriarchal disavowal mechanism functions once again, by ideologically staging Godzilla Junior's resurrection from the radiation caused by Godzilla's nuclear meltdown.

After Miki's 'sentimental' condolence, the camera turns to Meru, the new and powerful psychic reader of Godzilla, who is surprised by sensing Godzilla Junior's activity from the debris of the airport in Tokyo ruined by Godzilla and Destoroyah. The camera moves slowly towards the smoggy airport, revealing Godzilla Junior standing up straight with much bigger and sharper dorsal fins on his back: resurrected and mutated into a gigantic dinosaur. Not only is his mutated body figure identical to Godzilla's, but he also waves his two short arms with their sharp claws and aggressively howls to the sky to show his horrific and awful power – his father's iconic gestures. Before Godzilla's mutation, the patriarchal kinship between Godzilla and Godzilla Junior was formed by adoption, but after the resurrection, it can be argued that Godzilla literally gives birth to Godzilla Junior. Since Godzilla Junior identifies with Godzilla's patriarchal figure, the two seem to have formed a pact in which Godzilla Junior takes on Godzilla's attributes, as represented in *Son of Godzilla* and *Godzilla vs. SpaceGodzilla*, to guarantee his position as heir, and eventually transforms himself into the patriarchal successor both metaphorically and biologically. Godzilla's phallic power is transmitted by the line of physical descent from father to son through his sacrificial death, as the promise of not only a new physical life for Godzilla Junior but also the safeguard of Japan's security.

Conclusion

Godzilla, as a culturally produced monster, carries multiple meanings which constantly replay particular masculine anxieties caused by the social changes in Japan since the end of the WWII. The first Godzilla monster of 1954 is a hybrid of American atomic radiation and

Japan's traumatic war experiences and represents the return of the repressed in connection to Japan's ambivalent role in playing both victim and perpetrator during the WWII, as well as its defeat "on both socioeconomic and moral grounds" (Sakai 1989: 114). Since Godzilla's rampage across the urban landscape of Tokyo produces the uncanny moment when the repressed war memories surface to present consciousness, the elimination of Godzilla carried out by the Japanese male scientist signifies the rewriting of Japan's postwar history, the re-imagination of Japanese national identity, and equally important, the alleviation of male anxiety.

As Japan recovers from the war and becomes a major world economic power in the 1960s, Godzilla in *Son of Godzilla* is gendered as a national hero and devoted father rather than being a repressed 'Other'. Ironically, Godzilla's masculinity is not self-evident or biologically determined but instead is performed or masqueraded through the father-son scenario and the hypermasculine spectacle of fights with the monster-villain in order to appropriate phallic power. The fragility of this masquerade is revealed in *Godzilla vs. SpaceGodzilla* and *Godzilla vs. Destoroyah*, where Godzilla's devoted and sacrificial fatherhood exposes his lack of penis/phallus and a loss of masculine capability and mastery in response to Japan's changed status at the beginning of the 1990s.

References

Anderson, B. (1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London and New York: Verso.

Arayama, Y., & and Mourdoukoutas, P. (2000). *The Rise and Fall of Abacus Banking in Japan and China*. Westport, CT: Quorum.

Beattie, T. (2002). *God's Mother, Eva's Advocate: A Marina Narrative of Woman's Salvation*. London: Continuum.

Burstyn, V. (1999). *The Rites of Men: Manhood, Politics, and the Culture of Sport*. Toronto: Toronto University Press.

Campbell, K. (2004). *Jacques Lacan and Feminist Epistemology*. London and New York: Routledge.

Connell, R. (1987). *Gender and Power: Society, the Person, and Sexual Politic*s. Stanford, CA: Stanford University Press.

Desser, D. (2000). Japan. In G. A. Kindem (Ed.), *The international Movie Industry* (pp. 7-21). Carbondale and Edwardsville: Illinois University Press.

Freud, S. (1950). In J. Strachey (Trans.), *Totem and Taboo*. London: Routledge & Kegan Paul.

Hatakeyama, K., & Freedman, C. (2010). *Snow on the Pine: Japan's Quest for a Leadership Role in Asia*. Singapore, Hackensack, NJ and London: World Scientific.

Hollings, K. (1997). Tokyo Must Be Destroyed: Dreams of Tall Buildings and Monsters: Images of Cities and Monuments. In A. Kroker, & M. Kroker (Eds.), *Digital Delirium* (pp. 249-250). New York: St. Martin's.

Inuhiko, Y. (2007). The Menace from the South Seas: Honda Ishiro's *Godzilla* (1954). In A. Phillips, & J. Stringer (Eds.), *Japanese Cinema: Texts and Contexts*, (pp. 102-111). London and New York: Routledge.

Joyrich, L. (1996). *Re-viewing Reception: Television, Gender, and Postmodern Culture*. Bloomington, Indiana: Indiana University Press.

Kalat, D. (1997). *A Critical History and Filmography of Toho's Godzilla Series*. Jefforson, North Carolina and London: McFarland.

Lacan, J. (1982). The Meaning of the Phallus. (J. Rose, Trans.). In J. Rose &, J. Mitchell (Eds), *Feminine Sexuality: Jacque Lacan and the École Freudienne* (pp. 74-85). London: Macmillan.

MacMullan, T. (2002). What is Male Embodiment? In N. Tuana, W. Cowling, M. Hamington, & G. Johnson (Eds), *Revealing Male Bodies* (pp. 1-16). Bloomington: Indiana University Press.

Messerschmidt, J. W. (1993). *Masculinities and Crime: Critique and Reconceptualization of Theory*. Lanham, MD: Rowman & Littlefield.

Noriega, C. (2006). Godzilla and the Japanese Nightmare: When Them! Is U.S. In D. Eleftheriotis, & G. Needham (Eds.), *Asian Cinemas: A Reader & Guide* (pp. 41-55). Edinburgh: Edinburg University Press.

Silverman, K. (1999). The Subject. In J. Evans, & S. Hall (Eds.), *Visual Culture: The Reader* (pp. 340-355). London and Thousand Oaks, CA: SAGE.

Stronach, B. (1995). *Beyond the Rising Sun: Nationalism in Contemporary Japan*. Westport, CT: Praeger.

Studlar, G. (1997). Midnight S/Excess: Cult Configurations of Femininity and the Perverse. In G. R. Edgerton, M. T. Marsden, & J. G. Nachbar (Eds.), *In the Eye of the Beholder: Critical Perspectives in Popular Film and Television* (pp. 117-136). Bowling Green, OH: Bowling Green State University Press.

Tasker, Y. (1993). Dumb Movies for Dumb People: Masculinity, the Body, and the Voice inContemporary Action Cinema. In S. Cohan, & I. R. Hark (Eds.), *Screening the Male: Exploring Masculinities in Hollywood Cinema* (pp. 230-243). London and New York: Routledge.

Tsutsui, W. (2004). *Godzilla on My Mind: Fifty Years of the King of Monsters*. Hampshire, England and New York.

Yamazaki, J. W. (2006). *Japanese Apologies for World War II: A Rhetorical Study*. London and New York: Routledge.

Contact email: Cyborg@isu.edu.tw

Preliminary Theory on Relationship Between Data-Driven AI and Historical Recognition

Kentaro Okawara, Institute for International Strategy and Information Analysis, Inc., Japan

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

Today, there are massive contents online that are delivered, promoted and even generated by data-driven AI. Among them, so-called "post-truth" websites and videos feature inauthentic and pseudo-academic historical recognition. The fact that "post-truth" or alternative historical views are now getting popular is now discussed, but there has been no (or little) discussion that relates "post-truth" historical views to the AI. The author is now starting up a research program on the relationship between data-driven AI and historical recognition and here he tries to set a preliminary theory to think of AI nature and its result in the realm of historical views, especially among non-elite people. In his view, what makes AI special in the study of historical views is that AI islands people from authentic thoughts. Also, data-driven AI is often based on commercial purposes, not academic concepts. This gap makes dialogues difficult between people holding "post-truth" views and those holding legitimate views. It is often said that AI technology is making the world "flat." In other words, the gaps between elite/academic contents and non-elite/non-academic contents are now obscure in the modern cyberspace. However, this suggestion does not explain how certain views are chosen by certain people. For example, experts often say that people lacking information literacy enjoy "post-truth" contents. This does not show why legitimate ones are rejected, though they do not "distinguish" them.

Keywords: Historical Recognition, AI, Post-truth

Introduction

The presentation (71217, Virtual Presentation) and this article are a part of a start-up activity of a research project on AI. The author, in the project, is doing a survey on historical recognition. Today, we find many articles, blogs, videos and so on that deliver contents with false or non-academic historical recognition. Similar contents are also popular among the Internet users in the field of politics (e. g. Biden vs. Trump election issues), health (e. g. anti-vaccination activities) and other social issues. This phenomenon is called "post-truth."[1]

Another term "alt-fact" is used, too: the word was delivered by an American politician's speech. When people are absorbed in post-truth, they will cause a lot of troubles. Scientific approaches are ignored and rejected. Critical arguments cannot be done. False understandings are abused for the profit of some politicians, communities and companies. The author thinks the relationship of AI and post-truth world-view (historical recognition) is an important factor for social studies. Wrong and pseudo-academic world-views lead to terrorism and vandalism. There have been papers and books on post-truth and alt-fact issues. They relate post-truth to "emotion" and the main point is said to be that "truth is not important." The author tries to add other viewpoints on post-truth.

Discussion

Why is it important to study historical recognition? Before answering it, we have to consider why we study history and build our historical recognition. Also, historical recognition gives, to the nation or the people, sense of "doing right things" on any kind of activity. We often base our political and social decision upon history. By looking at the past, we often notice that there is a scheme or a law where a certain condition leads to a certain result. In short, we can predict our future from the viewpoints of history.

Why does the author think that the modern historical recognition scene is related to AI? We have not focused on post-truth historical recognition and AI issues, but the problem surely exists. For example, in Japan, pseudo-academic history textbooks are published and they gained popularity. In the presentation, the author described how a book, "Nihon Kokki (lit. The Official History of Japan)" is a good example (Hyakuta 2018). The book looks like an academic (educational) textbook, but it is not as the writer is not a professional scholar or an expert (he mainly writes entertainment novels). A lot of errors in the book have been pointed out and the descriptions contain "appeal to emotion." However, the pseudo-academic book still gained popularity and many readers praised the author for "telling the truth" and "telling what the authority does not." We should agree that without proper historical recognition, democratic government would never exist. In other words, where authentic discussion is ignored, democratic society is in danger. Tyrannical authority oppresses historical studies. They often tell the civilians false history or deny true historical view which contradicts their advantage. Post-truth contents may lead to loss of democracy.

By the way, the conventional understanding of post-truth should be partly correct. When we read post-truth contents, we can easily find emotional descriptions. They evoke anger toward minorities and refugees. They sometimes say the governments and companies are killing the civilians and this description evokes victimhood. On the other hand, they show pleasure in patriotism and call for violence against what they call enemies: people from other regions and

---

1　See Bridle(2018).

those who support different thoughts. Can post-truth issues be explained and discussed in alternative ways? This is the main question of this starting research project.

In order to avoid post-truth (fake) news and articles, fact-checking is recommended. Fact-checking is done by professional journalists, experts and sometimes the normal civilians. By referring to the academic papers and the official data, fact-checkers try to point out errors and misunderstandings in those fake articles. Fact-checkers focus on scientific methods and objectivity as emotional descriptions lack them.

Post-truth causes a lot of troubles and problems. It leads to hate crime and discrimination. It rejects academic views and legitimate discussions. Also, the author argues that the current "measure," fact-checking[2], against post-truth historical recognition is not powerful enough. In the realm of history studies as a discipline, academic (scientific) objectivity is limited. If we only do "fact-checking" and insist on importance of doubting information, we cannot object to pseudo-academic contents. Then, what would happen when a false historical recognition is built and shared? As mentioned above, getting proper historical recognition enables us to make decisions (voting, making policies, discussion, participation in demonstration). Then, suppose an SNS user gains a false recognition and he/she is engaged in hate speech. He/she will face a criticism and may be arrested, fined and kicked out of communities. However, from his/her viewpoint, the reality would look different. He/she thinks he/she is right and correct and would think he/she is the victim of an evil social system. In order to realize justice, he/she may think violence can be justified and used in order to destroy the evil society. It is true that in the past, some governments were destroyed as they were tyrannical. Some scientists became the victims of religious authorities, as the scientists wrote about the truth of nature which contradicts the descriptions in the Holy Bible.

No wonder he/she identifies themselves with those victims: the correct and the damned, the "wrong" then but later the "right." In this way, false or post-truth historical recognition can justify terrorism. In this way, "post-truth" civilians and legitimate world is divided.

Based on the current discussion on post-truth, the author sets up another definition of post-truth. The author here tries critical analysis on the current view on post-truth. Literature review was done and the author did additional survey at cyberspace of post-truth: online communities that feature populist writers and influencers and their populist opinions.

It is often said that AI technology is making the world "flat." In other words, the gaps between elite/academic contents and non-elite/non-academic contents are now obscure in the modern cyberspace. However, this suggestion does not explain how certain views are chosen by certain people. For example, experts often say that people lacking information literacy enjoy "post-truth" contents. This does not show why legitimate ones are selectively rejected, though they do not "distinguish" them.

Limits of fact-checking is shown above, and another problem lies here. First of all, why fact-checking is needed? AI is now choosing and presenting certain world-views to certain users so it is not an exaggeration to say that AI has created conditions where fact-checking is wanted. In short, theory of "flat" information availability does not show emergence of post-truth and fake information. Rather, it seems that AI and other IT factors divide people and flow of information, creating strong bias.

---

2   On limitations or nature of fact-checking, see Nyhan (2020).

Additionally, we have to consider what makes this fake information problem unique to modern era. One of the things that modern era has and the past era did not is AI. Many civilians now get information via AI. They even build their own perceptions of the world via AI, including the recognition of the history. So, we have to consider the factor of AI important. Post-truth contents are watched, shared and even generated via AI algorithm. The problem is that, this AI architecture and system does not support academic concept. They mainly work for economic profits. Also, data-driven AI is often based on commercial purposes, not academic concepts. This gap makes dialogues difficult between people holding "post-truth" views and those holding legitimate views. Books and demonstrations that take place outside the cyberspace are related to AI. Books are recommended by AI marketing and advertisement system. Participants of demonstrations are gathered by digital applications and they share their opinions in cyberspace. The author thinks by using data-driven AI and accepting texts generated or shared by AI system, the users come to hold certain world-views (in particular history recognition and so on).

Conclusions

By this start-up study project, the author clarifies what is post-truth in another way and make a starting line for more empirical studies for solving the issues of post-truth.

First, many Internet users are receiving and building their own world-views via AI algorithm. So, the factor "AI" should be included when we discuss "post-truth." When we focus only on that "truth is not important" and that "emotion rules (objectivity does not)," we may fail to find solutions for modern post-truth issues. At least, those factors were also found in the past era.

Second, the author is presenting another hypothesis. When people are absorbed in "post-truth," they get certain kind of wrong awareness: they are thinking objectively and scientifically. They even falsely look down on experts and professional journalists as they think experts are failing at finding truth or doing scientific researches. For example, ex- US President Trump often called mass media "fake" and so did the supporters. If they "do not care whether information is true or not," they would not call others fake. A possible condition is that AI is related to this structure. AI does some of the intellectual tasks instead of humans and AI has developed so that users now even think they can get proper information and deal with it at an adequate level. Before, only experts who got legitimate education at universities and academic institutions could do so. However, sense of doing science and academic tasks can be gained now among others, too. So, the problem is not that "truth" and "fake" are not distinguished. Rather, it is that people falsely think they can distinguish them objectively and this fake sense may have emerged because of AI development.

Acknowledgements

References

Bridle, J. (2018). *New Dark Age: Technology and the End of the Future.* New York: Verso.

Hyakuta, N. (2018). *日本国紀* [Nihon Kokki]. Tokyo: 幻冬舎[Gentosha].

Nyhan, B., Porter, E., Reifler, J., & Wood, T. J. (2020). Taking fact-checks literally but not seriously? The effects of journalistic fact-checking on factual beliefs and candidate favorability. *Political Behavior, 42*, 939-960.

Contact email: okawara.kentaro@haradatakeo.com

Historical Metafiction and the Quest for Black Self-Authority in Laurence Hill's Novel "Someone Knows My Name"

Rasiah, Halu Oleo University, Indonesia
Akhmad Marhadi, Halu Oleo University, Indonesia
La Bilu, Halu Oleo University, Indonesia
Elisabeth Ngestirosa, Teknokrat University of Indonesia, Indonesia

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

Rewriting history in fiction is not a new phenomenon in literature, since historical novels engage fictional characters in a real historical context to offer a glimpse of past times. However, historical metafiction offered a different framework. It is working under postmodernism by asking "what happen" through a repetition of history. This paper sought to analyze the strategy of Laurence Hill in rewriting the history of slavery in *Someone Knows My Name* novel. He constructed the experience of slavery by framing the history of Black Loyalists in Nova Scotia, Canada, and inventing a fictional character, Aminata Diallo, who primarily attributed as Black Muslim woman from Mali, Africa. Hill seemingly nailed Hutcheon's ideas about historiographical metafiction, that apt for "us(ing) and abus(ing)" the concepts of history and any textual traces of the past. Hill, in the novel, intentionally does not generate a nostalgia or glorification of the past, but demonstratively creates a critical distance of the past. Hill successfully dismantles; the myth of Canada as *Canaan* for blacks in the enslavement period, the abolitionist political role in blacks 'slave narrative, and racial mythologies by presenting black self-identity and authority, and struggling to be recognized as human beings.

Keywords: Historical Metafiction, Authority, Slave Narrative, Postmodernism

iafor

The International Academic Forum
www.iafor.org

Introduction

Laurence Hill, a contemporary African Canadian author, in his novel *Someone Knows My Name* (or in Canadian title *The Book of Negroes*) foregrounds topics not only on the history, but also identity. It is nothing new in literary field, since historical novels engage fictional characters in a real historical context to offer a glimpse of the past and remark national identity. However, what remarkable in Hill's novel is the strategy of historical metafiction narrative he uses to insist the issue. Although its tougher engagement of history and fiction has been widely elucidated, reviews and essays fail to detect the underlying connection between the historical metafiction and the self-definition that showed unstable identities performed by the main character, Aminata, in the novel. Oduwobi, Sewlall, & Abodunrin (2016) are those who aware that the novel features Hutcheon's ideas about historiographical metafiction as it self-reflectively lays claim to historical events and personages, but they heavily engaged on postcolonial theory and by extension postcolonial feminism. Emode (2009) also displays a profound sensitivity towards the historical 'Other' whom colonial discourse and traditional representations of tragedies in black history might obscure, but the analysis pays a special attention to the history of violence ethically by utilizing Levinas' philosophy of ethics as a methodology for interpretation. Duff (2011) used the concept of 'site of memory" from Toni Morrison's idea and Harercroft's 'paradigm of agency' in examining the various strategies of novel adopts in order to discover what they reveal about historical discourse in general and Canada's past, as well as, its experience of slavery in particular. Yorke (2010) focuses his analysis of the slave narrative tradition adopted by Hill in his novel *The Book of Negroes*. Nehl (2016) demonstrates a dynamic perspective on the meaning of 'home' for African diaspora subjects in Hill's novel by tracing the history of black refugees and self-liberators in late eighteenth-century by using postcolonial perspective. Gasztold (2020) examines Hill's narrative as rhetoric, that formed the triad author-text-reader allows exploring emotive, ethical, and political dimension of the reading process. The last, Jeslin (2019) explored the social exclusiveness by focusing on the struggle of the black woman faces in the society that upshot to her loss of freedom and self-confidence and investigates psychological changes of the doubly marginalized black woman when they live midst the white people as slaves.

This article concerns itself with the wed of history and fiction in *Someone Knows My Name* novel. It is emphasized the history of slavery and also to figure out the black character's loss and struggle for identity. The novel set its story from the history of black Loyalists documented in historical book 'The Book of Negroes' in the late eighteenth century which was enlisting three thousand back Loyalists gave passage to Nova Scotia following the American War of Independence 1775-1783. Hill invented a fictional character, Aminata Diallo, which was supposed to be a real person who registered in 'The Book of Negroes' and she was constructed to questing Black identity. Long before abducted and sent into slavery, Aminata, was primarily attributed as a freeborn Muslim woman from Mali-West Africa, mix-tribes Bamanakan and Fula, become Nova Scotian, and finally chose to be a black atheist who settled in London. Along the journeys, Aminata showed the process of re-conceptualizing identity through a series of experience in historical scenes she had had. Aminata questions "who am I?" that requires a set of images, opinions, and beliefs which she as the individual social actor who constructs when faced with the task "self-definition" and makes reference to whom she believes is and whom she hopes to be. In the process of gaining self-definition, Aminata nailed what Hutcheon's ideas about historical metafiction that "apt for using and distorting" (Hutcheon, 1989: 5) the myth of Canada as the "canaan" (Yorke, 2010; Nehl, 2016) and any textual traces of the past but also the racial mythology. Through a

historical metafiction perspective, we strived to connect the history with the challenge of finding a coherent identity of the slave, as well as the process of gaining self-authority in the novel. Aminata's transnational experience from the Middle Passage to Americas, Nova Scotia, Sierra Leone, and end up in London has accentuated both the forgotten story about slavery in Nova Scotia (Duff, 2011; Yorke, 2010) and the loss of and struggle for black self-identity and authority of black Canadian society. Hill has become one of the most important contributors to black identity and culture in Canada (Siemerling, 2013: 5), since Canada is frequently absent from "discussions of post-slavery New World societies" (Duff, 2011: 237). Elliot Clarke (cited in Duff, 2011: 237) argued that "African-Canadian history is ignored in Canada, while African-Canadian writers are forced to act as historians."

Historical metafiction is distinguished from historical novel in treating the historical facts and personages (Hutcheon, 1988). It is not purposed "to purify the past or to signify national narratives of the past," but it uses and distorts the past for politic of representation. Hill's strategies in narrating history of slavery through Aminata's autobiography is not only installing the meta-history/narrative of slavery in Canada but also subverting them to signaling the irony of history as well as correcting the racial myths by questing black self-identity and authority. As a literary scholar, we think that the paradox of the representation of history of slavery and personages in *Someone Knows My Name* should also be investigated thoroughly to explore the critical distance brought by Hill in this novel in order to figure out 'what might happen' in the past through a specific point of view. To reflect on the nature of historical metafiction strategies in Hill's oeuvre, this article focuses on two main points: intertextuality and parody of history of slavery and the their role in criticizing the politic discourse in the mainstream history of slavery, the process of the character gains self-authority by question of identity through a series of locations and cultures. It weds metafiction and historiography (Schlick, 2022: 93). Metafiction here is enhanced, from realism assumption of self-reflection to pose question about the relationship between fiction and reality. However, metafiction in Hutcheon's historiography combine a supplementary dimension to such reflection by engaging and unveiling the parallels between writing literature and historiography to reinvent and reshape the past from necessarily subjective and ideologically laden perspectives to figure out 'what happened' in the past from a distinct perspective. For this, Hutcheon (1988: 106) highlighted Aristotle's argument that the historian could speak only of 'what have happened' of the particular of the past. The poet, on the other hand, could speak of "what could or might happen" and could deal more with universals.

By figuring out Aminata Diallo, Laurence Hill leads the question of 'what could or might happen' and grants opportunity to him to do what Teresa L Elbert (Haddox, 2007: 123) would recognize as 'ludic postmodern,' the post-structuralist ideas about linguistic play, difference, and the priority discourse that "substitute politics of representations for radical social transformation." It suggests inseparable of familiar notions of performativity and identity politics, both which tend toward a strictly therapeutic politics of self-actualization through "intense self-reflexivity and overtly parodic intertextuality of history" (Hutcheon, 1989: 3). It paradoxically claimed to redefine the concepts of "reality," "history" and "truth" and blur the line between fiction and history. Toni Morrison (Duff, 2011: 239), more specifically, highlights this role that "fiction (and other creative writing) can actually be a form of memory, not necessarily a lived memory, but one that draws on the powers of human imagination to discover a truth." Truth, by this definition, is seen as the human dimension that lies beyond a historical fact, positing a notion of authenticity through identifying historical fact dates, names as the first layer in the work of uncovering a truth. Hutcheon

reinforces her ideas by emphasizing 'politic of representation' to allude the teleological motivation for using a specific meta-narrative and the "historical meaning may thus be seen today as unstable, contextual, relational, and provisional, in which postmodernism argued it has always been so" (Hutcheon 1989; 67).

Reconstructing Black Loyalists Experience

Historically, black Loyalists[1] were people of African descent who sided with the Loyalists[2] during the American Revolutionary War of 1775–1783. Specifically, the term Black Loyalist refers to men who escaped enslavement by Patriot[3] overlords and served on the side of the Loyalists because of the Crown's guarantee of freedom. About 3,000 Black Loyalists were evacuated from New York to Nova Scotia; they were listed in *the Book of Negroes* because the British gave them a certificate of liberty and arranged their transportation. The Crown provided them with a grant of land and supplies to help them resettle in Nova Scotia. Particularly after the British conquest of Charleston, South Carolina, many of slaves deserted the estates and migrated to the British lines. Many former slaves traveled with the British when they were evacuated. 4,000 people were sent by the Sierra Leone Company to Freetown in Africa in 1787, and many of them ended up among the Black Poor of London. Another black Loyalists from Nova Scotia decided to immigrate to Sierra Leone five years later; these people are known as the Nova Settlers. Both waves of immigrants contributed to the creation of the Sierra Leone Creole people and the Sierra Leone country. Walker (1992) examined the experiences of the central cohort of black Loyalists in Nova Scotia and Sierra Leone over several generations, though some ground-breaking work on blacks and Loyalism had already been done. Walker contends that rather than petty political allegiance to the British, freedom was the primary driving Walker also draws attention to the many ways that the British traded slaves both during and after the conflict.

In reconstructing black Loyalist experience, Hill presents four parts in his novel, in which, each part, named book one, two, three, and four, provides a part of Aminata's experience in flashback plot and uncovered myths, which were eventually corrected and to offer alternative thoughts for the history of humanity, racism, and identity Book one commenced with a recent time of Aminata in London 1802 as old woman and poor. She told the flashback story of her life in Bayo, Africa, 1745 before she kidnapped into slavery. Bayo is a village in Mali, near Niger river. Aminata illustrated that whatever the season or continent, the energizing aroma of mint tea has always reminded her of her early years in Bayo. About half of the people of Bayo were Muslims, but her father was the only one who had a copy of the Qur'an, and who knew how to read and write. Aminata's father is Mamadu Diallo (Muhammad Diallo), a fula, and her mother is Sira Kubali, a Bamana. Mamadu Diallo was a jeweler and Sira Kubali is

---

[1] In 1775, when war between England and her American colonies started to seem imminent, certain British circles began to pay attention to the 500,000 slaves held by the Americans who might be enlisted as priceless friends within the opposing camp. The leading British strategists initially opposed the concept of encouraging rebellion among the slaves or even admitting slaves as free people.* However, Lord Dunmore, the governor of Virginia, was hesitant to ignore any possible support when he decided it would be wise to impose martial law in his province in November 1775. Encouraged to use "his Majesty's standard" by "everyone able to bear arms," (Walker, 1992, 1, Origin of the Black Loyalists).

[2] Loyalists were those colonials who were loyal to the King of England. They may not have agreed with the policies and laws of the Crown, but they knew they had a duty to uphold the laws and remain loyal to the government that controlled their daily lives (https://www.nps.gov/mocr/learn/education/upload/Lesson-1.pdf)

[3] The Patriots were colonists who rejected British rule over the colonies during American revolution. They strived for freedom from a tyrannical royal government, often led by Royal Governors who suppressed any utterance of rebellion (https://www.nps.gov/mocr/learn/education/upload/Lesson-1.pdf)

catching babies. Aminata learned writting Arabic and reading Quran. Aminata told that: "I learned to write phrases in Arabic, such as *Allaahu Akbar* (God is great) and *Laa ilaaha illa-Lah* (There is none worthy of worship except God)" (Hill, 2007: 17). Aminata figured out that Bayo and Africans have been a stable community with its cultural identities. When Aminata was kidnaped into slavery, she declared that "I am a freeborn Muslim. Let me go!" (Hill, 2007: 32).

The book two of Hill's novel is about Aminata's complicated experience as a slave in Americas. She landed in Sullivan Island, 1757. Aminata called it as Toubabu[4] island. In this new island, Aminata is called 'African' and her new chapter of life just began. Aminata could not practice her religion, pork everywhere in the food, cold island, and she chained like a cow and walking all day to her master. Aminata finally reached ST. Helena Island, Aminata has been about twelve when she arrived on Robinson Appleby's indigo plantation the month of January, 1757, as the first place she worked as slave. In this place, Aminata trully has bitter experiences; she was raped by her master, married Chekura, but her son was stolen and sold into slavery. She moved to Solomon Lindo,[5] a Jew, in Charles Town. Solomon Lindo represents a double standard of Jews in enslavement period; friendly face, and contributed in Aminata's skill advancement in accounting, arithmetic, and writing. However, the shocking things that Aminata found from Lindo is he has arranged the sale of her son Mamadu from Applebe, Aminata's former master in Georgia. Lindo is the representation of Jews in America, that besides they are looking for a place to take refuge in the status quo, they are actually part of the slave trade. Lindo takes Aminata's salary, a percentage of the wages as a midwife. Lindo did not openly enslave Aminata, but profiting her from slave labor. The book two uncovered not only a myth of slavery as a civilization project for Africans in Antebellum period but also the irony of jews in enslavement period. The fact that slavery had destroyed the Africans physically, mentality, and culturally and the jews is a part of slaveholder.

Book three of the novel exposed the experience of Aminata as black Loyalist and moved to Nova Scotia, Canada, and displayed the big irony of it. She worked for British registering black people in the book of negroes and she also got her certificate to resort to the British lines in 21st April 1783, New York (Hill, 2007: 302). It is said that the certification is a consequence of the Proclamation of Lord Dunmore, Governor of Virginia and Sir Henry Clinton, late Commander in Chief in America; and that the said Negro hereby has His Excellency Sir Guy Carleton's Permission to go to Nova Scotia, or wherever else she may think proper. Aminata sailed with George III ship off to Nova Scotia, on November 30, 1783.

Canada in Abolitionist myth is a *canaan*[6] (Yorke, 2010: 142), a "paradise" (Nehl, 2016: 137), or a promised land (Walker, 1992: 190) to insist that slavery and ruthless forms of racism did

---

[4] Toubabu or Toubab simply refers to white people who comes from Europe or Western descent. It is often used informally and can carry different connotations, ranging from a neutral description to a term of endearment or even a slight derogatory term depending on the context and tone used (https://www.definitions.net/definition/toubab)

[5] Hill alludes the real life personage of Moses Lindo, a Sephardic Jew from London, who arrived in South Carolina in 1756 (Hill, 2007: 468). In historical record, Lindo in Charles Town became a member of the Kahal Kadosh Beth Elohim—one of the oldest Jewish congregations in the United States. Hill convinced that he borrowed Lindo's last name and his interest in indigo, but then everything loosens based on the purpose of the novel.

[6] In the Antebellum Slave narrative, the arrival of the American fugitive slave in Canada West is a climactic moment that represents the end of their 'teleological journey from slavery to freedom '(Lucy Bird, 2018)

not happen in Canada.[7] As a freedom seeker, Aminata had similar hopes for Nova Scotia as the land of freedom as promised and coveted by the British government before they decided to leave for the country. The big question that alighted in Aminata's mind was "Was this the promised land?" (Hill, 2007: 310). Aminata remarked when she reached out Shelburne: "Nova Scotia was colder than Charles Town and even colder than New York"[8] (Hill, 2007: 310). Aminata found that the first time in Nova Scotia. White woman in a cap and a long coat approached her on Water Street showing her antipathy and unfriendly sense when Aminata asked a question: "Is this Port Roseway?" I asked, but she walked right by without stopping to look at me" (Hill, 2007: 312). Another scene showed inside the Merchant's Coee House, Aminata asked for information about lodgings and work, but a big man took her by the arm and pulled her to the door. "We don't serve niggers," he said. "I'm not asking to be served," I said. "All I want—" "Move along," he said. "Birchtown is the place for your kind." (Hill, 2007: 313). The next scene, Aminata met Theo McArdle, a friendly Nova Scotian, even though Theo hints that there is no guarantee of a paid job to Aminata: "I could use help of all kinds, but I can't pay you anything… "some people will give you the cold shoulder in Shelburne, but I believe in treating each person on his merits" (Hill, 2007: 314). From this conversation, it can be captured that Canada is not really a happy land, but at least black fugitive can exist and survive with their faculties.

In the fundamental to the realization of the black Loyalist ideal was the acquisition of land, for without it no true independence was believed possible (Walker, 1992: 18). On that first day Aminata met an Old Negro, Dady Moses, who disclosed the irony of the Promised Land begins to unfold. Daddy Moses said Nova Scotia had more land than God could sneeze at, but hardly any of it was being parceled out to black folks. Aminata insisted the Promised Land from the British: "Get good and comfortable at the back of the line," he said. "There are a thousand colored folks waiting before you. And, ahead of them, a few thousand white people. They call this place Nova Scotia, but folks in Birchtown have another name for it: "Nova Scarcity." (Hill, 2007: 316). Aminata thought of Chekura warning to be realistic about the Promised Land: "I wondered where he was at that moment, and if he had food and shelter" (Hill, 2007: 317).

The irony of Nova Scotia turns to be clear in the first month Aminata settled in Birctown, read the ads for: "For Five Dollars Reward" who could find and bring back Dinah to her Master is one of the prove (Hill, 2007: 321). Aminata heard about Dinah's life in Birchtown, that Dinah had indeed been caught and returned to her owner, who then whipped her. She also witnessed the Shelburne court; black people from Birchtown were sentenced once a month to a variety of punishments: "one negro who stole a loaf of bread and punched the store owner who tried to stop him was lashed twenty times at each three intersections along Water Street. ...A woman was hanged at the gallows at the foot of Charlotte Street for stealing silver were from a man to whom she had been apprenticed" (Hill, 2007: 323). Lynching is also common happened as witnessed by Aminata who said: "usually I passed four or five people on the way between Shelbourne and Birchtown, but on this day I saw only

[7] The testimonials compiled by prominent white abolitionist, Benjamin Drew, in his *The Refugee: or The Narratives of Fugitive Slaves in Canada Related By Themselves* (1856) (Nancy Kang, 2005), Samuel Ringgold Ward in his writing "Autobiography of a Fugitive Negro: His Anti-Slavery Labours in the United States, Canada and England" (1855).

[8] In the antebellum slave narrative, when the slave reaches "the Canada line," the narrative showed an allegorical crescendo in Nancy, 2005:434) to show a hospitable queen, colonial Canada's *genius loci,* implicitly became a re-inscription of America's Lady Liberty, while her promise of stability and refuge would later prove less stellar. In the "cold but happy hand" was preferable to the specter of the sadistic American master, at least for the time being.

one Negro, and he was dead--hanging from a tree to the side of the path. …The man had been so badly beaten and bloodied that I could not recognize him" (Hill, 2007: 341). She came to that conclusion: "I came to understand that if you had come to Nova Scotia free, you stayed free. However, if you come to Nova Scotia as a slave, you were bound just as fast as our brothers and sisters in the United States" (Hill, 2007: 321). Indeed, she has less food and comfort (poor), but she got free, albeit the poverty has been caused a riot on black and white in Nova Scotia.

Book four, Hill alludes the history of Freetown in Sierra Leone as the next settlement of the Nova Scotian exodus. Hill remarked that the Freetown Sierra Leone was built by the Nova Scotian those exactly former slaves who, some of them were born in Africa before they chained in coffles in slave trade. Hill borrows some historical accounts of Europeans account on the experiences in Sierra Leone and personages to rely on his story. John Clarkson was real person abolitionist that personages in the novel organizing the exodus of the black Loyalists from Nova Scotia to Sierra Leone in 1792. Aminata found a lot of irony in Freetown; it is not a free town but one of the British colony, and Aminata and others who transported form Nova Scotia, experience the same: bitter as colonized. Aminata moved to London, and lived poorly there to meet the King and Queen to testify the the struggle of abolitionist in abolishing black slavery. However, Aminata create a two version of her testimony, for abolitionist and from herself. She could not write something that she don't know.

The Sketch of Aminata's Cultural Affiliation and Revisiting the Black Stereotypes

Hill figured out his main character, Aminata Diallo, as a free born Muslim who lived in Bayo, Near Segu, Mali, West Afrika. Aminata in America called Meena Dee, was Aminata's new name after shipped to America, since Aminata Diallo was not a familiar name and difficult to pronounce by Americans. Aminata is close to the Muslim woman's name 'Amina' a custom name generated from Holy Prophet Muhammad's mother and adopted by those Muslim women to engage their identity as Muslim. Name has been the important cue for Hill to recast the identity of black people in Nova Scotia.

Hill so far draws a connection of black Loyalist to Muslim background based on his discovery about the people of in Sierra Leone[9] (as the next place of black Loyalist headed to after Nova Scotia).

Hill puts Aminata's role in the novel as a djeli[10] to approach a popular traditional slave narrative generic structure (Yorke, 2010: 129) to provide Aminata Diallo's autobiography, "but undercutting those thematic features that have generated racial mythologies" (Yorke, 2010: 129). Yorke argued that slave narrative has been further reaching by-product of a textual tradition that continues to inflect popular constructions of race and geared toward a

---

[9] Sierra Leone in Christopher Fyfe's document (1962) is the smallest of the British Colonies but its history become a key interest to study of nineteenth century of West Africa. The presence of Islam in West Africa dates back to eighth century where the spread of the faith in regions that are now the modern states of Senegal, Gambia, Guinea, Burkina Faso, Niger, Mali and Nigeria, was in actuality, a gradual and complex process. John Newton's document on the *Thought of African Slave Trade* (2001) mention part of the African shore, which lies between the rivers Sierra-Leone, and Cape Palmas, is usually known by the name of the Windward, or Grain Coast (3). Grain Coast is close to Mali and this is where Hill started to install Amina's background family through her sketch of parental lineages in the very first page of the novel to show the a little bit sketch of Black Loyalist lineages in Nova Scotia.

[10] as a *djeli,* a local term to describe a position a trustworthy storyteller and a congenital position

white Christian in Abolitionist political interest. By showing the strong affiliation of cultural identity and ethnicity of Aminata Diallo, Hill made a correction of popular construction of race and directed our heed to "complex processes of black self-invention, dwelling and "diasporic home-making," to use Tina M. Campt's words, in late eighteenth-century/early nineteenth-century North America, West Africa and England (Nehl, 2016: 139). As a *djeli,* Aminata allows herself to "see and remember, to witness and to testify" (Hill, 2007: 56) the atrocities on the ship, the violence of the master, and all historical events during her life after leaving her home land. She also controlled her storytelling and realization of the liberating quality of this act. She presented her purpose as well as gives her life meaning along the way. Hill's strategy in engaged its story to the actual narrative of slave narrative that has been characterized with "I was born..." to specifying place and (but not) a date of birth, a sketchy account of parentage, and insist Aminata's self-identity and authority. Aminata obviously tells she was born in the village of Bayo, three moons by foot from the Grain Coast in West Africa and predicts it was the year of 1745 or close to it (Hill, 2007: 4, 8). She is also sketching her parentage account that she is a daughter of Mamadu Diallo and Sira Kubali, mix tribes as a Bamana and a Fula. Aminata clarifies that she was a free born Muslim child as a half of the Bayo's people were Muslim and her father "had a copy of the Qur'an, and knew how to read and write," and she declared that: "I am writing this account, all of it" (Hill, 2007: 4, 9). The sketch of Aminata's background affirmed the power of "Aminata's identity, her genealogy, and the words she write" (Duff, 2011: 245) that leading to the effort of dismantling or undermining the racial mythologies and showing the black people strong identity and cultural association.

In many meta-narrative of slavery, in history and pro-slavery fiction, black is used to display into stereotypes; either demonic—frequently employ the visual metaphor of "other-as-beast" (Mellinger, 1992: 413) as the discursive features of racist ideology to depict African Americans as physically, intellectually, and temperamentally, distinct and inferior or the noble savage innocent and the "wise old man." The other racist idea is blacks were considered infidels, so whites felt obligated to convert them to Christianity (Jordan, 1972: 81-94). From these labels, black was considered not only traditional and primitive, wild and difficult to control, but also required to be 'conquered,' 'educated,' and 'redeemed' from their primitivism and backwardness, and slavery had been defined implicitly as an institution 'to civilize' black people. Hill in 'Someone Knows My Name,' throughout the set of black cultural artifacts, reconstructs the portrayal of black outstanding and distinctive, who are not only physically different from European, but intellectual and temperamental are appealing. Hill revised the picture of unappealing exaggerations and distortion to not only black body but also savagery and bestiality in racist discourse. Bayo—Aminata's village is a jungle-wild village, indeed as Aminata described: "the entire villages and towns were walled, and sentries were posted with poison-tipped spears to prevent the theft of men", but it was nothing to do with demonic or savage brutes traits, they are normal people who precaution for safety: "but when trusted traders arrived, villagers of all ages came to admire the goods" (Hill, 2007: 8).

Hill generated names for his black characters associated with Muslim named-style; Aminata (Aminah) and Mamadu Diallo (Muhammad Diallo), Dinah, Fatima, Yusuf, and Mamed supposed to be familiar name in Islamic holy personages. The others were Sirra Khubali, Fomba, Fanta, and Chekura associated in African names. These strongly attempted to form black identity and authority; they call out each other's names, and identifying the cultural background, and struggling to be recognized as human beings. Names become the crucial items in Hill's *Someone Knows My Name* to insert a paradigm shift in the conceptualization

of African American history and culture to stirring from victimization to empowerment on a meta-level (Nehl, 2016: 138). Hill remarked that he rewrote of Baldwin's title "Nobody Knows My Name" that conceptualized the story as the victim of the racism.

Aminata is depicted having uncommonly beauty: "a rich, dark skin or have described it as blue black," her eyes are hard to read: "showing distrust, disdain, dislike" (Hill, 2007: 8). Hill presents Aminata within the perspective of African and Aminata does not demand for beauty image: "I wouldn't wish beauty on any woman who has not her own freedom, and who chooses not the hands that claim her" (Hill, 2007: 12), since skin hue is additional feature of beauty and body image that may have major associations for African American women. Color-ism is a system where individuals of color with lighter skin are perceived more favorably compared to their darker-skinned counterparts in racism. She also performs a resourceful woman, not only skilled in catching babies, but also quick-witted mind. In Bayo, she learned catching babies from her Mother and this skill has granted Aminata opportunity to earn money in Americas and Canada. She also learned writing and reading Arabic from her father and learning English Standard so fast in America "She done learn so fast," Georgia said. "Zing zing zing. Words y out her mouth like eagles" (Hill, 2007:133). Hill uplifts African local indigenous skill to de/reconstruct the racial mythologies that used to label black slaves as backwards.

Mamadu Diallo, Aminata's father, depicted as the biggest man in her town but he was kind-hearted man and loved (Hill, 2007: 22). He was also a jeweler that every days used to end up "a gold necklace for a metal teapot with bulging sides and a long, narrow, curving spout and had crossed the desert and would bring luck and longevity to any who drank from it" (Hill, 2007: 8). Mamadu Diallo represents the transition from the stereotypical "Black Buck" (Bogle, 1972) character in literature and film, which followed by a violent and bestial African American big man to more positive representations and a character of the "Black Hero" (Ana Kocić, 2017: 86). A powerful, strong body and a proclivity to violence have also often been connected to the representation of black masculinity, which, in turn, has often been constructed as an alternative to the dominant (and desirable) white masculinity.

Fomba and Chekura are two characters adapted from Uncle Tom type but revisited. Fomba, a stupid *woloso,* represents such a Tom-type (second generation slave) (cf. Harriet Becker Stow *Uncle Tom's Cabin*, 1852) whose handicapped, and therefore endures the ridicule of the Bayo children without complaint: "we teased Fomba mercilessly, but he never seemed to mind us children. He would smile, and put up with rude taunts that would have gotten us beaten by any other adult in Bayo" (Hill, 2007: 17). In America, Fomba becomes a useful slave: "strong, silent, and compliant" (Yorke, 2010: 142). Still, Chekura as thin as a blade of grass (Hill, 2007: 38), is neither sexually aggressive, nor eunuch-like (Yorke, 2010: 143), subjugated the archetype of black male rapist or "bad buck" (Bogle, 1972) in pro-slavery narration. Chekura is depicted as a romancer but "doesn't press the matter" of sex with Aminata (Hill, 2007: 159). Hill, in the other hand, presents the white patriarch Appleby, who rapes Aminata and takes her virginity to challenge the prototype of black male rapist into white male rapist. Hill adapted Uncle Tom type in Chekura who he could be maternal; "he enjoys passionate, consensual sex with his wife" (Yorke, 2010: 143) and neglected the rapist one.

Hill is also very strong showing the cultural background in Aminata, through the attribution of Islam which was strongly opposed and prohibited from being practiced upon arrival in America. Islam seems to be a platform for Hill to refute the image of blacks who are

culturally backward and temperamental black in the pro slavery narrative. Through Aminata, Hill shows that slaves had strong bases of cultural and civilization in their ancestral lands before being destroyed into slavery. Aminata explained that when her Papa travelled to bring his goods to markets and to pray in Mosques, he returned with the Qur'an or other writings, in Arabic. She also was taught by her Papa to read and write in Arabic, witnessed by her mother, "showed how to use a reed dyed water and parchment to learn how to write phrases in Arabic such as *Allaahu Akbar* (God is great) and *Laa ilaaha illa-Lah* (There is none worthy of worship except God)" (Hill, 2007: 11). Here, the stereotypical image that blacks are backward and illiterate was decomposed. Aminata recalled her conversation with father about Timbuktu to reveal how Islamic civilization had been built in Africa and it is an important point of refutation of the racial myths that 'black are backwards and primitive' (Mellinger, 1992) and propagated in the institution of slavery in order to rationalize the enslavement of black people.

Aminata countless times declaredas a Muslim and tried to insist her faith is Islam by repeatedly saying: *Allaahu Akbar. Ashhadu Allah ilaaha illa-Lah. Ash hadu anna Muhamadar rasuululah* (Hill, 2007: 111) to endure her Islamic spirit, but the condition was difficult in Americas (and Canada). Since she abducted and shipped in the slave ship, she had been facing the challenge againts her faith, not only in food but also the prohibition of practicing ritual of prayer. Food was the primary challenge in surviving her faith since pork had contaminated the entire bucket of food in the slave ship: "Biton shooed her away and brought the food to my lips. I was too weak to protest" (Hill, 2007: 109). Practicing ritual prayers also prohibited. Aminata said that: "I began the ritual prayers, but Biton forbade me, hand on my shoulder, stern and unmoving. Biton said that just a day earlier a man had been beaten for praying in my manner" (Hill, 2007: 109). The slave owners forbid Islam and will beat Aminata if she is caught. The girl delivers these prayers mentally, which she later abandons since it is impractical. "Praying inside my head felt lonely and futile. As the nights came and went thoughts of Allah faded" (*Hill, 2007:153*).

The challenge of maintaining Islamic beliefs in America, Aminata inserts the need of negotiation to survive in her new land. Aminata also faced the project of covert to Christian. She many times attended the Church sermons, teaching in the Church, she did, but never convinced that she was a Christian. The attribution of Islam in Aminata's character, and her decision finally to be an atheist is also a milestone for criticizing the irony of the abolitionist movement in the liberation of slaves. The traditional slave narrative recounted a fugitive slave's personal story to condemn slavery and hence working towards abolitionist, Aminata in other hands refuse to write by sequencing the narrative and thematic choices under Abolitionist's interest, she did for Abolitionist, but set partly from her own personal recount. *Someone Knows My Name*, indeed, recounted a slave freedom seeker but "undercutting those thematic features that have created racial mythologies," and displays a double standard of stances; "he wrote both within and against the abolitionist tradition, and presents a genuine fiction rather than a politically expedient one"(Yorke, 2010: 120). In traditional Slave narrative obviously its political function was to harness public reaction against slavery, and the abolitionist movement, though apparently "for" enslaved blacks, was a white Christian cultural phenomenon, and slave narratives were geared toward a white Christian audience (Yorke, 2010: 129), thus its further reaching by-product was a textual tradition that continues to inflect popular constructions of race.

Conclusion

Someone Knows My Name offers alternative perspective reconstructing the experience of black slave in eighteenth century. It is not only challenging the colonial mainstream perspective on black experience in slavery, but also black culture and identity. Through Aminata, Hill displayed the experience of the past and struggles to gain identity. Hill was able in connecting the memories of black Africa, America, Canada, Freetown, and London, to show us the long journey of black slave in struggling to get freedom and self authority. Hill reconstructed the ignored crucial historical events and identity of fugitive slave in pre-American revolutionary war.

References

Duff, C. (2011). Where literature fills the gaps:*The Book of Negroes* as a Canadian work of rememory. *Journal Studies in Canadian Literature,* 36(2): 237–254.

Emode, R.(2013). Possibilities of "Peace": Lévinas's ethics, memory, and black history in Lawrence Hill's *The Book of Negroes. Thesis.University of Victoria. ebook.*

Gasztold, B. (2020). Slavery through a rhetorical lens: The Book of Negroes by Lawrence Hill as the female neo-slave narrative. *Rhetoric of Silence in American Studies*, 7 (4): 80-97.

Hutcheon, L. (1988). A poetics of postmodernism:history, theory fiction. New York & London: Routledge.

Hutcheon, L. (1989) 'historiographic metafiction: parody and the intertextuality of history'. *Intertextuality and contemporary American fiction*. Ed. O'Donnell, P.,& R,C,Davis. Baltimore: JHUPress, (pp.3-32).

James W. St. G. Walker. (1992). Black exodus Clarkson's mission to America, 1791–1792. *The Search for a Promised Land in Nova Scotia and Sierra Leone*, 1783-1870. Toronto: University of Toronto Press.

Jeslin, P. (2019). Social Exclusiveness in Lawrence Hill's *The Book of Negroes International Journal of English Language, Literature in Humanities*, 7(4): 65.

Jordan, W. (1972). Modern Tension and the Origins of African Slavery. Ed.N. Donald L, *The Origins of Slavery and Racism* (pp.81—94). Columbus, Ohio: Charless E Merril Publishing Co.

Mellinger, W,M.(1992). Postcards from the Edge of the Color Line: Images of African Americans in Popular Culture, 1893–1917. Symbolic Interaction, 15(4): 413-433.

Nehl, M. (2016). Transnational Diasporic Journeys in Lawrence Hill's *The Book of Negroes. Transnational Black Dialogues: Re-Imagining Slavery in the Twenty-First Century.* Transcript Verlag, Bielefeld: Deutsche Nationalbibliothek.

Oduwobi, O., Sewlall, H., & Abodunrin, F. (2016). The Postcolonial female "Bildung" in Lawrence Hill's The Book of Negroes. *Journal of Black Studies*, 47(5), 383–401.

'Disjuncture' to 'Reconstruction': An Ethnographic Study on Cultural Identity Conflicts of Post-95 Chinese International Fine Art Students in London

Wan Chen, University of Wales Trinity Saint David, United Kingdom

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

Following the economic rise of China, the educational mobility of its nationals continues to increase. Intercultural communication between China and the UK is also occurring with greater frequency. Every generation of Chinese international students has encountered identity conflicts. Previous studies generally view them as a whole, discussing their identity conflict as a phenomenon of intercultural communication in an abstract way, leaving fewer studies to focus on how a particular professional group in a single location responds to the issue of identity conflict. The post-95s (those born after 1995), as a generation born at the turn of the century, share a distinctive feature of their identity conflict: 'disjuncture,' which is unique to them. The 'disjuncture' has led to widespread confusion, creating further potential problems in their identity conflicts and affecting their art practice. Consequently, the issue of 'disjuncture' identity conflicts is of urgent study importance. This study focuses on 10 post-95 Chinese international fine art students in London. Using mixed methods and ethnography approaches to investigate their subjective experiences of living, studying, and practicing art in London from the perspective of cultural identity. Through inductive and thematic analysis of the data collected, a more comprehensive understanding of their 'disjuncture,' 'conflict,' and 'reconstruction' is developed. The core of this study is to explore the possibility of how art practice becomes a potential means of transforming their identity from 'disjuncture' to 'reconstruction.'

Keywords: Disjuncture, Cultural Identity Conflicts, Chinese International Fine Art Students, London

iafor

The International Academic Forum
www.iafor.org

Introduction

Following the economic rise of China, the educational mobility of its nationals continues to increase, and the number of Chinese students heading to the UK for higher education has steadily grown. In 2021-22, More than 150,000 Chinese international students are registered in the UK, making them the largest international student population in the nation. (Higher Education Statistics Agency, HESA 2023). Every generation of Chinese international students has encountered cultural identity conflicts (Wang, 2018). Previous studies generally view them as a whole, discussing their cultural identity conflict as a phenomenon of intercultural communication in an abstract way (e.g., Gu, 2008, 2009, 2011; Hsieh, 2012; Wang, 2018; Zhang, 2020), leaving fewer studies to focus on how a particular professional group in a single location responds to the issue of cultural identity conflict (see Turner, 2006; Wang, S., 2022). This denotes the particular contribution made by the current study.

Born at the turn of this century, the post-95 (refers to those born after 1995) Chinese fine art international students share a distinctive feature of their art practice: 'disjuncture.' The phenomenon of 'disjuncture' reveals the widespread cultural identity confusion of this group, which creates further potential problems in their cultural identity conflicts and affects their art practice (see Zheng, Lee, et al., 2016). It is therefore of urgent relevance to examine this phenomenon among them and the cultural identity conflicts it conceals. This study is not only an interesting and important addition to the existing literature on the experiences of international students, but it also contributes to the exploration of cultural identity in the context of globalised mobility at the level of art practices and forms of expression.

In the following sections, the researcher will start from the phenomenon of "disjuncture" among Chinese Post-95 artists, review the key concepts and theoretical frameworks that have been developed in conjunction with the literature review, explore the problem of cultural identity conflict that lies behind this phenomenon, place the study in the current academic context, elaborate on the current trends of research, explain why this study can fill in the gaps in related literature, attempt to provide a solution towards the research problem in the form of art practice.

Phenomenon: "The Disconnected Generation"

The Song Art Museum in Shanghai hosted one of China's most contentious exhibitions last year, titled "The Disconnected Generation," from August 20 to December 4, 2022. The term "Disconnected" is the most defining aspect, according to curator Cancan Cui, who argues that this is the first show of the artists who best represent the generation born after the 1990s. Cui emphasises that the key to understanding "the disconnected generation" is to study the cultural ramifications of how to convey an aesthetic detachment. Cui delayed the opening of this exhibition by three years in order to provide a rundown of contemporary Chinese artists who were born in the 1990s. Because he thinks that post-90s musicians have never had a shared identity.

The author, who was born after the 1990s, finds it quite intriguing to learn about this show. Due to the author's personal experience and interactions with her peers, the majority of people between the post-80s and post-00s feel similarly about ghosting. The post-90s have been split in half, even in the Social generations timeline. This creates an odd sense of displacement and loss of identity.
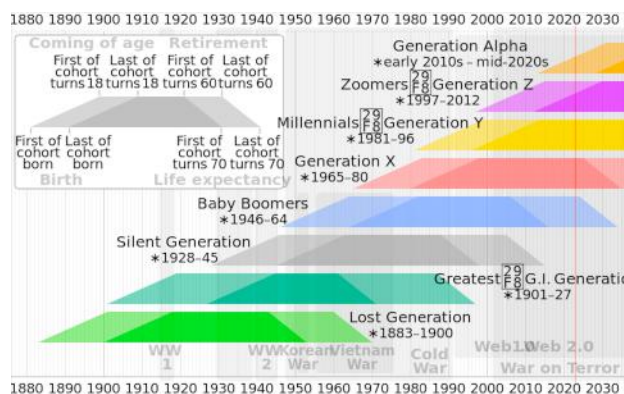
Figure1: Timeline of generations in the Western world

Assuming that the "disjuncture" as a feeling does exist in the post-90s, The author questions, what exactly is the disjuncture, what causes this, and how could Chinese artists from the post-90 era respond to this phenomenon?

Using it as an example, the author then makes an effort to investigate the traits of the art practises among the "representative post-90s Chinese artists" featured in this exhibition. The author will consider three issues using a case study approach: why do they think that "disjuncture" is a phenomena exclusive to post-90s Chinese artists, how do they interpret and portray it, and what kind of art practise and cultural shift are being displayed by this exhibition.

Figure 2: Slime Engine OVO Mixing 2021 Space installation
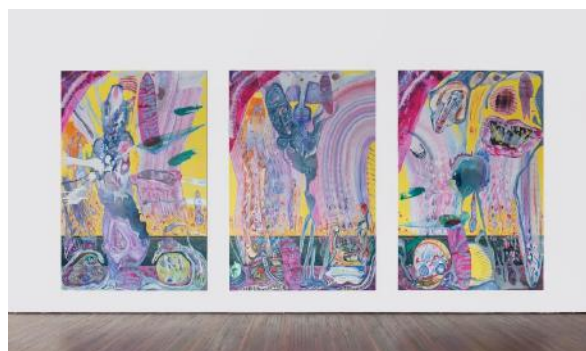15 250 x 400 x 350 cm

Figure 3: Zhang Ji 三挺三通 2022 Oil on canvas
2x3m x 3

Figure 4: Zhang Yibei Obsolete lesions 2020 Pressure cooker, aluminium, resin, silicone, white steel 140x50x40cm x 3

Figure 5: Zhang Yibei When spring comes, the first sunlight belongs to me (partial) 2022 Aluminium, mixed media, ready-made Dimensions variable

Figure 6: Exhibition view of Helen Ma's work

Figure 7: Puying Wei Contemporaries (New Pantheon) 2022 Oil on canvas, acrylic, print on paper, screen print, rice paper, woodcut, stamp, spray paint, crayon 400x240cm

Figure 8: Puying Wei exhibition site

Figure 9: Hou Zichao, "The Fate of the Wild Must Swim" 2022 Acrylic on canvas 200x220cm
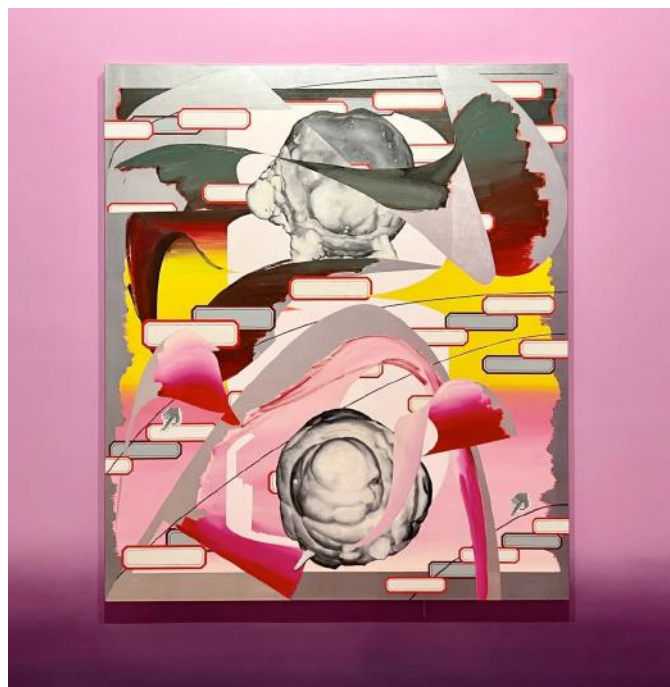
Figure 10: Zhang Yuewei _Protozoic 2020 3000px

Each artist is given their own exhibition space within the Song Gallery, which brings together nearly 14 modest solo displays into one cohesive area. The primary idea behind the artwork in the Slime Engine show is "information processing collection," which is comprised of a patchwork of disorganised grids of pictures that have been constructed and blended to reveal an incomplete state of pending information editing. As the title of the piece OVO Mixing suggests, picture information is combined with real-world events to create a collage that creates a new reality.

Notably, The Slime Engine exhibition emphasises the idea of "information processing collection" through disorganised image grids that show an incomplete state of pending information editing. Open-ended problems regarding the grammatical structure of art are raised by Zhang Ji's works, which combine non-linear, fragmented language with easel painting. Significant works by Zhang Yibei, whose titles are poetic words, employ assemblages of ready-made goods and mixed materials to represent societal forces and cultural shifts. The installations by Ma Hailun and Pu Yingwei mix visual and written work to portray and communicate the unique regional features of Xinjiang.

It is clear from the aforementioned in-depth investigation and contextual analysis that the majority of the pieces in this exhibition use the concept or technique of bricolage. Because of the presence of a hybrid cultural turn in this group of post-1990s Chinese artists, the author contends that bricolage is a common mode of their artistic practise. Based on this, the researcher will critically evaluate the concept and problem of "disjuncture" in this exhibition, with the goal of examining the motivations and individual experiences of Chinese artists working after the 1990s and illuminating the connection between their artistic practises and the "disjuncture" conflict between their cultural identities.

Generating Mechanism: Their Cultural Identity Conflicts

The author can summarise the three main interpretations of the "disjuncture" offered by the exhibiting artists as follows, in accordance with the title and content of this official

documentary as well as the preliminary information obtained by the author in the first section through a thorough examination and contextual analysis:

A. Generational Gap
B. Disconnected art practice approaches
C. Disconnected communication mechanisms

These phenomena are real, as the author concedes. But as the curator notes in the introduction, the goal of this exhibition is to present the "disjuncture" and investigate the generational cultural shift that lies beneath it. And the post-1990s must be the only period that saw this cultural shift. Sadly, the explanation provided by the collaborating artists falls short of expectations. This is due to the fact that these explanations only provide diverse viewpoints on various types of disjuncture events, and even these phenomena are not unique to the post-90s. It is unnecessary to address looking into the phenomenon's social and cultural components further to find out its "causes" and "solutions."

The author argues that the generational gap is hardly exceptional, as it is as widespread now as it has been in past decades (Doherty, C., Kiley, J. and O'Hea, O., 2018). The generational gap is simply a long-lasting and enduring cultural phenomenon, despite the fact that technical advancements and social changes since the 1990s have contributed to its existence. Each generation's cultural and social milieu has changed in some way.

New technologies and social media influence how art is created and shared in the present, even as fashionable electronic colours replace natural ones. Since its inception until the present, art practise has been about using the technology of the time to address the issue of existence itself. In the same way that we can still perceive the imitation of reality in the works on display, we can also observe that below the technologically advanced surface, the artists' fundamental ideas continue to be drawn from experience with daily life. Therefore, using images and visuals as the primary foundation for breaking with the past era means avoiding critical thinking, remaining at the level of phenomena, failing to develop new values based on past accomplishments, and failing to delve into the core of everyday experience.

At this point, the author just needs to quote Brian Droitcour's observation regarding post-internet art in order to address the question of whether the modification in the communication mechanism merits the label of a "post-90s-specific disjuncture":

> Post-internet artwork looks good in a browser, just as laundry detergent looks good in an advertisement. Laundry detergent does not shine as brightly in a laundromat, and post-internet art does not shine as brightly in a gallery. Post-internet art in a gallery can be boring: it is not sculpture and does not enliven the space; it is usually just flat, just to look good in front of the camera; it is some type of assemblage, with a little exciting element in the way the objects are arranged together, and nothing other than the best-selling products in it is anything but elaborate. It is an art of cargo worship, from the beginning to the end, out of reverence for the brands that flourish in the web.

In conclusion, despite the curators' constant insistence that "disjuncture" is a distinctive identity conflation for post-1990s Chinese artists, the exhibiting artists insist on further extending the cultural phenomena of "disconnection" from many angles as a shared identity for themselves. These actions show a lack of thought. Currently, it is not rigorous enough,

lacking in relevance and future orientation to utilise a long-standing and well-known phenomenon as a term for a generation.

Except for briefly describing the disconnect between art history and historical context, the curators have not addressed these specific problems by finishing the exhibition with such a vague word. The author does not think that the participants' attitude to art practise is totally different from what has come before based on the facts in this exhibition. Many artists have pursued a particular avant-garde sense in terms of colour and material, whether in terms of practise, concept, or exhibition approach, while still adopting the outcomes of earlier eras regarding creative logic and concept. For instance, the 14 galleries' use of collage and assemblage techniques is still connected to the idea of "bricolage," which was first proposed more than 60 years ago. They are founded on intellectual growth and self-styling.

To sum up, the term "disjuncture," as a pervasive cultural phenomena, can embrace the "surface" of the participating artists' practises, but it cannot be utilised as a standard term for Chinese artists born after 1990. The author is concerned that only intellectual and identity-based advancements in artistic practise may be made from the previous "ruptures." We should not lose sight of the fact that this sequence of cyclical "disjuncture" practises has highlighted a core issue: conflicts over cultural identity, even though we may use the term "disjuncture" to characterise the representational and incomplete nature of the works on display.

The author would like to state the following in light of the discussion above:

> Not the generations, approaches to art practise, or communication channels are directly at odds; rather, there is a gap between the Eastern cultural roots of artists and the Western ideological influences to which they are frequently exposed as a result of scholastic mobility. The practise of art may be a way to reunite them.

What if we don't make an effort to close the gap between them and establish our distinct identity from other cultural backgrounds and our forerunners as artists? The 'bricolage' concept, which this generation of artists has widely embraced, only serves to create an illusion of culture. Young Chinese artists of our generation can simply luxuriate in the value system established by the focal point of Western discourse by repeatedly using, combining, and recreating symbols of various cultural aspects, mistaking the exercise of power for their own volition. Our conception of who we are, the processes by which we create symbols in our work, and the underlying logic of our artistic practise may all float above the top of the water, swinging in circles.

This study is a cross-cultural study in the context of globalisation. From the perspective of the research field, this study involves three main areas: cultural identity, educational mobility, art practices, and forms of expression. Next, the author will present her research questions and aims based on the phenomenon. Firstly, the authors will review the developed theories, frameworks, or key concepts through the literature review, and place the study in the current academic context, describing the contemporary research trends to identify the focus of the current study and the critical research methodology. The authors will then discuss the gap in the literature on the phenomenon of "disjuncture" among post-95 Chinese art students and their conflicting cultural identities, explaining why this study is important. Finally, the authors will explain how these data and knowledge contribute to the study and outline how the findings can be applied to art practice.

Research Context

This study focuses on the cultural identity conflicts of Chinese art students who have experienced identity disjunctures in the era of globalisation. The core of the study is to explore how art practice can be a potential means of reconstructing their identities from "disjunctures" to "hybrids." This study argues that art practice can help young Chinese artists in the globalisation era to identify a hybrid identity framework by capturing, appropriating, remixing, and reusing multicultural elements, thus helping them to gain a sense of belonging amid a "disjuncture" identity conflict.

In this section, the researcher will review the dominant research relationships involving international students' cultural identity conflicts, incorporating reflective critique, recalling developed theories, frameworks, or key concepts, and discussing the literature gaps related to the phenomenon of "disjuncture" among Post-95 Chinese international fine art students and their cultural identity conflicts.
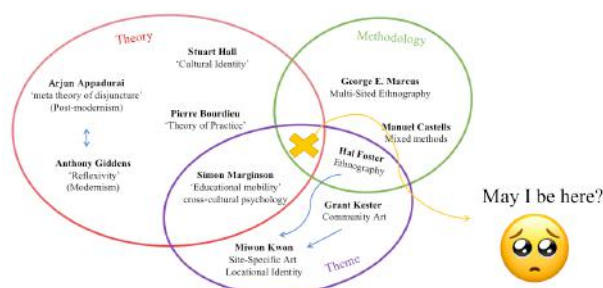

Figure 11: Research relationships

The study draws upon key concepts and theories such as "disjuncture" from Arjun Appadurai's Disjuncture Meta-Theory, "habitus" from Pierre Bourdieu's Outline of a Theory of Practice, and the concepts of educational mobility and hybrid identity from Simon Marginson's cross-cultural psychology perspective. Additionally, the researcher explores the notion of cultural identity, referencing Stuart Hall's definitions of cultural identity and its hybridity in the context of Chinese art students in the UK. The methodological approach for the study involves ethnography and mixed methods to examine the impact of postmodernism on art, culture, and society. Finally, the researcher incorporates the theme of community arts practice through the work of scholar Grant Kester, examining how community art practices contribute to social change and empower marginalized communities.

In recent years, a growing number of scholars and researchers have focused on the relevance of international students' cultural identity conflicts to forms of art practice expression. Next, the researcher will review recent research trends and developments, examine theoretical studies on the impact of globalisation and educational mobility on cultural identity formation and the negotiation of multiple identities, discuss the emergence of interdisciplinary approaches to understanding international students' experiences, and highlight recent research on the role of artistic practices and forms of expression in shaping international students' cultural identities.

Synthesising some of the results of the main research relationships and research trends, the researcher can determine that focusing on how the group of Chinese international students majoring in fine arts cope with the issue of conflicting cultural identities can fill the existing gap in the literature.

The Study

Based on the qualitative research model of ABR (Arts-Based Research) model (Leavy P., 2020), this research designed three research objectives: data generation, analysis and interpretation, and representation. Throughout this process, the researcher provides a detailed explanation of how to achieve the research aim by combining the methodologies of phenomenology and ethnography, as well as case studies and mixed methods.
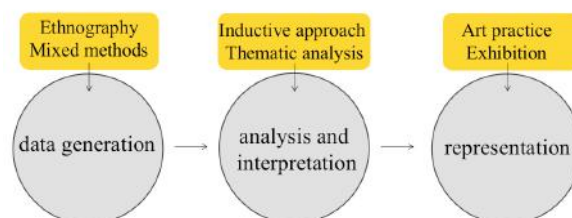

Figure 12: Research Objectives

Specifically, to fully address the questions of how educational mobility affects the practices of Chinese art students and how these students' art practices shape their cultural identities, I have chosen London, UK as the site of my research. The actual research will take place between September 2023 and August 2024, during which I will spend time at the University of the Arts London (UAL), Royal College of Art (RCA), Goldsmiths University of London (Goldsmiths), and the University of the Arts London (UAL). Goldsmiths University of London (Goldsmiths), and Central Saint Martins (CSM), and post posters with detailed information about the study throughout the campuses and on their social media pages and related topics to recruit Chinese art students to participate. To attract participants who are more interested in this study, the researcher will use an online questionnaire to collect demographic information to ensure the validity of the participant screening process. As it is expected that factors such as the length of time Chinese art students stay in London, gender identity, place of origin, family, and work, and educational background may have a direct impact on their perceptions of their experiences in London, the researcher will endeavour to ensure that a relatively well-balanced representation of participants is screened.

The study expects to recruit 10 participants. To triangulate the interview transcripts of their interviews with diverse backgrounds, the researcher will collect participants' written records, such as the circle of friends, chapbook, and Instagram (all of which will be accessed with informed consent from the participants prior to access). Additionally, in order to integrate into this group at a single site and truly engage with the cultural phenomenon being studied, the researcher will conduct extended field observations to understand and interpret the participants of the study through observation and communication. For example, centred around 10 participants, the researcher will conduct several focus groups, meet with the 10 participants in small groups or individually over an extended period, and conduct regular audio-recorded interviews. In addition, the researcher will mingle with friends, housemates, partners, classmates, and visiting parents at participant-organised events and meet with them regularly to obtain primary data.

Then, the researcher formulated a mixed-method approach by conducting interviews and questionnaires to collect qualitative data, and then analysing the values using statistical methods to obtain quantitative data. By integrating qualitative and quantitative data, the influencing factors, motivations, and subjective experiences of Chinese art students in

London involving cultural identity conflicts during their practice were investigated to gain a comprehensive understanding of the research topic. By designing the research both qualitatively and quantitatively, the researcher could gain a more comprehensive perspective on the research phenomenon and enhance the utility of the research.

The researcher will illustrate how art practise can potentially be used to reconstruct an artist's identity from "disjuncture" to "hybridity," making the artists the objects of hybrid identities, in the third and final study objective, "presentation." The researcher will write a narrative in this phase that integrates theoretical research with artistic practise. In the particular practise of bricolage, the researcher seeks to develop something more profound and liberating that enables the artist to become a subject in bricolage art practise, free from the control of linear research thinking over the process of practise, and to actively respond to and challenge the connections that are inherently drawn between the materials of practise. A public exhibition of the presentation will eventually be made available.

Conclusion

The main findings of this study are as follows:

The 'disjuncture' is presented from three aspects:

1. Textually as a series of intercultural elements and identities.
2. Visually as a notion of fragmented collage using multiple materials.
3. Emotionally represents the colonial impact that results in dividing and fragmenting the colonized identity, culture, and ideology. It creates a strange loss of identity and a sense of displacement (Young, R.J., 2020).

It arose from the tension between educational mobility and the original cultural background, resulting in widespread identity conflicts.

The concept of identity still could and deserves to remain to help artists develop a significant artistic narrative. By drawing on a consensus identity, artists can blur the boundaries between the scholar self and the artist self, and explore a richer and more diverse representation.

Ethnography and mixed methods are valuable for exploring the cultural identity of Chinese art students, but they have limitations. The study's small sample size and focus on specific cases may limit generalizability. Conducting a mixed-methods survey in a time-constrained doctoral study can be resource-intensive, posing challenges in data integration. Additionally, the researcher's personal limitations may hinder a full understanding of participants' perspectives, necessitating alternative solutions.

References

Appadurai, A. (1990). Disjuncture and difference in the global cultural economy. *Theory, culture & society, 7(2-3),* 295-310.

Appadurai, A. (1996). *Modernity at large: Cultural dimensions of globalization (Vol. 1)*. U of Minnesota Press.

Bourdieu, P. (2020). *Outline of a Theory of Practice. In The new social theory reader* (pp. 80-86). Routledge.

Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative research in psychology*, 3(2), 77-101.

Castells, M. (2011). *The power of identity*. John Wiley & Sons.

Cunningham, H., & Heyman, J. (2004). *Introduction: mobilities and enclosures at borders*.

De Wit, H. (2002). *Internationalization of higher education in the United States of America and Europe: A historical, comparative, and conceptual analysis*. Greenwood Publishing Group.

Droitcour, B. (2014). THE PERILS OF POST-INTERNET ART. *Art in America*, 102(10), 110-119.

De Wit, H., & Altbach, P. G. (2021). Internationalization in higher education: Global trends and recommendations for its future. In *Higher Education in the Next Decade* (pp. 303-325). Brill.

Foster, H. (1983). *The anti-aesthetic: Essays on postmodern culture*.

Foster, H. (1995). The artist as ethnographer? *The traffic in culture: refiguring art and anthropology*, 302, 309.

Foster, H. (1996). *The Return of the Real: Art and Theory at the End of the Century*. MIT Press.

Frampton, K. (1993). 20 Toward a Critical Regionalism: Six points for an architecture of resistance. *Postmodernism: a reader*, 268.

Giddens, A. (2020). Modernity and self-identity: Self and society in the late modern age. In *The new social theory reader* (pp. 354-361). Routledge.

Gu, Q. (2009). Maturity and Interculturality: Chinese students' experiences in UK higher education. *European Journal of Education*, 44(1), 37-52.

Gu, Q. (2011). An emotional journey of change: The case of Chinese students in UK higher education. In *Researching Chinese learners: Skills, perceptions and intercultural adaptations* (pp. 212-232). London: Palgrave Macmillan UK.

Gu, Q., & Maley, A. (2008). Changing places: A study of Chinese students in the UK. *Language and Intercultural Communication*, 8(4), 224-245.

Hall, S. (2015). Cultural Identity and Diaspora. In *Colonial discourse and post-colonial theory* (pp. 392-403). Routledge.

Haxton, K. J., Plana, D., Hyde, J., Edwards, M., Sedghi, G., Wright, J., ... & Page, E. (2019). Chinese students' expectations versus reality when studying on a UK-China transnational chemistry degree program. *New Directions in the Teaching of Physical Sciences*, 14(1).

Heyman, J. M., & Campbell, H. (2009). The anthropology of global flows: A critical reading of Appadurai'sDisjuncture and Difference in the Global Cultural Economy'. *Anthropological Theory*, 9(2), 131-148.

Holliman, A. J., Bastaman, A. S., Wu, H. S., Xu, S., & Waldeck, D. (2023). Exploring the experiences of international Chinese students at a UK university: a qualitative inquiry. *Multicultural Learning and Teaching*, (0).

Hsieh, H. H. (2012). Challenges facing Chinese academic staff in a UK university in terms of language, relationships and culture. *Teaching in Higher Education*, 17(4), 371-383.

Jin, L., & Cortazzi, M. (2006). Changing practices in Chinese cultures of learning. *Language, culture and curriculum*, 19(1), 5-20.

Kester, G. (1995). Aesthetic evangelists: Conversion and empowerment in contemporary community art. *Afterimage*, 22(6), 5-11.

Marginson, S. (2014). Student self-formation in international education. *Journal of Studies in International Education*, 18(1), 6-22.

Radclyffe-Thomas, N. (2007). Intercultural chameleons or the Chinese way? Chinese students in Western art and design education. *Art, Design & Communication in Higher Education*, 6(1), 41-55.

Schneider, A. (Ed.). (2017). *Alternative art and anthropology: global encounters*. Taylor & Francis.

Swidler, A. (1986). Culture in action: Symbols and strategies. *American sociological review*, 273-286.

Turner, Y. (2006). Chinese students in a UK business school: Hearing the student voice in reflective teaching and learning practice. *Higher education quarterly*, 60(1), 27-51.

Vila, P. (Ed.). (2003). *Ethnography at the Border* (Vol. 13). U of Minnesota Press.

Wang, I. K. H. (2018). Long-Term Chinese Students' Transitional Experiences in UK Higher Education: A Particular Focus on Their Academic Adjustment. *International Journal of Teaching and Learning in Higher Education*, 30(1), 12-25.

Wang, S. (2022). The transnational in-between identity of Chinese student returnees from the UK: Mobility, variations and pathways. *British Educational Research Journal*, 48(3), 536-555.

Zhang, J. (2020). Chinese postgraduate taught students' transitional experience in the UK: the role of social connections (Doctoral dissertation, University of Glasgow).

Zheng, B., & Lee, S. (2016). Contemporary art and ecology in East Asia. *Journal of Contemporary Chinese Art*, 3(3), 215-223.

Contact email: 2105851@student.uwtsd.ac.uk

Revealing the Significance in Liminal Period Through Art Expression
Extending the Rubber Band Model to Multi-Dimensional Limitations

Ming Yan, University of Wales Trinity Saint David, United Kingdom

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

It has been stated that severe or long-lasting negative stress, for instance, failure of, or rejection from, valuable events or a person that exceeds the individual's competencies and capacities to mitigate the impact of loss which happens alongside our lives, is able to trigger depression. Whereas before jumping into the hardly irretrievable depression directly, a gradual process happens to trigger genetic risk and depressogenic beliefs which helped to generate the progression as the liminal period or "betwixt and between" state and better interpreting and formulating as the elasticity "rubber band model" idea. It was created to better meet the dramatic development of technology and rapid growth from manifold layers in society and aims to extend as a novel perception tool to interpret multiple relationships as humans with humans, and art with technology. The research was conducted with 15 participants by visualizing transition period inner feelings through art expression. Results were generated as three pairs: "nature and simple," "loneliness and feedback," and "limitations and layers" which "feedback" was further explored within various domains and extended the rubber band model to multi-dimensional limitations and considerations.

Keywords: Depression, Liminal Period, Rubber Band Model, Art Expression

iafor

The International Academic Forum
www.iafor.org

Introduction

The probability of people who get depression every year around the world is continually growing. It had been estimated by the World Health Organization (WHO) that depression will be the leading cause of disease burden by 2030 (WHO, 2013) and especially the COVID-19 pandemic will have an amplified negative impact simultaneously. According to a policy brief on COVID-19 and mental health issued by the United Nations, the pandemic is highlighting the need to urgently increase investment in services for mental health or risk a massive increase in the coming future (WHO, 2020). "The impact of the pandemic on people's mental health is already extremely concerning," said Dr Tedros Adhanom Ghebreyesus, Director- General of the World Health Organization. One study in Ethiopia, in April 2020, reported a 3-fold increase in the prevalence of symptoms of depression, for instance, social isolation, fear of contagion, and loss of family members, compared to estimates from Ethiopia before the epidemic (WHO, 2020).

Background

A substantial body of research has demonstrated the complex incentives of depression from the epigenetic mechanism (Nestler, 2014; Sullivan et al., 2000) to the evolutionary conservation (Anders et al., 2013) perspective. Whereas preventing depression via exercise as a recent study has shown that a small amount of physical activity was associated with a reduced risk of depression (Meyer et al., 2022). It has been demonstrated that participants with 4.4 or accumulating the recommended volume of 8.8 marginal metabolic equivalent task hours per week [mMET-h/wk] had an 18% and 25% lower risk of depression respectively, compared to participants with little physical activity (Pearce et al., 2022). The hippocampus - a brain structure that plays a critical role in the neuropathology of depression (Campbell & MacQueen, 2004) and the prefrontal cortex where the two main areas are most susceptible to mental diseases will gain protective effects after a single workout and gain bigger and stronger to prevent neurodegenerative diseases like depression, Alzheimer's disease, or dementia as well as normal cognitive decline in ageing (Suzuki, 2017).
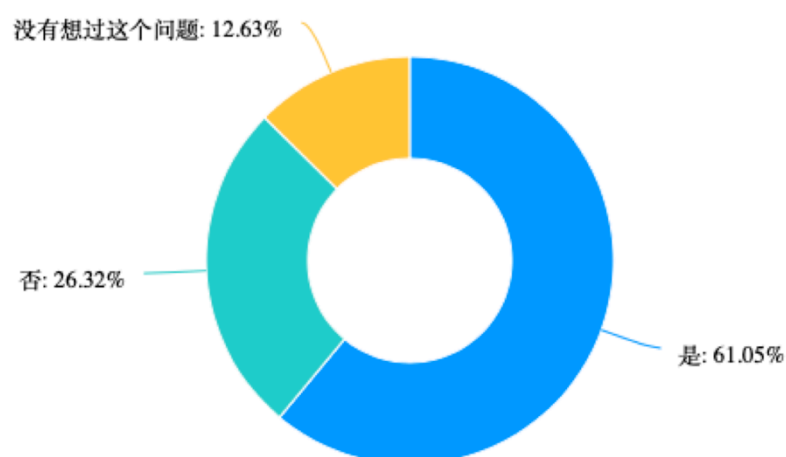

没有想过这个问题: 12.63%

否: 26.32%

是: 61.05%

Figure 1: Have you ever suspected have depression or a tendency towards depression.

However abundant research had conducted on aspects of what triggered depression (Beck & Bredemeier, 2016), how to prevent it (Pearce et al., 2022) and multiple operations of psychotherapy (Aktas Öžkafacı & Eren, 2020), one period of time before being clinical diagnosed as depression was neglected by and rarely mentioned of. Based on the questionnaire I conducted in December 2020 with 94 valid responses that the number of people who had ever doubted themselves as being depressed though without being officially diagnosed is relatively a common phenomenon with surprisingly over sixty percent (60.64%) respondents. It was assumed that depression was not affected at once after the external force and a gradual process happened either to trigger genetic risk or depressogenic beliefs, (Beck & Bredemeier, 2016, p. 596) whereas it helped me to generate the process as a liminal space or "betwixt and between" state to better interpret depression as a gradual accumulation and to formulate the "rubber band model" idea.

Liminal Period

The word "limen" means "threshold" in Latin, and a liminal space is a space between spaces that is also described as a boundary between two points in time, space, or both (Parvez, 2020). "Liminal" in the depression domain indicate people are neither in a completely healthy psychological state nor clinically diagnosed as having severe depression however stayed in a healthy and depressed state simultaneously which is suitable for describing people who are suspected of getting depression as well. It is a transition corridor between complete healthy and severe depression and being able to throw in unconsciously by the major life events, take divorce for instance.

The thought of treating depression as a liminal period or "betwixt and between" state had brought a relatively new perspective to confront the stigma and discrimination by the society which would be easier to be acceptable. On the other hand, it relieved the mind burden as well of people who get depression rather than forming a self-cognition of "being sick" or "abnormal" which turned out to be a transition period in one's life duration embodied with plenty of possibilities, chances as well as anxiety and painfulness. However, during the liminal period, it is worth noting that not every melancholy experience will initiate a clinical depression due to various genetic predispositions and innate adaptability. An accumulation process appeared, and I applied the mechanization of the rubber band to better interpret the gradual process and the leading severe consequence.

Rubber Band Model

As it was known that rubber band has flexibility in a certain threshold, specifically speaking the attractive and repulsive forces between molecules within a certain distance works together to maintain resilience and balance, which cannot be exceeded or the band will break, whereas such perception can apply to depression as well. Think of depression as a rubber band with various elastic thresholds which depend on an individual's genetic polymorphism either by inheritance or not, suggesting that everyone was born with different resilience and predisposition. Someone was born with a tighter rubber band, for instance, which indicates that the person might have a slightly lower threshold to get depression with the upcoming environmental risk factors. Conversely, if someone has endured environmental risk stressors that are linked to reducing the volume of the hippocampus and cognition vulnerability, the rubber band will become tighter but not enough to break which in this case means getting severe depression. Therefore, the rubber band's flexibility ratio is higher enough to stand the

pressure, however undermining the rubber band's internal molecule structure at the same time.

Whereas an early life severe adversity which will higher the prevalence initially is another state of affairs, for instance, if an adult has experienced early parental loss in the early days, such effect is like forming a crack on the rubber band given to the reinforced sensitive of interpersonal losses and the disruption of neural development, therefore the crack point is compounding fragile and sensitive if another misfortune occurred which may result in fracturing all of a sudden. Nevertheless, people also have mechanisms of self-regulation as a rubber band that eventually recover from the external force caused dysfunction within the range of endurance and restore a state of equilibrium unless the force is too strong to handle eventually leading to severe depression, suicide or the rubber band model broke.

Such inherent self-regulation or adaptability, an ancestral distinction of human intelligence (Cogdell, 2009, p. 97) seems no longer enough to get the pace of rapid growth from manifold layers in society according to Paola Antonelli, the Senior Curator of the Museum of Modern Art, and put forward the idea of "elasticity" in order to meet todays' instant "disruptive" variations in rhythm (Cogdell, 2009, p. 97). She regarded elasticity as the byproduct of adaptability and acceleration and the ability to negotiate change and innovation without letting them interfere excessively with one's own rhythms and goals (Antonelli, 2008, p. 14). Based on this advocate, she threw an exhibition related to the elastic mind in 2008 which mainly for stretching one's limit to adapt to rapid growth technology, however compared to that, my work mainly focuses on the attempt to construct an equilibrium in art practice in order to rebalance one's rubber band and preventing it "fracturing" while in the liminal space created by stretching.

The reason to choose the rubber band as the basis of the model is not only because of the similar working mechanism but also the metaphorical function which means depression is a kind of imperceptible situation unless apparent suicidal action or extreme behaviour that made it able to capture people's care and attention which is a close resemblance situation while stretching before rubber band's broken, once it happened it will be hard to recovery and what it has endured is under ignorance.

Method

In order to better know how people experienced during the liminal period and how painful experience becomes implicitly influential in the expression of inner qualities, data from a qualitative study into transitions related to art practice is presented to illustrate how this analysis may help to shed light on resilience and elasticity. To obtain more comprehensive information and to examine relationships among art, transition and elasticity, the research investigated the expressive experiences of 15 voluntary participants, with 11 female and 4 male volunteers from different regions of China, in diverse contexts and backgrounds including students and workers from various disciplines. Informed consent was obtained while the data can only be used in research due to the partially private personal information with guarantees of anonymity.

The study was set with only one requirement: paint when participants have negative thoughts or feelings. A few aspects were considered as reasons for utilizing drawing as a self-representation method to conduct the research. Firstly, most human emotional experience and memory are non-verbal and the information obtained is mostly visual. This information is

stored in our brain through image form which is difficult to be extracted by words. Furthermore, it was suggested that traumatized people are often unable to express their intense emotions verbally and cannot use the appropriate words and concepts because their vocabulary is limited for expressing the emotions they experience (Meijer & Alexithmia, 2006). Thereby visual methodologies were regarded as an appropriate method in order to probe the more subtle, affective and abstract aspects of experience (Rose, 2007; Pink, 2006).

On the other hand, in the psychological field, expressive art therapy can help individuals explore their hidden feelings in a supportive setting which is not used to analyze or solve a problem, nor is it about (striving for) perfection, it is a path to self-expression and a way to release one's feeling (Vaartio-Rajalin et al., 2020, p. 1). Instead of initiating art as a therapy-based communication tool in this part of the research, applying art form during the research is more about self-expression to symbolize the outline of inner pain and is the media through which we come to know ourselves, and let others know more of what we are really about. (Botton & Armstrong, 2016) It is slightly different from what art acts as an assistant helping patients discover their own powers and arrange their relationships in a healthier way in art psychotherapy (Aktas O¨zkafacı & Eren, 2020), yet it is about sharing the reflective function of making visible the feelings in the participant's inner world through artistic forms.

Otherwise, an "instruction" approach without format limitations is encouraged concurrently, offering a large degree of expression from various perspectives to maximise comprehension of the inside feelings. Crucially, writing is seen more as a complex, socially situated set of meaning-making practices, it is about a process of making meaning which is not just about making texts, but is also about the making of ourselves, in a process of becoming (Gourlay, 2009, p. 183). The similar art making corresponds with words research method has been conducted in exploring the liminal space of the Open Studio in art therapy education by Tess Crane and Libby Byrne (2020), Giorgia Lupi's visualizing the mundane details of our daily lives (2017) and postcard conversation by Jan Allen and Jean Rumbold (2004).

Results and Discussion

In common with the research methods cited above, experiences are described through the drawing and words as well as undertaken the semi-structured short interview via chatting apps in terms which suggest indeterminacy, struggle and pessimistic emotion mostly presented by simple geometry duplicated shapes, intense colours, natural forms and multiple layers. Results were generated from participants' work as three conclusion pairs: "nature and simple," "loneliness and feedback" and "limitations and layers."

Figure 2: Participant drawing.

As a matter of fact that the pandemic halts the progression to the whole world's extent and radiated by several participants in the short interviews as well which was illustrated as partially the reason why people get even further from their dreams, a reason of homesick, lacking social life and deferring admission associated with fierce competition. The resilience of humans inherently and the rubber band model assist to generate a thought that the pandemic might be a chance to rethink the value of technology and nature.

"Loneliness" is what has been mentioned mainly by participants who had experienced diversifying experiences like studying alone in an unfamiliar place as Liang, Jin and Chen. Though under the convenience of technological means such as smartphones, the sense of loneliness still exists which generated a consequence of lacking corresponded feedback based on the research. Studies report that sharing, feedback, and solidarity among group members during group psychotherapy has many benefits, especially decreasing loneliness, alienation, and distrust (Foy, Eriksson, & Trice, 2011) echoing the significance function of profound feedback. On the contrary, online communication or judgment/comment system contains the action of "feedback" though different from what had been proven of the effectiveness by conducting psychotherapy intrinsically and even emphasising one piece of the story without fully perceiving the background and information.

Figure 3: Participant drawing.

Participant experiences painful events that lead to sadness or anger as Cai who had been rejected by his dream school or based on Huang's intense working environment, but these do not culminate in full-blown depression unless there is a perceived loss of what is believed to be a vital investment as a trigger which exceeds the individual's competencies and capacities to mitigate the impact of loss (Beck & Bredemeier, 2016, p. 597). Furthermore, multiple pressures from various aspects may also overload people as an environmental trigger.

In other words, both circumstances are capable to stretch excessively of one's innate elasticity and fracture the rubber band. In this case, the notion of "layer" can be depicted as a multiple-dimensional rubber band with manifold pressures acting upon it. Arguably enough that the critical state still exists based on their experience as the 'rubber band' fracture extreme point which indicates the diversity of the extent or elasticity of each person as an

individual's mental limitation. Nevertheless, it is believed that the incidence of depression is not triggered by merely one frustration given to the elasticity of "rubber band" or the resilience inherently for adapting and resuming, however the adversity has been linked with reduced volume of the hippocampus and exhibits greater sensitivity to stress and lower the "threshold" of being predisposed to depression (Beck & Bredemeier, 2016, p. 606).

Therefore, according to the compensatory nature of art, simplicity as a joint characteristic has been shown as a pursuit in the participants' works accompanied by signs of nature. Compared to the manifold layers of sophisticated reality including but not limited to the relationships with coworkers, leaders, lovers, parents or children, it is hardly incomprehensible an urgent appeal to a controllable life which had partly been reflected in Meng, Dou and other participants' drawings. A portrayal of a busy and complicated life is described as 'Work is frantic across three continents, the inbox is clogged with 200 messages every hour' (Botton & Armstrong, 2016) which is capable to make people feel anxious merely imagining such an ordinary and familiar picture.

As was stated previously, technological means such as smartphones or chatting apps improved efficiency indeed, however, the intensity of immersion in life is far beyond control stretching abruptly and severely the rubber band which leads to a constant chasing after updating and high-efficiency life and living as a piece of machine. Additionally, most of our communication is mainly based on technology, especially during the pandemic period, however, online communication is nearly ineffective to help us get rid of the sense of lonely and most importantly dragging the social distance too close to notice imperfections on every individual or to cause perfectionism anxiety as was demonstrated by Thomas Curran, the social and personality psychologist in 2018 (Curran, 2018).

Conclusion

The rubber band model is currently contributed as a forming or stretching progression to demonstrate the accumulation process of getting depression and the space built by stretching created a liminal period as an unstable state with possibilities. With a bold hypothesis, it will compensate for the lack of description and an exact concept of the ambiguous state in the study of depression, though the effectiveness of this liminal thought in the depression domain is still worth considering. Yet making the invisibility of the liminal period visible is one of the methods to lower the anxiety level (Parvez, 2020) and what art and design can do to handle it is also needed further exploration.

However, this work is mainly focusing on presenting the formation of the rubber band model and the whole process of qualitative research associated with the conclusion and further interpretation of the rubber band model. Since the content became the process such painting methodology gives me access to the participants' "inner landscape" of awareness, thoughts and feelings, impressions and imaginings as three pairs: "nature and simple", "loneliness and feedback" and "limitations and layers." "Feedback" as one of the results will be further explored within various domains and extended the rubber band model to multi-dimensional limitations and considerations. Yet limitations still exist given to the small number of participants who are mostly from one country though some of them have overseas experience. Further research will be conducted as comparison research related to liminal experience between participants from China and from the United Kingdom.

References

Aktas O¨zkafacı, A., & Eren, N. (2020). Effect of art psychotherapy using marbling art on depression, anxiety, and hopelessness in female survivors of domestic violence with PTSD. *The Arts in Psychotherapy, 71*, 1-11.

Allen, J., & Rumbold, J. (2004). Postcard conversations A dialogue about methodology. *Qualitative Research, 4*(2), 100-142.

Anders, S., Tanaka, M., & Kinney, D. K. (2013). Depression as an evolutionary strategy for defense against infection. *Brain Behavior & Immunity, 31*, 9-22.

Antonelli, P. (2008). 'Design and the Elastic Mind'. In H. A. Williams, & P. Hall, & T. Sagent (Eds.), *Design and the Elastic Mind*. (pp. 14–27). New York/London: The Museum of Modern Art/Thames & Hudson.

Beck, A. T., & Bredemeier, K. (2016). Epigenetics and depressive disorders: a review of current progress and future directions. *Clinical Psychological Science, 4*(4), 596-619.

Botton, A.D., & Armstrong, J. (2016). *Art as Therapy*. 3rd ed. London/ New York: Phaidon Press.

Campbell, S., & MacQueen, G. (2004). The role of the hippocampus in the pathophysiology of major depression. *Psychiatry and Neuroscience, 29*, 417–426.

Cogdell, C. (2009). Design and the Elastic Mind, Museum of Modern Art (Spring 2008). *Design Issues, 25*(3), 92-101.

Crane, T., & Byrne, L. (2020). Risk, rupture and change: Exploring the liminal space of the Open Studio in art therapy education. *The Arts in Psychotherapy, 69*, 1-7.

Curran, T. (2018). *Our dangerous obsession with perfectionism is getting worse* [online]. TED. http://www.ted.com/talks/thomas_curran_our_dangerous_obsession_with_perfectionism_is_getting_worse

Foy, D. W., Eriksson, C. B., & Trice, G. A. (2011). Introduction to group interventions for trauma survivors. *Group Dynamics Theory Research and Practice, 5,* 246–251. https:// doi.org/10.1037/1089-2699.5.4.246

Gourlay, L. (2009). Threshold practices: becoming a student through academic literacies. *London Review of Education, 7*(2), 181-192.

Lupi, G. (2017). *How we can find ourselves in data* [online]. TED. https://www.ted. com/talks/ giorgia_lupi_how_we_can_find_ourselves_in_data

Meijer, D. F., & Alexithmia, L. J. (2006). A challenge to art psychotherapy: The story of Rita. *The Arts in Psychotherapy, 33*, 167–179.

Meyer, J. D., Murray, T. A., Brower, G. S., Cruz-Maldonado, G.A., Perez, M.L., Ellingson, L.D., & Wade, N.G. (2022). Magnitude, timing and duration of mood state and cognitive effects of acute moderate exercise in major depressive disorder. *Psychology of Sport & Exercise, 61*(11), 102172.

Nestler, E. J. (2014). Epigenetic mechanisms of depression. *JAMA Psychiatry, 71*, 454–456.

Parvez, H. (2020). *Liminal space: Definition, examples, and psychology* [online]. PsychMechanics. https://www.psychmechanics.com/liminal-space/

Pearce, M., Garcia, L., Abbas, A., Strain, T., Schuch, F.B., Golubic, R., Kelly, P., Khan, S., Utukuri, M., Laird, Y., Mok, A., Smith, A., Tainio, M., Brage, S., & Woodcock, J. (2022). Association Between Physical Activity and Risk of Depression A Systematic Review and Meta-analysis. *JAMA Psychiatr, 79*, E1- E10.

Pink, S. (2006). *Doing visual ethnography*. London: SAGE.

Rose, G. (2007). *Visual methodologies*. London: SAGE.

Sullivan, P. F., Neale, M. C., & Kendler, K. S. (2000). Genetic epidemiology of major depression: review and meta-analysis. *American Journal of Psychiatry, 157*, 1552–62.

Suzuki, W. (2017). *The brain-changing benefits of exercise* [online]. TED. https://www.ted.com/talks/ wendy_suzuki_the_brain_changing_benefits_of_exercise

Vaartio-Rajalin, H., Santamaki-Fischer, R., Jokisalo, P., & Fagerstrom, L. (2020). Art making and expressive art therapy in adult health and nursing care: A scoping review. *International Journal of Nursing Sciences*, *7*(2).

World Health Organization. (2013). *Mental Health and Older Adults* [online]. Geneva: WHO. https://www.who.int/news-room/events/detail/2013/10/10/default-calendar/world-mental-health-day-2013

World Health Organization. (2020). *Substantial investment needed to avert mental health crisis* [online]. WHO. https://www.who.int/news/item/14-05-2020-substantial-investment-needed-to-avert-mental-health- crisis

Contact email: 12414859@qq.com

Investigating the Relationship Between Technology and Artistry in
Sustainable Design, Eco-Conscious Fashion

Mengyuan Wang, University of Surrey, United Kingdom

The Paris Conference on Arts & Humanities 2023
Official Conference Proceedings

Abstract

As the fashion industry continues to develop, virtual fashion design is turning into a more and more important tool for industry professionals. This study looks at how technology and creativity interact in the world of fashion design, paying particular attention to how virtual fashion affects sustainability and the creative process. The study starts off by giving a succinct history and development of fashion design, emphasising the significant influence of technology on the sector. The study then looks at the creative process of virtual fashion creation, highlighting the extraordinary chances it gives designers to play around with cutting-edge materials, colours, textures, and fashion trends. The study also explores how the creativity of fashion design has been impacted by virtual fashion. It contends that by providing fresh opportunities for invention and creativity, virtual fashion design has the power to completely alter the industry. The study emphasises the significance of enhancing traditional creativity in fashion design rather than displacing it with technology.

Keywords: Fashion Education, Virtual Fashion, Sustainability, Ethical Fashion Practices, Inclusivity, Social Responsibility

iafor

The International Academic Forum
www.iafor.org

1. Introduction: Literature Review

The fashion industry benefits from faster invention, production, distribution, and consumption thanks to digitalization. (Janssens and Lavanga, 2020). The Metaverse is creating a new world where we may live, work, play, and shop using immersive virtual reality. The potential that the constantly evolving digital world provides luxury businesses, merchants, and even customers themselves is revolutionary, even though no one can fully predict how it will develop. The distinction between the real and virtual worlds will become less clear as more well-known luxury brands, like Gucci, Burberry, and Balenciaga, incorporate the Metaverse into their marketing strategies. The distinction between the physical and digital worlds will be blurrier than ever, and we will spend more time online than outside. (Soronen and Mantymaki, 2018). Self-expression channels can be improved via virtual fashion. Customers can create and submit a 3D avatar of themselves to a VR VRD that assesses personal characteristics (Nayak et al., 2019). We can preserve works of art and fashion thanks to digital channels. Due to their brittleness and connotations with low culture, 19th and 20th-century fashion accessories and antiques have traditionally been overlooked for preservation in museums and archives. Because of their growing understanding of the significant social, cultural, economic, and historical value of tangible fashion relics, companies, museums, and fashion designers are increasingly arranging, producing, and managing fashion archives. These and other fashion-related items. (Peirson-Smith and Peirson-Smith, 2020). Additionally, virtual fashion can be utilised to produce virtual fashion shows that can be accessible to a worldwide audience without requiring travel as an alternative to real runway displays (Porterfield and Lamar, 2021). There are various ways that virtual fashion could be more environmentally friendly than traditional fashion. The fact that virtual fashion eliminates the need for physical production, which may be quite resource-and environment-intensive, is one of its main benefits. Designers can lessen their carbon footprint and waste by producing digital clothing that can be worn in virtual surroundings (Baytar and Ashdown, 2015). It's crucial to remember, though, that virtual fashion is not a solution to the ecological issues the fashion industry is now facing. Environmental effects may still be felt through the materials used to make digital clothing and the energy needed to power virtual locations. There are also many worries about the risks to privacy when utilizing AR mobile apps (Chan et al). Additionally, not all consumers may be able to access virtual fashion, particularly those who lack access to the equipment needed to partake in such experiences. Overall, even if virtual fashion has the potential to be more environmentally friendly than physical fashion, it is crucial to keep researching and improving environmentally friendly practices in both types of fashion.

Although there are many advantages to virtual fashion, there are also difficulties and technical restrictions. Since the aim of design is to simplify a complex concept or product, it necessitates a methodical approach (Chan et al). However, contemporary software, especially 3D modelling programmes, was developed from an engineering standpoint and uses language that most fashion designers are unfamiliar with (Kim, 2022). The objective of digitization in the fashion industry is to promote sustainability while streamlining the design, production, and business of tangible goods using a variety of digital tools (Chan et al). Furthermore, as the technology is still in its infancy and cannot yet accurately mimic the texture and feel of real fabrics, there are restrictions on the kind of materials that may be employed in a virtual context.

In summary, physical and virtual fashion are two separate yet related facets of the fashion industry. Virtual fashion has become a new trend in recent years, replacing the traditional

physical fashion that has dominated the market for millennia. It offers advantages and disadvantages to producers, buyers, and designers alike. It will be crucial as virtual fashion develops to consider its effects on the fashion business and society at large and to make sure that it supports ethical and sustainable fashion practices. Therefore, three experiments are used in this study to examine the junction of virtual and physical fashion in various ways. In the first experiment, which combines virtual and physical fashion, participants discuss imaginary GUCCI trainers, make them, and then compare how they transition from the virtual to the real world. The second experiment, which combines actual and virtual fashion, can entail adding genuine clothing to a virtual setting or producing digital representations of real clothing. In the third experiment, participants create their own virtual twins and experiment with virtual dressing to create a virtual version of themselves.

2. Background and Related Work

The idea of virtual fashion as a brand-new, cutting-edge means of making and consuming fashion has drawn more attention in recent years. Virtual fashion may have a significant impact on how the fashion industry grows in the future, despite the fact that it is difficult to make firm predictions about the future of any business (Young and Mattila, 2014). The fashion business is currently witnessing the rise of a new set of technology. Body scanners, vector-based, and 3D pattern-cutting technologies are enabling a new sort of reasonably priced customization that allows garments to be made to the customer's exact specifications. Thanks to developments in artificial intelligence, brands can now analyse consumer trends and produce data-driven designs in a more sophisticated manner. Automated sewing machines (sewing robots) may begin to replace sewing machines and machinists in some large industrial settings that produce standardised clothes (Bowstead, 2022). The first is how the advancement of virtual technology has affected traditional fashion. Precise forecasts based on colour, pattern, and style are required for the challenging process of trend forecasting. At the moment, predictive models and machine learning are being used by academics to foresee trends. Fashion shows are important events that are valued by high street and fast fashion shops. These occurrences inspire them to design fresh, broadly attractive looks. The results show trends that retailers may use for the mass market consumers of the upcoming season (Chakraborty et al., 2020).

Snapchat, a multimedia messaging software, uses its Augmented Reality (AR) filter to take billions of selfies (or "snapshots") every day. Your digital twin may already "wear" 3D and incredibly realistic clothing thanks to the fashion industry's specific enthusiasm for AR technology (Chan et al., 2021). This exploratory study investigated three-dimensional (3D) virtual design and fitting technology (virtual bodies) using 3D body scan avatars. This technology could allow customers to collaborate with designers throughout the design phase, which could have a long-term impact on the price and usefulness of clothing. For a semi-special event, each of the eight apparel design students designed an item of clothing. The participants were scanned using a Human Solutions Vitus XXL 3D body scanner to create their own virtual bodies. These digital personal fit models that were built into the Optitex system were used in the computer-aided design of the clothing. Participants also saw a brief movie that addressed the environmental effects of existing practises for garment design, production, use, and disposal (Baytar and Ashdown, 2015).

The growing awareness of sustainability issues within the fashion industry, in addition to the advancement of technology, is one of the major trends igniting interest in virtual fashion. As was already said, virtual fashion offers new options for experimentation and innovation while

also having the potential to be more sustainable than physical fashion in many ways, including by reducing waste and resource use. Virtual fashion may become a more alluring alternative to conventional fashion methods as consumers and industry professionals place a greater emphasis on sustainability. The usage of digital clothing models decreases inventories and overproduction, which has an impact on environmental and cultural sustainability. It decreases or eliminates inventories, excess output, pre-consumer waste, and excessive raw material use from an environmental standpoint. The cost of unsold clothing is eliminated, prices are set more transparently, and enough money is paid for the work of designers, manufacturers, and suppliers of high-quality materials to provide a positive relationship between productivity and employment, all of which have an impact on clothing pricing. encourages diversity and individuality through improved clothing personalization. Additionally, the elimination of long-distance materials and labour supply yields favourable effects in terms of environmental sustainability when controlled, long-lasting, environmentally friendly materials and labour quality management are used in local garment manufacture. Finally, it has a positive impact on social and cultural sustainability by treating employees fairly and ethically and by repurposing local industrial operations in cultural contexts. Traditional manufacturing methods and technologies are viewed from a new contemporary/digital perspective, and the synergistic integration of traditions has the potential to increase their innovative effects (Casciani et al., 2022).

The growth of digital technology and social media is another trend igniting interest in virtual fashion. The way individuals interact with fashion and fashion firms has evolved significantly as a result of the internet and social media platforms. The entry threshold for this ideal lifestyle has been lowered by the internet, making fame and superstardom more approachable. By encouraging customers to make online purchases, Instagram influencers have altered how clothing is offered on actual shopping streets. Fast fashion is a term used to describe a recent trend for "cheap clothing lines that copy current high-end fashion. These outfits "help young people express their underlying desires." Young consumers follow reality TV stars on social media, which influences their purchasing behaviour. The cult of fame and its application in social media have had a significant impact on the development of online retail. Because of this, the British high street was ultimately destroyed. This does not portend the end of the high street or even of fashion (Marroncelli and Braithwaite, 2022).

Examples of fashion companies and designers who have already begun experimenting with virtual fashion are also available. The virtual fashion game "Afterworld: The Age of Tomorrow" was developed by the fashion label Balenciaga in 2020. It allows players to explore a virtual world and interact with digital representations of Balenciaga's clothing. Similar to this, designer Carlings has produced a line of "digital clothing" that is totally made up of apparel that can be seen being worn in pictures or movies (Tepe and Koohnavard, 2022).

Fig. 1: Balenciaga Afterworld Game

Even while virtual fashion is still a young and experimental subject, there are already many indications that it could fundamentally alter the fashion business. Virtual fashion appears set to play an increasingly significant part in the future of fashion as digital technology continues to develop and sustainability and digital experiences become a focus for consumers and industry players alike.

3. Methodology and Implementation

Although the three experiments presented in this paper provide some light on the relationship between virtual and real fashion, it is crucial to keep in mind that their scope is constrained and they cannot provide a conclusive response to the question of whether virtual fashion will dominate the fashion industry in the future. The experiments carried out here offer some fascinating findings and observations, and the design study methodology utilised in this paper is a helpful way to investigate new and emerging ideas and concepts. The findings of design study, however, cannot be applied to the entire fashion sector as they are often more exploratory than empirical.

To examine how they translate in the real world, Gucci shoes are first constructed virtually in the first experiment that merges virtual and real fashion. In order to merge real and virtual fashion, the second endeavour involved making virtual apparel. In the third experiment, participants build their own virtual twins and experiment with virtual attire, making a virtual replica of themselves, etc. Individuals can generally benefit from using this design study approach, which includes three experiments, to better understand the potential benefits and drawbacks of virtual fashion as well as how it interacts with physical fashion.

Experiment 1

Gucci is one of the leading fashion brands looking into the potential of virtual fashion. Gucci collaborated with online clothes shop Wanna to create the Gucci Virtual 25 (Fig. 2), a virtual trainer that was initially unveiled by the company in 2019. An innovative and standout product, the Gucci Virtual 25 ushers in a new era for the garment industry (Loranger and Roeraas, 2023). The virtual trainer can be worn in digital settings like virtual reality and augmented reality since it is not limited by the laws of the physical world. This opens up new possibilities for the fashion industry in terms of innovation, sustainability, and accessibility. Along with the technical challenges for creating the Gucci Virtual 25, it's crucial to consider the wider implications of virtual fashion. Virtual fashion has the potential to bring about various changes in the fashion industry. When clothing is created and delivered physically, less waste and carbon emissions are generated, and accessibility for customers who might not

otherwise have access to physical stores or commodities is increased. The Gucci Virtual 25 represents a significant step for the fashion industry overall thanks to Gucci. Although there are now challenges and limitations with virtual fashion, the potential benefits make it an exciting area for research and development.

[a]   [b]   [c]

Fig. 2: Gucci Virtual 25 shoes

Therefore I made a tangible version of Gucci Virtual 25 and made a suggestion about how virtual and physical fashion relate to one another. One way to look at it is as a technique to close the gap between the virtual and real worlds, making virtual fashion more real and available to a larger audience. On the other side, it may be claimed that making a physical version of a virtual product compromises the fundamental nature and intent of virtual fashion, which exists and can only be experienced in a digital setting.

[a]   [b]   [c]

[d]   [e]   [f]
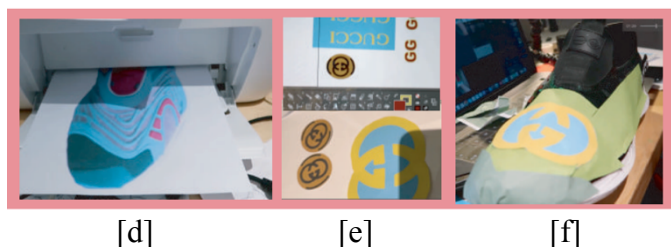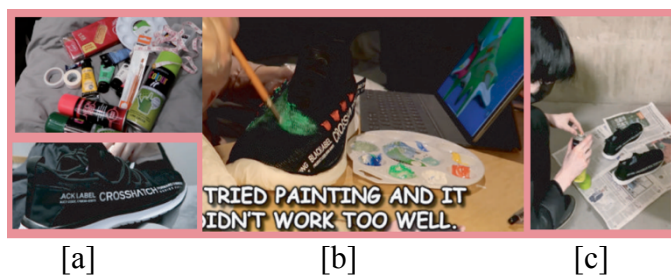
Fig. 3: Gucci Virtual 25 Physical Shoes Making Process

Practically speaking, producing a physical replica of the Gucci Virtual 25 might demand a tremendous amount of resources and investment in terms of both materials and manufacturing techniques. This would necessitate giving serious thought to both the creation of the product's environmental effects as well as any prospective demand for it. Making a tangible version of the Gucci Virtual 25 may, however, be an interesting and thought-provoking investigation of the link between virtual and physical fashion from a conceptual and creative standpoint. It might put to the test accepted notions of what fashion is, how it's made, and who wears it, creating new opportunities for innovation and creativity. I hope that this time process is interpreted as a means of pushing the limits of fashion, investigating the potential for the fusion of the virtual and real worlds, and possibly even as a challenge to the very essence of virtual fashion.

[a]　　　　　　　　　　　[b]
Fig. 4: Wearing Gucci Virtual 25 physical shoes in public

[c]　　　　　　　　　　　[d]
Fig. 5: Put Gucci Virtual 25 Physical Shoes in Selfridge Gucci Shop

My companion and I fashioned it out of various materials, wore it in public, and it became a meaningful method to question accepted notions of what fashion is and how it ought to be created and used. It can start debates and spread awareness about the potential of virtual fashion as a fresh form of artistic expression by bringing virtual goods into the real world. This demonstration demonstrates that while fashion has always been a way to express oneself and push limits, some people may be sceptical of or perplexed by virtual things. Finally, exhibiting a tangible replica of Gucci Virtual 25 at Gucci stores might be an impactful method to highlight the possibilities of virtual fashion and investigate fresh ways to engage customers. The established methods of producing and marketing clothing would need to change, which would take some time and effort to accomplish.

In conclusion, making a physical replica of Gucci's Virtual 25 and wearing it in public while also showcasing it in Gucci stores might be a valuable method to investigate the convergence of virtual and physical fashion and push the envelope of what fashion can be and what the future may hold.

Experiment 2

First, I used digital tools and techniques like CAD, AI, and PS to create the virtual s fashion. to eliminate the chance that standard powerless materials won't work with virtual fashion. I utilise the most straightforward ideas to make tangible products that closely mirror their digital equivalents in order to get over these difficulties.

[a]   [b]

[c]   [d]   [e]

Fig. 6: Making Virtual Clothes

To find areas of overlap and potential synergies between the two disciplines, it may also be beneficial to collaborate with specialists in both physical and virtual fashion. I utilised the workshops run by my Goldsmith tutors and asked for assistance.

Overall, there are many chances for creativity and collaboration between the virtual and physical fashion worlds, even though it might be difficult to make real products look like their virtual equivalents. By investigating these options, we can develop new types of clothes that are both aesthetically pleasing and environmentally friendly.

Experiment 3

Creating a virtual doppelganger can be an insightful and creative way to investigate the nexus between virtual and real fashion. People can experiment with various looks and trends without using actual clothing or accessories by creating a digital version of themselves. Virtual fitting rooms and fashion shows can be made using virtual twins to offer individualised virtual fashion experiences. By eliminating the need for the actual production and delivery of clothing, this can lessen the environmental effect of the fashion industry. Virtual twins can also be utilised to examine contemporary concerns with identity and self-expression in the digital age. Virtual twins can offer a new method to explore and express our sense of self in a quickly changing environment as technology becomes more and more ingrained in our daily lives. Making a virtual twin may seem like a simple task, but it offers a valuable chance to investigate the potential of virtual fashion and its effects on our lives and the environment. Due to the fusion of technology into everyday life, a person today has two simultaneous existences: a real existence and a virtual existence. The person can now explore a new kind of being called the digital self, which is progressively more natural and intertwined with sociocultural conduct. This virtualization of the individual has an effect on the cultural and economic fabric of the world and alters lifestyle. (There is some sociology in this section.) This essay is a portion of a PhD thesis that uses fashion design goods as an example to investigate how digital tools and virtual environments affect human creativity and conceptual development. Research, idea generation, and project communication have all been considerably changed by virtual environments (Soronen and Mantymaki, 2018).

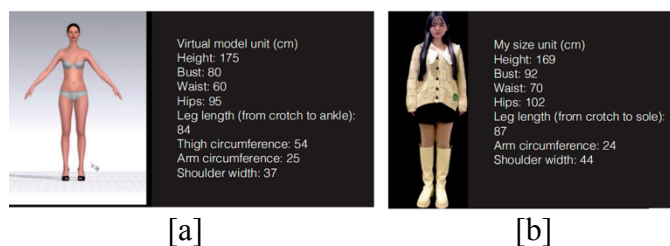[a]   [b]

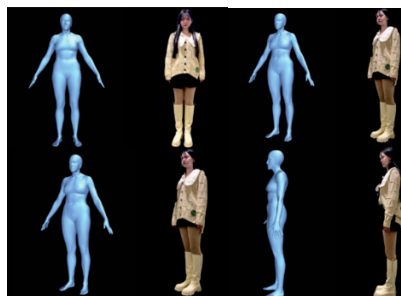Fig. 7: Making Virtual twin for me

Fig. 8: My virtual twin

Virtual twin production has significant effects on sociology and self-expression. Virtual twins are a novel method of constructing identities in the digital age, according to sociology. People are increasingly constructing digital representations of themselves that mirror their online personalities as social media and virtual communities grow in popularity. This is expanded upon by virtual twins, which enable anyone to design a fully-fledged digital representation of oneself for a range of uses, including fashion and self-expression.

Virtual twins provide a novel means of exploring and experimenting with one's sense of self in terms of self-expression. Individuals can experiment with various styles, looks, and identities by creating a digital version of themselves without being constrained by physical clothing or social expectations. This is especially powerful for people who might be hesitant to express themselves physically through clothing or for people who live in places where their options for clothing could be constrained (Soronen and Mantymaki, 2018).

The fashion business, which is increasingly using virtual models and digital fashion shows, can be significantly impacted by virtual twins. Virtual twins can give people a means to interact with this new fashion trend as virtual fashion grows more popular and examine how it might interact with real-world fashion (Salman et al., 2016).

Fig. 9: Brand Hanifa Virtual fashion show

In general, the creation of virtual twins has significant ramifications for sociology, self-expression, and the fashion sector. Virtual twins are influencing how we engage with and comprehend the digital environment around us by providing a fresh way to investigate identity and fashion. Overall, the idea of producing a real-world Gucci Virtual 25 is

intriguing since it blurs the lines between the actual and virtual worlds. It entails providing a digital object a tangible presence by converting it into a physical form. The designers are essentially questioning conventional ideas of fashion and materialism by wearing a tangible version of this virtual thing to a Gucci store. It's a unique and imaginative scene.

The project of building a real-world Gucci Virtual 25 handbag, designing a virtual t-shirt and building a virtual twin is an interesting investigation of the boundary between the real and virtual worlds. It forces us to consider how technology influences who we are and how we express ourselves. Additionally, it shows how powerful creativity and invention can be in shattering preconceived notions of what is possible.

Conclusion

In other words, the experiment of building a real-world Gucci Virtual 25 and producing a virtual t-shirt and virtual doppelganger shows how virtual fashion has the potential to revolutionise the fashion business. It pushes back against conventional ideas of materialism and self-expression and invites us to investigate the lines separating the real world from the virtual one.

The rise of virtual fashion presents new chances for designers and innovators to experiment with avant-garde and environmentally friendly fashion methods. Virtual fashion enables designers to create without being constrained by limitations on materials and production, which can decrease waste and improve sustainability. Virtual fashion can also give customers a more tailored and engaging fashion experience, increasing their engagement with the market.

The construction of more sophisticated technology and software to simplify the creation of virtual apparel and accessories may be the focus of future work in virtual fashion. This might include tools for 3D modeling, virtual reality, and artificial intelligence. The social and cultural effects of virtual fashion and how it influences conventional fashion practises could also be studied through research.

Virtual fashion will probably become a research topic as it keeps gaining popularity and reputation in the fashion business. It will be fascinating to watch how the industry develops to incorporate virtual fashion into its practices as the worlds of technology and fashion meet. In the end, the future of virtual fashion is full with opportunities and has enormous potential to help the fashion industry become more inventive, sustainable, and diverse.

References

Baytar, F., & Ashdown, S. (2015). An Exploratory Study of Interaction Patterns around the Use of Virtual Apparel Design and Try-on Technology. *Fashion Practice*, *7*(1), 31–52. https://doi.org/10.2752/175693815X14182200335655

Bowstead, J. M. (2022). Fashion in Turbulent Times: New Technologies Meet New Economic Paradigms. *Fashion Practice*, *14*(2), 169–192. https://doi.org/10.1080/17569370.2021.1970327

Casciani, D., Chkanikova, O., & Pal, R. (2022). Exploring the nature of digital transformation in the fashion industry: opportunities for supply chains, business models, and sustainability-oriented innovations. *Sustainability: Science, Practice and Policy*, *18*(1), 773–795. https://doi.org/10.1080/15487733.2022.2125640

Chakraborty, S., Hoque, S. M. A., & Kabir, S. M. F. (2020). Predicting fashion trend using runway images: application of logistic regression in trend forecasting. *International Journal of Fashion Design, Technology and Education*, *13*(3), 376–386. https://doi.org/10.1080/17543266.2020.1829096

Chan, I., Au, J., Ho, C., & Lam, J. (2021). Creation of 3D printed fashion prototype with multi-coloured texture: a practice-based approach. *International Journal of Fashion Design, Technology and Education*, *14*(1), 78–90. https://doi.org/10.1080/17543266.2020.1861342

Janssens, A., & Lavanga, M. (2020). An Expensive, Confusing, and Ineffective Suit of Armor: Investigating Risks of Design Piracy and Perceptions of the Design Rights Available to Emerging Fashion Designers in the Digital Age. *Fashion Theory - Journal of Dress Body and Culture*, *24*(2), 229–260. https://doi.org/10.1080/1362704X.2018.1515159

Kim, S. (2022). Effect of action learning on digital storytelling education for fashion students. *International Journal of Fashion Design, Technology and Education*, *15*(3), 331–341. https://doi.org/10.1080/17543266.2022.2059577

Loranger, D., & Roeraas, E. (2023). Transforming luxury: Global luxury brand executives' perceptions during COVID. *Journal of Global Fashion Marketing*, *14*(1), 48–62. https://doi.org/10.1080/20932685.2022.2097938

Marroncelli, R., & Braithwaite, N. (2022). #insta-fashion: How the Digital Revolution Has Affected Celebrity Culture and the British Fashion Retail Landscape. *Fashion Practice*, *14*(1), 124–150. https://doi.org/10.1080/17569370.2020.1794321

Nayak, R., Panwar, T., & Van Thang Nguyen, L. (2019). Sustainability in fashion and textiles: A survey from developing country. In *Sustainable Technologies for Fashion and Textiles* (pp. 3–30). https://doi.org/10.1016/B978-0-08-102867-4.00001-3

Peirson-Smith, A., & Peirson-Smith, B. (2020). Fashion archive fervour: the critical role of fashion archives in preserving, curating, and narrating fashion. *Archives and Records*, *41*(3), 274–298. https://doi.org/10.1080/23257962.2020.1813556

Porterfield, A., & Lamar, T. A. M. (2021). A framework for incorporating virtual fitting into the costume design and production process. *International Journal of Fashion Design, Technology and Education*, *14*(1), 91–100. https://doi.org/10.1080/17543266.2020.1864484

Salman, A., Ferguson, R. J., Paulin, M., & Schattke, K. (2016). Gaining Millennial women's support for a fashion show: Influence of fashion experiences, gender identity and cause-related Facebook appeals. *Journal of Global Fashion Marketing*, *7*(2), 132–146. https://doi.org/10.1080/20932685.2015.1130592

Santos, L. R., Montagna, G., & Neto, M. J. P. (2020). The Virtualization of the Fashion Product. *Advances in Intelligent Systems and Computing*, *1202 AISC*, 820–830. https://doi.org/10.1007/978-3-030-51194-4_106

Soronen, A., & Mäntymäki, T. (2018). Gendering of success: fashion designers in designer stories in the Finnish lifestyle magazine Gloria. *Feminist Media Studies*, *18*(2), 173–190. https://doi.org/10.1080/14680777.2017.1358202

Tepe, J., & Koohnavard, S. (2022). Fashion and game design as hybrid practices: approaches in education to creating fashion-related experiences in digital worlds. *International Journal of Fashion Design, Technology and Education*, 1–9. https://doi.org/10.1080/17543266.2022.2103591

Young Kim, E., & Mattila, P. (2014). Introduction: Fashion and smart virtual reality. *Journal of Global Fashion Marketing*, *5*(4), 267–268. https://doi.org/10.1080/20932685.2014.925328