CREATIVE INDUSTRIES IN ASIA:
INNOVATING WITHIN CONSTRAINTS

BANGKOK UNIVERSITY COMMUNICATION ARTS
INTERNATIONAL CONFERENCE

1-2 JULY 2016
RANGSIT CAMPUS

CONFERENCE PROCEEDINGS

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PREFACE

Creative industries in Asia are growing exponentially. Their rise has historically been from an environment beset with cultural, financial, legal and technical constraints. In order to side-step the many challenges present in their respective home countries, creative industries have had to innovate and they have done so with good success. As a result, creative industries throughout Asia have not only increased their output in recent years but are also being consumed by a population with higher levels of disposable income.

The creative and cultural industries in Asia run the gamut from music compositions; books; painting and art; live performances; films; television dramas and game shows; sculpture; video and computer games; industrial design; marketing, advertising, and public relations; information and communication technologies; digital and social media applications; tourism and hospitality; and other highly imaginative endeavors.

Given these developments in the arts, governments in the region have come to realize the financial potential of this industry and have moved to harness the creative economy for their broader agenda of growth. The arts have also been embraced by the tertiary sector which is increasingly moving into educating for the creative industry. Here, technological developments have given creative industries in the region a new edge. Businesses are also coming forward to invest in projects that result in increased revenue. However challenges remain. These range from the legal and policy dimensions that cover areas of copyright and piracy; freedom of expression and censorship; technology and knowledge transfer; and government funding for the arts to private investment and social accountability.

School of Communication Arts, in collaboration with Dong-Ah Institute of Media and Arts, The University of Nottingham Malaysia Campus, Ohio University, and Indonesian Agency for Creative Economy (BEKRAF), hosted the first Bangkok University Communication Arts International Conference, "Creative Industries in Asia: Innovating Within Constraints" held at Bangkok University, Rangsit Campus, July 1-2, 2016.

The papers in this volume are organized in the order in which they appeared in the Conference Program.

REVIEWERS OF MANUSCRIPTS AND PANEL PROPOSALS

KEYNOTE SPEAKERS

Professor Dato' Mazlan Othman

Professor Dato' Mazlan Othman attended University of Otago in New Zealand on a Colombo plan scholarship, earning a Bachelor of Science in 1975. She then joined the National University of Malaysia (UKM) as a tutor, but negotiated an extension to her scholarship and returned to Otago, earning her Ph.D. in physics in 1981 - the first woman to do so since the University was founded in 1869.

In 1993, Professor Othman was named director general of the Space Science Studies Division in Malaysia where she launched a micro satellite program. In 1999, Kofi Annan, Secretary General of the United Nations, appointed her Director of the United Nations Office for Outer Space Affairs (UNOOSA) a post she kept until 2002 when she returned to Malaysia to take care of the Malaysian National Space Agency.

In 2007 Professor Othman was reappointed as Director of UNOOSA by Secretary General Ban Ki-Moon where she deals with issues of international co-operation in space, prevention of collisions and space debris, use of space-based remote sensing platforms for sustainable development, co-ordination of space law between countries, and the risks posed by near-earth asteroids, among other topics.

Ari Juliano Gema

Ari Juliano Gema is currently the Deputy Chairman on Intellectual Property Rights Facilitation and Regulation of IACE. Before joining IACE, he was a senior lawyer of Assegaf Hamzah & Partners, one of Indonesian largest law firms in Asia. He has a wealth of experience advising both domestic and international clients in a wide range of industries and sectors, especially in telecommunications, information technology and intellectual property rights (IPR) fields.

He also was the Project Director of Creative Commons Indonesia which has duties to promote and support implementation of copyright and creative commons license in Indonesia for maximum access to knowledge. He is an active speaker on IPR in numerous events, and has a particular interest in disseminating information on IPR among small business and educational institutions. Nowadays, he is a mentor on IPR of the Founder Institute, the world's largest early-stage startup accelerator.

Professor Sanggil Lee

Professor Sanggil Lee graduated from Seoul National University in 1981. After obtaining his master degree in 1983, he joined KBS -public broadcasting company, and worked for the division of technical research institute until 2011. He received Ph.D. degree in Seoul National University in 1994. He has served as a visiting researcher at the research laboratories of NHK -national broadcasting company, Japan in 1995 and ATTC -Advanced Television Test Center, United States in 2001. Currently Professor Lee is a lecturer at Dong-Ah Institute of Media and Arts (DIMA). His interests are digital broadcasting, smart media and UHDTV.

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Creativity, Politics and Fear: Limitations on Political Satire in Mainstream Television Broadcasting

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Abstract

Freedom of expression is subject to limitations to varying degrees in different countries operating under a range of governing regimes. Political satire is one form of expression that not only provides entertainment but can also stimulate political debate and movement. Therefore, it is rare to see truly free political satire programs on free to air television when government control is at a high level. However, the main challenges to creativity do not just come directly from political interference but also from a sense of fear. This article examines three kinds of fear that impact on the production of satirical television programs; fear of losing power, fear of political intrusion and fear for self-security. Fear of losing power refers to the motivations of political leaders who use their power to rule and control any form of media that can generate political movement against the government. Fear of political intrusion refers to the fear of broadcasting entrepreneurs for the viability of their stations, motivating self-censorship. Lastly, fear for self-security refers to the fear of satirists for their self-security and the legal risks that may be involved in the creative expression of ideas and differing points of view. These fears place significant constraints on creativity and need to be allayed if we are to have societies that fully value freedom of expression.

Keywords: Freedom of Expression, Political Satire, Fear

Introduction

> *"……. whereas news—television's privileged discourse on public life most often posits politics as something to learn, satire not only offers meaningful political critiques but also encourages viewers to play with politics, to examine it, test it and question it rather than simply consume it as information or "truth" from authoritative sources" (Gray, Jones, & Thompson, 2009, p. 11).*

Satire has a long history as a humorous and cynical form of literature and art and it has been used as an effective tool to criticise political and social systems (Hodgart, 1969; Blooms, 1979; Fletcher, 1987). Politics is a prominent topic of satire and political satire has naturally thrived in print media before also becoming a popular form of comedy in mainstream television broadcasting. Popular and globally influential satirical TV shows include the American news parodies *The Colbert Report*, *The Daily Show with Jon Stewart* and *Saturday Night Live,* and the British sitcom *Yes Minister* as well as the puppet show *Spitting Image* (Gray, Jones, & Thompson, 2009). Currently, political satire in mainstream television broadcasting is presented in various styles; news parody, talk shows, cartoon or puppet shows and comedy series. They serve to entertain as well as to expose the absurdity, injustice, malfeasance and over reactions of government and political players. Consider

aspects of political satire around Asia, for instance in India political satire has been present in mainstream media since the time of the British Empire and it is used to resist political power (Kumar, 2012). For example, *Awadh Punch*, launched in 1877 and based on the British *Punch* magazine, provided India with a weekly satirical magazine primarily targeting the British Empire. Traditional literature of North Central India during this period also inspired Indian political satire in the English language (ibid., p. 81). In Israel the satirical television program *Hartzufim* became successful in late 1990s and had a strong impact on the Israeli political system, this was followed by the popular satirical program *Eretz Nehederet* in 2003. The program lampoons and satirises Arabian leaders and conflicts as well as focusing on the domestic social and political environment of Israel (Shifman, 2012). In Vietnam, people gather together in front of their television once a year, every Lunar New Year's Eve, to enjoy watching the "Kitchen Gods" caricaturing Vietnamese politicians and lampooning government policies (Ives, 2015).

Good political satire can engage viewers with its entertaining presentation and critical point of view. The power of critique implied in humorous forms has the potential to engage a large audience and create change in the public sphere. Governments and political elites or any target of the satirical program may not like to be satirised, hence, censorship and media regulation are employed to control the satirical message as well as the use of legal mechanisms such as libel and slander laws (Freedman, 2012). Different countries have different degrees of satire both in terms of quantity and the range and depth of critique, depending on their culture, social norms and political systems. Surely authoritarian regimes will have a higher degree of state censorship, but how strictly control will be employed depends on the attitude of government leaders. As commercial television stations are lucrative businesses, entrepreneurs prefer to avoid the political intervention which can result from close monitoring by governments which in turn leads to self-censorship. The driving force of censorship on political satire may, actually, come from a fear of the impact of satire on the perceived legitimacy of the power of control and security and the anticipated reactions of those who hold that power.

This article focuses on censorship and self-censorship of political satire in mainstream television broadcasting in terms of fear. It examines three kinds of fear; fear of losing power, which refers to government and political leaders, fear of political intrusion, which refers to broadcasting entrepreneurs and fear for self-security, which refers to satirists. These fears have a substantial impact on freedom of expression and the feasibility of political satire holding its place on mainstream television broadcasting freely and ethically with no manipulation. It thus draws out alternative avenues of broadcasting on internet channels if broadcast television is still subject to censorship and intimidation.

Fear of losing power
"It is not power that corrupts but fear. Fear of losing power corrupts those who wield it and fear of the scourge of power corrupts those who are subject to it." is a well-known quote by Aung San Suu Kyi (1991) from her essay "Freedom from Fear" in honour of her father Aung San. Her essay focuses on fear and corruption in Burma (now Myanmar), but her quote is used around the world to refer to the basic human right of "liberty". "Fear of losing power corrupts those who wield it" is a good reference line to explain the cause and effect of this fear that hinders innovation in satirical television.

Hodgart (1969) states that "The enemies of satire are tyranny and provincialism, which often go together. Tyrants dislike any form of criticism, because they never know

where it will lead to; and in provincial life free criticism is felt to be subversive of good order and decency" (p. 33). This statement was written prior to political satire becoming popular on television and before programs could reach the much wider audiences of the era of network television. The power of the media in the digital age can more than ever strike into provincial life and encourage people to be active in contemplating and reassessing what have been in their traditional social and political systems as well as questioning whether politicians and governments sincerely work to serve the needs of citizens and their country or just for their own benefit.

The good satirical television shows can make boring politics interesting, thus stimulating interest in political issues among non-politically active groups and young people. As Thai (2014) points out "Taken together with traditional news sources, political humour at least molds a more informed public and at best increases political involvement and excitement. The humour provides the tools; viewers must decide whether to use them" (para.11). One may agree, in terms of stimulation, as viewing political humour as a wake up call. The political satire television program can also be considered as a kind of translation tool, it is a tool that can translate political language into an easily understood and accessible form. Alternatively, it can be considered as a tool of expression, it is a tool that can transmit a dissent that often people cannot express in the public sphere due to high government control. If these tools are very effective, they can encourage political movement. Nevertheless, it may be just an entertaining program that gives the audience a temporary release and some relaxation from suppression in their political environment. Whatever it is, entertaining or addressing political and social problems, many governments will not like it. Some governments may be open minded and let satirical programs be on air, but some governments, particularly authoritarian governments will not tolerate those that satirise and parody. As Hodgart says "they never know where it will lead to" (1969, p.33). Controls are deployed to ensure that their political power will not be violated.

Consider the development of political satire in Thai mainstream television, for instance. Thailand had been under military control for several decades before the revolution in 1973 and since then Thai politics has been continuously unstable with many coup d'états, always with the excuse of national security requiring military power for the peace of the country. After the political crisis in May 1992, Thailand seemed to have a more democratic environment, however, successive governments operated in an unstable landscape littered with power struggles, self-interest, nepotism and corruption (Wyatt, 2003). The existence of political satire in Thailand is pretty rare in mainstream broadcasting and not well developed, especially in times of military government.

The political satire program, *Rattabarn Hun* ("Robot Government"), was born on ITV in 2001 during Thaksin Shinawatra's regime. It was a satirical series inspired by the British satirical puppet show *Spitting Image*. All the puppet characters were mocked up political leaders, politicians and celebrities including Prime Minister Thaksin Shinawatra, opposition leader Chuan Leekpai and other politicians. There were also puppet caricatures of Thai people from different backgrounds. Kanda Sukasem (2003), in her thesis entitled "The Critical Discourse of Robot Government on ITV", points out that *Rattabarn Hun* was a political satire on mainstream television that reflected state and social affairs with a humorous sense. She surmises that *Rattabarn Hun* carried a very low level of political critique in terms of government potential and its policies and the program also had limitations on scripts and production to avoid negative feedback (ibid. p. 197) and, perhaps, government intervention.

SapaJoke ("Joking Parliament") debuted on ITV in 2002 and aired weekly with the format of parliamentary parody. *SapaJoke* made a travesty of the Prime Minister, opposition leader, government cabinet and all well-known MPs of both sides and ridiculed their political debate on various issues. It satirised politicians and state affairs, but did not take a strongly critical stance. The program, however, made its audience more interested in politics. In 2007 ITV faced its own economic turmoil and political pressure, then changed its name to TITV. Subsequently TITV came under state control before being completely replaced by state owned TPBS in February 2008 (Ramasoota, 2016). Thus *SapaJoke* was closely monitored and then moved to NBT (Channel 11, run by The Public Relations Department) in 2008 (MGR Online, 2009). This meant *SapaJoke* transformed from a political satire into a comedy show that acted as a vehicle for government propaganda.

Currently, under the military regime, there is a political satire on digital television channel NOW26, called *SupTarSapaTalent* ("Cheeky Cabinet") which has used cartoon characters to mock Prime Minister General Prayuth Chan-ocha and other political players and leaders such as his cabinet team. Their actions and reactions from current affairs are emulated in the show. *SupTarSapatalent* can be considered as a soft tone political satire as its travesty of any state and social issues are not directed at the national reform or "military control". For instance, in the episode broadcast on the 16 of April 2016 entitled *A-rai Aoei (What is it?)*, the program lampooned the Democrat Party affairs and its key players; Suthep Thaugsuban, Abhisit Vejjajiva and M.R. Sukhumphan Boriphat and then ended with its poking fun at the military and the fury of the Prime Minister (NOW26, 2016, April16). The program uses techniques of parody and caricature, but does not imply any real sense of dissent.

Comparing these three programs in terms of their creativity and innovation, there is nothing new. They just provide entertainment from political and social affairs with the same gags on those issues with very little political critique. Several cases, from shutting down TITV, having the satirical program moved to be under the control of The Public Relations Department in the last military government up to recent issues of freedom of expression in the present military regime obviously illustrate the limitations within which political satire in mainstream television broadcasting operates.

An expression of Hodgart's viewpoint about the enemy of satire can be seen in the current Thai political environment with the Thai government allowing "good people" with a "good intention" to express their supportive views, as any dissent can cause political problems (Kaewmala, 2015). Authoritarian governments are aware of TV's power to penetrate dissent, especially in humorous forms that can engage larger audiences and draw out nonviolent opposition in the form of satire. By their nature, in order to maintain their power while ruling the country, they cannot let this happen. That is the fear of losing power; the power to command right to left or left to right, the power to have all things under control and the power of roaring political systems. Nevertheless, they forget about public debate on government policies as Sorenson states "political humour needs some incongruity and absurdity in order to thrive – if things are as the politicians say they are, then there is almost nothing on which to build satire, parody and irony" (Sorenson, as quoted in Sienkiewicz, 2013, p.105).

Political satire, actually, helps people who have a dissenting point of view and want to debate, be able to express themselves instead of being silent under the pressure of strict control. What all tyrants forget is listening, because they get used to commandment as control in the military base, which is really different to control of the nation. They forget to respect

the citizens of the country and just want citizens to respect their hierarchy. Consequently, as seen from time to time, particularly in the Thai political sphere, the fear of losing power results in political intensity and chaos eventually, that is the loss of power actually becomes inevitable, as recent Thai history demonstrates (Wyatt, 2003)

Political satire, such as the American show *The Colbert Report*, the British Satirical TV series *Yes, Prime Minister*, or the online Thai satirical show *Jao Kao Teune* ("Shallow News in Depth"), provide political critiques by using satirical techniques such as "parody, travesty, irony and grotesquery" (Fletcher, 1987, p.3) in actions, language, manners and characters. Audiences can laugh, relax and be engaged with politics, and that is an effective means of political communication. When governments control all content, production and creativity of this kind of political humour, the government may know what the satirical program could lead to, however, they may be misunderstanding the points and levels of disagreement within the society.

Fear of Political Intrusion

Media corporations operate in a lucrative industry and are now expanding their businesses as conglomerates through mergers locally and globally to increase profits and control (Institute of Media and Communications Policy [IFM], 2015). The gigantic corporations, normally, have their interests in newspapers, magazines, broadcasting, and the internet. With the expansion of digital TV, regional broadcasting networks own several channels and media outlets, at the very least radio, digital television channels and websites (See for example Thailand's Channel 3, Singapore's MediaCorp Channel, Japan's Nippon News Network). The term "Media Conglomerate" is used in media studies to explain how giant international and national media entrepreneurs own various media outlets to maintain and grow their lucrative profit. The growth of conglomerates has had significant impact on the public sphere and communication globally (Negt & kluge 1983, Fletcher & Young 2012). Digital television generates more pathways for local media tycoons to expand their potential from print media to broadcasting. The media industry is now in an enormous competition and media institutions need to avoid any action that could potentially lead to a loss of their profit. One of their protection tools is self-censorship as Chan and Lee (2009) point out "Media self-censorship, defined as nonexternally compelled acts committed by media organizations aiming to avoid offending power holders such as the government, advertisers, and major business corporations, constitutes a major threat to press freedom in many countries around the world" (p.112).

Extrapolating Chan and Lee's point to political satire and media self- censorship, it can be seen that the control of political discourse is not just from ownership and regulation. Networks and corporations play a major role in control along with regulatory policy, charters and media law to guarantee the public good, but behind the regulatory bodies there are also external forces at play. Censorship in political satire is quite common both in authoritarian countries and democratic countries as political satire programs tend to address sensitive issues of politics, race, religion and cultural norms. The difference is that democratic countries tend to limit the use of censorship or use it more appropriately than authoritarian countries (Freedman, 2012). Having said that, in some authoritarian regimes, in the 21st century, the censorship of satire is not as rigorous as in the past and in order to prevent political interference media self-censorship is used to reshape satirical techniques, especially the use of lampooning language and parody to express political dissent. Incidents of constraints on political satire from self-censorship indicate a fear of political intrusion.

In South Korea, for example, under the Presidency of Lee Myung-bak, freedom of expression was somewhat restricted. Satirical television programs could express freely as long as they avoided touching the president and key politicians. Thus, broadcasters prefer to use self-restraint to make sure their programs will satirise mainly government policies and social issues. There is also the case of SBS (Seoul Broadcasting System) self-censorship in which "LTE News", a segment of the SBS variety show *People Looking for Laughter,* was removed from the SBS website a few days after airing. The segment lampooned the current president, Park Geun-hye, on her irresponsibility in her duties (The Korea Herald, 2015, February 2).

In Nepal, in 2014, Nepal Television (NTV) authorised an editorial team to edit a segment of a Satirical program and ended up withdrawing the 576th episode of *Tito Satya* ("Bitter Truth") from its scheduled time and then coming on air with a segment caricaturing Prime Minister Narendra Modi of India completely removed. This case raised some questions about freedom of expression among satirists (The Hindu, 2014, December 6).

An article posted on *The Japan Times* website regarding satire in Japan, written by Eric Johnston discusses political humour in the Japanese media. Johnston (2015) states that "political satire is usually confined to the Internet because Japan's mainstream media remain unwilling to risk controversies that could make advertisers nervous and invite political retaliation, which would lead to public embarrassment not for those being ridiculed, but for those doing the ridiculing" (para 26).

Similarly, in his article, "Wit as a Political Weapon: Satirists and Censors", Freedman (2012) examines "the constraints on political satire in authoritarian and democratic systems". He explores different issues of censorship in different countries, where in most authoritarian regimes he points out that satire is "under threat" and the level of censorship varies depending on political situations in each country (pp.87-97). Nevertheless, censorship in satire can be found in both political systems and "censorship in the mainstream media persists as a problem" which in many countries comes in the form of "industry self-regulation" (ibid., p. 108).

Why can self-censorship by media industries and corporations be related to fear of political intrusion? It can be easy to explain through the fact of gigantic corporations that make media being under the control of a handful of power players. Looking just at the local sphere, print media, broadcasting, event organisation, and new media technologies are all controlled by singular media organisations. For example, The Nation Multimedia Group, Thai media organization, has cross-media ownership in many media outlets including newspaper, magazine, mainstream broadcasting, digital television and online (Paireepairit, 2012) as well as media educational institutes. Following this type of ownership, in order to shield their lucrative businesses, media corporations need to seek strong connections with advertisers or their own advertising companies and build strong interconnectedness between their industry and political power. Thus, different media outlets owned by the same conglomerate mean they have the same main political values, same policies and taboos which media practitioners in their organisations have to follow and that is how self-censorship is employed.

Chan and Lee's research on self-censorship in Hong Kong media indicates three mechanism of self-censorship which are; "proper individuals", that is using journalists or producers who are compliant with all requirements, "ambiguous commands", which vaguely

imply set boundaries without explicitly ordering self-censorship and "be objective" which is a subtle way of steering the perspective of the writer. They note that these kinds of mechanisms can restrain "strong resentments or even outright resistance" from staffers (Chan and Lee, 2009, pp.123-125). According to their research these mechanisms can be employed to control political content in mainstream broadcasting, as self-censorship can be exercised through senior producers who monitor, change and edit programs in favour of superiors' requests (ibid.). It follows that these mechanisms, as defined in the research, can relate to constraints in political satire, placing a limit on the innovation and creativity of political satire programs and cause this kind of political humour to become little more than a silly fun poking exercise.

Thanks to new technologies that offer alternative airing for people who intend to create satirical TV to engage an audience's political knowledge and awareness and to attract young viewers to politics, some political satire producers are able to run their programs independently online. Winyu Wongsurawat hosts the program *Jao Kao Teune* ("Shallow News in Depth") on YouTube with no political interference and he expresses his frustrated desire to have his program on mainstream television stating that:

> "It would be great to move onto mainstream TV but it's very hard to send
> out these types of messages as a lot of the channels are still hooked to
> officials, so it would be hard for us to make the same jokes.
> Editorial independence is very important. So we're more comfortable
> online and have more freedom. We're still a little bit afraid of what may
> happen in the future, looking at what's going on with martial law and
> censorship in Thailand."
> (W. Wongsurawat, interview with Charlie Campbell, 2014, November 13)

His interview shows the link between media and politics that can suppress creativity and expression as well as fear for his self-security causing him to seek alternative broadcasting.

Fear for self-security

Censorship in political satire programs on mainstream television consists mostly of demands from the power bodies to withdraw, edit or at worst shut down a program, but sometimes satirists implement their own self-censorship for their own self-security. The case of Bassem Youssef, the well-known Egyptian satirist, who ended his own political satire show, *Al Bernameg (The Show)*, is a good example for discussing how fear for self-security can temper the extent to which political satire programs can thrive.

In Gordon and Arafa's essay *"Stuck with Him": Bassem Youssef and the Egyptian Revolution's Last Laugh* they describe how Youssef ended his show. Youssef started his political satire show on YouTube in 2011 and because of the popularity of the show online, he was invited to run his show on a private television network, ONTV. His show is not just inspired by Jon Stewart's *The Daily Show*, but it closely copies the format as Gordon and Arafa (2014) state "*Al-Bernameg* is, unabashedly, a spin off of *The Daily Show*—not the only one internationally, but its closest clone, from props to content, especially the quick edits of snippets from news and interview shows. Youssef also mimics Stewart's body language, facial expressions, and comic timing to a disarming degree" (p.35). His programs, then, had very good audience support and Youssef was recognised internationally, being awarded the International Press Freedom Award in December 2013 (ibid.)

Notwithstanding, he was facing substantial political pressure during the running of his show. He switched from ONTV network to CBC in 2012 and later on CBC terminated his show due to his political critique of supporters of Egypt's government (Kingsley, 2014, June 3). He was prosecuted for insulting Mohamed Morsi during his regime, and eventually ended his program in June 2014. His words at giving up his political satire show clearly express the impact of fear: "I'm tired of struggling and worrying about my safety and that of my family" (Youssef, as cited in Kingsley, 2014, June 3, para 2).

The threat to his security forced Bassem Youssef to flee his country and he is now hosting the program from America, entitled "The Democracy Handbook", on the digital platform F-Comedy (Mada Masr, 2016, February 4). Even though modern technology offers alternatives to satirists, most satirists would prefer to host their programs in mainstream broadcasting in their home country, as they can create more political awareness and engagement using humour as a tool. Most totalitarians see these kinds of programs as harmful critiques which threaten national security or actually become an excuse for exercising their power. The use of strict legislation to suppress freedom of expression and intimidate people who express their dissent creates fear for self-security among artists and satirists. Hence, there is little intellectual expression, creativity, and innovation as people are forced to operate under strict control. Similar to the Thai satirist, Winyu Wongsurawat, Bassem Youssef says "In short, we were loved by the people but not by the authority. The authority does not like to be ridiculed" … "So basically it was very difficult for us to continue and very difficult for the network to continue to carry the show because it was just too much for them." (Youssef, as cited in Palmer & Parry, 2015, November 5, para. 8,9).

Fear for self-security occurs due to the limitations of freedom of expression caused by states or religious influence that make satirists fear the personal consequence of their political humour. There may be just a minor effect, like banning program content, withdrawing or facing lawsuit; or in some regimes of strict control or totalitarianism, satirists may face incarceration, deportation and other serious threats to themselves and their families (Freedman, 2012; Black et al., 2015, January 13). In any degree, fear for self-security causes satirists to soften their satire and, in many cases, give up their productions all together to avoid the potential consequences.

Conclusion

Political satire in mainstream television broadcasting is quite a common genre used to entertain, educate and criticise state affairs. Facing censorship and lawsuits is also quite common for satirists as culture, social norms, religion, privacy, media regulation and the prevailing political climate can all impact on freedom of expression to varying degrees. The extent to which this effects creativity and free expression also varies and not all satirical programs perform well, as Baym & Jones (2012) note:

"..,, not all parody is necessarily acute. Much is trite, seeking little more than a laugh, or an audience share. Other forms have served the interests of economic power, functioning as a means to help undermine cultural trust in traditional public systems. At its sharpest, however, parody is an increasing significant form of cultural and political resistance." (p.11)

Bias and personal attitudes are definitely a concern for satire where satirists express their political view point through their sense of humour (McCarthy, 2016). Having said that, satirical programs do provide opportunities for audiences to participate in dissent. Even the scrutinizing of world conflict and politics are more interesting and easy to understand in the humorous form of satire and news parody. As discussed previously most governments do not like satire nor do political leaders and politicians like to be ridiculed or caricatured, therefore how freely satirical programs are allowed to operate depends on the system of political control and the attitude of the leadership. Censorship and self-censorship limit creativity in the production of new styles of political satire in television and radio broadcasting as well as limit the use of satirical techniques to create political discourse in common and humorous ways for the access of all audiences. That in turn leads to the limitation of satirists to express themselves and perform their roles as comedians, as political scrutinisers, as political critics and as hilarious political commentators.

This article has suggested censorship and self-censorship are constraints on the thriving of political satire in mainstream broadcasting television, these constraints come from fear of the causes and effects of political satire programs in the forms discussed. Consequently, because of fear, political satire is curtailed under the prevailing conditions of the particular political environment in which it is operating and can end up just serving as banal entertainment or a political tool of the government. Weinberger (1986) examines fear of art and censorship from the second century (B.C.) with the hypothesis that censorship is fear that curtails freedom of "artistic expression" as pointed out in the introduction of the book *Fear of Art: Censorship and Freedom of Expression in Art*:

> "Censorship bespeaks fear – fear of revolt from the right or left, fear of new heresies or ancient paganism, fear of modern ideas, and, sometimes, fear of old concepts whose resurrection might prove troublesome. Censorship is a two-edged weapon. Censorship suppresses the creativity of artists whose work might embarrass the party of power and it forces artists to serve as a tools for the expression and dissemination of views favoured by those who rule." (p. xi)

Even though that point refers to visual art, this notion can apply to any creative form and can confirm the correlation between fear and censorship. While state censorship is "easily interpreted as a sign of weakness on the part of the authorities that impose it" (ibid.), self- censorship can, in terms of the entrepreneur, be interpreted as a concern of television networks with the economic impact derived from political connection and advertising interests. Then, the force from both authorities results in fear for self-security in satirists to suppress their own free expression.

Alternatively, in this millennium era, censorship cannot be so easily enforced in the sphere of the internet in places like YouTube or Facebook. The fast growing new media technologies and social networks create more platforms for satirists to operate their satirical programming independently and their interesting satirical productions can be viewed repeatedly. As well as Wongsurawat's *Shallow News in Depth*, young Egyptian satirist Wageeh Sabry, who is strongly influenced by Bassem Youssef, has his political satire program on the internet and he expresses "If I was broadcasting on TV, they might shut down my programme, and I might not be able to express myself. But that's why I work on the internet" (Sabry, as quoted in Black et al, 2015, January 13, para 15). That confirms free

space in the public sphere that is, perhaps, away from authoritarians' strict control. Another interesting point is expressed by Bassem Youssef:

> "You cannot control the new generation, the Millennials, with the same propaganda techniques that were used in the 1950s and 60s,"
> "The young people are now, they are more intelligent, more open, they use the internet, they have open skies"
> (Youssef, as quoted in Palmer &Parry, 2015, November 5)

Therefore, if control cannot follow the growth of new media technologies and social networks, authorities may need to rethink and learn how to let go of their fear.

Recommendations

In view of the limitations on political satire in mainstream television broadcasting, state censorship and self-censorship are by no means good mechanisms of political control. They may hinder message flow, but not dissent. Therefore, there are a few things to consider:

1. In countries where strict control of freedom of expression has been applied the allowing of political satire to air on mainstream broadcasting may contribute to less intense dissent because people can have a dissenting outlet through the humorous forms of satire. In following this, governments can be aware of political resistance levels within society. Let people laugh at political caricatures and lampoon political policies, then ignore them if concerns are not too serious or take them into consideration if they sound rational. When citizens can have their checks and balances even through satire, the greater the potential of a government to hold power.

2. For broadcasting entrepreneurs, the bottom line is their strong connection to political elites, advertisers and other gigantic businesses that can enhance their revenue. Therefore, they try to avoid political intrusion or intervention from their connections in order to keep their networks secure and profitable. However, direct or indirect demand for self-censorship by assigned authorities distorts media responsibility, implying it to be some kind of watchdog to serve "the public good". There is no guarantee of political intrusion under authoritarian regimes and commercial force is quite effective. Ultimately, commercial media decisions are driven by ratings and good political satire programs can attract audiences of a significant size, *The Daily Show* and *The Colbert Report* are just two cases in point.

3. In terms of television broadcasting, satirists, including all of the production team, may outwit political power by using their creativity and their sense of humour to gain high ratings and high audience support. Aware of what to touch and how to touch it and aware of their tasks to bring political knowledge and awareness for all audiences as well as to stimulate questioning of political policies and systems satirists certainly have the potential to make quite an impact. One thing to keep in satirists' mind is that:

> "It is possible to exercise freedom of expression with minimal offence in a

social context by using tact, consideration and decorum. A calculation of how to achieve a desired effect (whether comic, philosophical, or political) is feasible, and comedians incorporate this in their professional practice."

(Sturges, 2010, p.12)

Political satire in mainstream television broadcasting is common everywhere and if it performs well, it will promote political engagement and knowledge by using amusing tactics to attract its audiences. It may also engender a sense of checks and balances being enacted upon the ruling elite, providing the viewer with a sense of participation in dissent. Good satirical television programs can lead to a politically connected joyfulness during political crises or strict political rule. Allowing political satire programs, to air freely in the mainstream broadcasting may help create a better political environment. Media regulation and defamation law can be used rationally and wisely to clarify boundaries if those programs merely make unjustified political attacks based on false premises. At the very last in this article is the hope that creativity and innovation are free to flourish without fear and that citizens may freely express their different points of view on political systems, policies and the people who instigate and uphold them.

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Discourse of Cultural Citizenship: An Analysis of Expats in Thailand Through Political Cartoons

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Abstract

Cultural competence is required by expatriates if they wish to be cultural citizens in their adopted countries. Most studies on cultural competence examine how expatriates can adapt to their adopted countries, but not on how expatriates view each other as they attempt to acquire cultural competence. This paper explores how the discourse of cultural citizenship is understood by expatriates in Thailand. The data for this paper comes from ten political cartoons posted by an expatriate during the second half of 2015 on an open and public Facebook group that express satirical descriptions of expatriates engaging in Thai cultural behaviors. Results indicate that a discourse of cultural citizenship by expatriates in Thailand can be understood through three discourses: a discourse of becoming Thai, a discourse of being Thai, and a discourse of deforming Thais. This paper extends the literature on cultural competence by linking expatriates criticisms of other expatriates in their attempts at cultural citizenship. These findings can help international organizations to better understand how their expatriate communities view themselves as they adopt cultural patterns in their attempts to become cultural citizens in their adopted countries. Directions for future research are also discussed.

Keywords: Cultural Competence, Expatriates, Thailand

1. Introduction

Cultural citizenship relates to the acquisition of competent cultural behaviors for expatriates in their adopted country as they seek to fit in (Miller, 2007; Ong et al., 1996). In order to do that, expatriates need to learn about and respect cultural differences without giving up their own cultural identity. That can be hard to do no matter how long one has lived in another country.

The premise of this study is that the material and discursive practice of cultural citizenship fundamentally influences the construction of social reality and self for expatriates in their adopted country. By referring to cultural competence as both a discursive and material practice, I am referring to it as both a form of communication and a form of living (Clair & Thompson, 1996; see also Kuhn, 2006; Wieland, 2010). As communication, cultural citizenship articulates an ontology of self in a globalized society. As living, cultural citizenship is part of the sociocultural organization of self and society. By understanding and explaining the discourse of individual cultural citizens in Thailand, I hope to be able to speculate as to how cultural citizenship articulates a meaningful message about expatriates' cultural identities.

This paper will proceed as follows. First, I will briefly review the literature relating to cultural competence, discourse as a lived experience, and dimensions of identity. Next, I will

explain the methods used in the study's data collection and analysis. Then, I will discuss the results and their implications. Finally, I will conclude with suggestions on future research directions.

2. Literature Review

2.1. Cultural Competence

Expatriates have cultural competence when they have the ability to communicate in an appropriate and effective manner with people from different cultural backgrounds than themselves. What is important here is that the notion of "competence implies capability and not perfection" (Alexander, et al., 2014, p. 14). I take this to mean that cultural competence is something that can be developed, practiced, achieved, and reflected on. This conceptualization of cultural competence relates competence to the performance of appropriate behaviors (Cooley & Roach, 1984; McCroskey, 1982). Cultural competence requires expatriates to demonstrate both the ability to engage in certain cultural behaviors as well as the cognitive ability to understand and make choices as to when it is appropriate to engage in certain cultural behaviors (Dalib, 2011).

Appropriateness refers to expatriates being able to meet the expectations, rules, and norms of a cultural relationship while effectiveness refers to expatriates being able to accomplish their goals for a cultural interaction (Bradford, Allen, & Beisser, 2000; Wiseman, 2003). What this does is emphasizes the contextual factors involved between individuals engaging in cultural interactions (Chen & Starosta, 2008; Kim, 1991; Spitzberg, 1991). That is, culturally competent expatriates depend on their understanding of cultural rules that frame the context about which permitted behaviors are appropriate and effective for individuals to achieve their goals with culturally different others.

2.2. The Discourse and Material Connection to Lived Experiences

Events and processes that constitute the self occur in everyday practices. I adapt Casey's (1995) perspective and call these events and processes *discursive practices*. Discursive practices refers to the "communicational and symbolic relations" (Casey, 1995, p. 11) that constitutes self and individual understanding of reality. In turn, these discursive practices affect the social relations and practices of society (Casey, 1995). Cultural competence activities and processes are an example of these discursive practices. Cultural competence activities and processes explain how expatriates experience and understand life in their adapted country. Cultural citizenship, on the other hand, ascribes a certain way of being that pertains to notions of individual and sociocultural success.

In this study, social phenomena (e.g., cultural practices, the self) do not have an independent existence outside of either the material or discursive worlds. Individuals understand their lived experiences through encountering the material aspects of reality and labeling them through their symbolic understandings of reality (Dewey, 1929/1958; Gergen, 1999). According to Ashcraft and Mumby (2004), the material world around us provides the "impetus for communication" (p. 175) since communication arises in response to perceived material conditions. Communication is a material act itself. I am not arguing that communication alone constitutes a cultural citizenship subjectivity or material condition; rather, communication is a social process used in the negotiation between the situated

material and symbolic worlds in historical, cultural, and political epochs (Ashcraft & Mumby, 2004; Gergen, 1999). Communication does not just lend meaning to an already existing world. It is entangled in people's attempts to "authenticate" their lived experiences (Ashcraft & Mumby, 2004; Dewey, 1929/1958).

2.3. Dimensions of Identity

In the context of cultural competence, cultural citizenship is conceptualized as self-making or being-made as a subject in an adopted culture (Ong et al., 1996). In order to understand how this is done, we need to avoid modernity's tendency to create dualisms. To do that, I adopt Seigel's (2005) three dimensions of self: material, relational, and reflective.

The material or bodily dimension of self involves the physical, corporal existence of individuals and objects in the world. The material dimension houses the self in the body or physical world and is shaped by bodily needs and desires (e.g., Ashcraft & Mumby, 2004). The relational dimension of self involves the social, cultural, and linguistic relations between people (e.g., Burr, 2003; Gergen, 1991). This dimension views the self as what the relationship with society and others allows it to be. The reflective dimension of the self derives from our ability to make our world and existence as objects of our inquiry (e.g., Mead's [1934] notion of the generalized other). Subjectivity is tied to this dimension, which is an active process that views the self as an agent of its own realization (Mead, 1934; Seigel, 2005).

Working together, these three dimensions do not create a seamless image of the self, but rather they allow scholars to create either a one-dimensional or a multi-dimensional view of the self. In my case, using these three dimensions allows me to more fully draw upon the lived experience of expatriates as they attempt to develop competent cultural citizenship for their adopted country.

2.4. Research Question

In seeking to understand the lived experiences of expatriates material and discursive practices of cultural citizenship in Thailand as they engage in cultural citizenship behaviors, this study was guided by the following research question: How do expatriates understand one another as they engage in Thai cultural behaviors?

3. Research Method

This study draws upon ten self-published satirical cartoons created by one expatriate living in Thailand who comments on the cultural competence of other expatriates. The ten satirical cartoons were published on an open and public Facebook group titled "Ministry of Farang Affairs" during July, September, and December of 2015. These ten satirical cartoons were chosen as they represent examples of expatriates engaging in Thai cultural behaviors at different stages of experiences with and understandings of Thai culture.

A discourse analysis using cultural competence in Thailand was conducted on the ten satirical cartoons to articulate how expatriates might understand the lived experiences of other expatriates as they attempt to engage in Thai cultural citizenship behaviors. Discourse analysis allows me to seek a more nuanced understanding of the potential meanings

embedded by the author of the satirical cartoons (Grant, Keenoy, & Oswick, 2001). The ten satirical cartoons represent sites of conversations and reflections of sense making within the "Minstry of Farang Affairs" Facebook group (Taylor & Robichaud, 2004; Taylor & Van Every, 2000). The language, both visual and textual, of the ten satirical cartoons serve as the focus of engagement for understanding the meanings of the lived experiences of expatriates as they attempted to engage in Thai cultural citizenship behaviors (Boje, Oswick, & Ford, 2004).

4. Results

The discourse analysis of the ten satirical cartoons lead to the understanding of three discourses of cultural citizenship for expatriates in Thailand: a discourse of becoming Thai, a discourse of being Thai, and a discourse of deforming Thais. These three discourses represent three different levels of experiences in which expatriates may try to effectively engage in appropriate Thai cultural behaviors. Each discourse is based off of expatriates' understanding and use of the material, relational, and reflective dimensions of a cultural self (Seigel, 2005).

4.1. A Discourse of Becoming Thai

Three of the ten satirical cartoons represent a discourse of becoming Thai. They do that by having expatriates early cultural experiences misrepresent the material and relational experiences of engaging in Thai cultural behaviors or by having expatriates misunderstand the reflective experiences of engaging in Thai cultural behaviors.

4.1.1. Drinking Beer with the Wrong People

The first satirical cartoon represents an expatriate drinking beer with a neighborhood motorcycle taxi driver. The descriptive text of the cartoon says "The farang who thinks it's cool to have conversations and beers with the moto-taxi drivers of his soi" (Stephff, 2015 December 27). (The Thai word *farang* refers to a white Westerner and the Thai word *soi* refers to neighborhood street.) The cartoon pictures a Thai and an expatriate interacting while drinking beer. The Thai character is wearing an orange motorcycle taxi vest, smoking a cigarette, and drinking a beer while saying "You! Beer you my friend you Thailand good?". The expatriate character is wearing a Krating Daeng [the Thai Red Bull drink] t-shirt saying "Yeah…Me beer me you friend me Thailand very good!!" while thinking "Wow, I'm cool…".

This satirical cartoon depicts a misrepresentation of the material and relational experiences of living as a Thai. Thai society is hierarchical and the different classes do not normally mix to drink or socialize. Motorcycle taxi drivers are typically considered part of the lower class while expatriates are not normally considered as part of the lower class in Thai society. A expatriate trying to fit in with the motorcycle taxi drivers could be viewed as violating a material practice of Thai society of where you go to drink and a relational practice of who you drink with, which means the expatriate is unable to appropriately operate within the Thai social hierarchy.

4.1.2. Providing a Wai First to a Service Provider

The second satirical cartoon represents expatriates providing a wai first to a service provider. The descriptive text of the cartoon says "The farang who always 'wai' first the tuk tuk driver, the maid or the security guard…" (Stephff, 2015 December 7). (The Thai word *wai* refers to the greeting Thais give one another by holding their hands together in front of their chest or face.) The cartoon pictures two women expatriates giving a wai first to a confused looking tuk tuk driver while saying "Sawasdee ka, we want to go to Bangla Road."

This satirical cartoon depicts a misrepresentation of the relational experiences of living as a Thai. While it is appropriate to greet Thais using a wai, it is not appropriate to wai first when interacting with a service provider. Due to the hierarchical nature of Thai culture, you should let the service provider wai first before you return the wai. By providing the wai first, you invert the hierarchical relationship and place yourself under the service provider. Doing so, demonstrates that the expatriate has not learned how to effectively interact within the Thai social hierarchy.

4.1.3. Feeling Important in Society

The third satirical cartoon represents an expatriate thinking he is important in society. The descriptive text of the cartoon says "…you feel very important because of the color of your skin…" (Stephff, 2015 September 4a). The cartoon pictures a white expatriate male teacher walking to the front entrance of a high-end mall thinking "this guard who salutes me obviously knows I'm a highly respected English teacher."

The satirical cartoon depicts a misunderstanding of an expatriate reflecting on why certain Thais my show deference to him. In reality, guards at most shopping malls and condominiums will salute everyone, expatriate, tourist, or Thai, as they enter buildings. This behavior of guards has nothing to do with who the person is or what their job is. If the expatriate actually thinks this, he has not internalized the reason for the guards' behavior thereby failing to reflect on and understand the purpose of this cultural activity.

4.2. A Discourse of Being Thai

Three of the ten satirical cartoons represent a discourse of being Thai. They do that by having expatriates understand the material and reflective conditions of living as Thais.

4.2.1. Maximizing Discounts when Shopping

The fourth satirical cartoon represents an expatriate taking advantage of the different ways to obtain discounts while shopping. The descriptive text of the cartoon says "you know all the tricks of shopping Thai-style…" (Stephff, 2015 September 25a). The cartoon pictures an expatriate at the customer service counter mixing deals together to obtain greater discounts while saying "I exchanged the points in my membership card for extra discount and I paid by credit card to get another discount. Now, I'd like to know what can I get for free with my receipt?".

This satirical cartoon depicts a reflective understanding of a material practice in Thai shopping culture. Through his reflection on shopping culture in Thailand, the expatriate has

effectively internalized the appropriate means for obtaining discounts and rewards when shopping in Thailand. The expatriate shows that he understands what he needs to do, when to do it, and how to do it.

4.2.2. Driving Thai Style

The fifth satirical cartoon represents an expatriate adapting the Thai motorcycle driving habit of driving on sidewalks. The descriptive text of the cartoon says "you think footpaths are shortcuts for motorbikes…" (Stephff, 2015 July 11). The cartoon pictures an expatriate riding a motorcycle on a sidewalk honking his horn and yelling "Why is this #@* pedestrian walking in the motorbike shortcut lane???".

This satirical cartoon depicts an understanding of a material practice in Thai driving culture. Streets are crowded and traffic normally gets back-up, so the best way to get around town is on motorcycles as they can go in between cars and up on the sidewalks to avoid being stuck in traffic. While the expatriate can effectively adapt the driving behavior of Thais, it does not mean that the expatriate has reflected on the appropriateness of engaging in this type of driving behavior.

4.2.3. Picking your Nose in Public

The sixth satirical cartoon represents an expatriate adapting the Thai practice of picking your nose in public. The descriptive text of the cartoon says "…you shamelessly pick your nose every time you stop at the traffic lights…" (Stephff, 2015 December 25). The cartoon pictures an expatriate driving a car and picking his noise while a flower seller offers him flowers.

This satirical cartoon depicts an understanding of a material body practice engage in by Thais. For whatever reasons, this is something Thais do in public, even though most Western cultures do not. While the expatriate can effectively adapt this behavior of Thais, it does not mean that the expatriate has reflected on the appropriateness of engaging in a behavior that goes against the expatriate's culture.

4.3. A Discourse of Deforming Thais

Four of the ten satirical cartoons represent a discourse of deforming Thais. They do that by having expatriates misuse Thai cultural behaviors to be suspicious of the material, relational, and reflective experiences of interacting with other expatriates in Thailand.

4.3.1. Unconstructive Debate Behavior

The seventh satirical cartoon represents an expatriate adapting the Thai practice of threatening people who may say something that is not flattering about Thailand. The descriptive text of the cartoon says "…you have developed a not-very-constructive way to have a debate!!!" (Stephff, 2015 December 3). The cartoon pictures an expatriate yelling "think carefully before you speak or go home" as a US diplomat says "we are very concerned with lengthy and unprecedented prison sentences handed down under article 112…".

This satirical cartoon depicts an expatriate being suspicious of another's motives for speaking about a material reality in Thailand. In no way has this expatriate reflected on why such a behavior should be enacted. The expatriate appears to be engaging in a negative representation of Thai culture in their attempt to identity culturally as a Thai.

4.3.2. Not Listening to What Newcomers Have to say

The eight satirical cartoon represents an expatriate adapting the Thai practice of thinking that only Thais can understand Thailand. The descriptive text of the cartoon says "…you have lost interest in having constructive conversations with farang who have just arrived in the country…" (Stephff, 2015 December 21). The cartoon pictures one expatriate yelling "only Thais and farang like me who have been here for more than 30 years can really understand Thailand … so just shut up!!!" at another expatriate.

This satirical cartoon depicts an expatriate being suspicious of another's motives for speaking about Thailand. It implies that non-Thais are unable to reflect on or understand things about Thailand. In no way has this expatriate reflected on why such a behavior should be enacted. The expatriate appears to be engaging in a negative representation of Thai culture as they attempt to identify culturally as Thai.

4.3.3. Being Disgusted by other Expatriates

The ninth satirical cartoon represents an expatriate adapting the Thai practice of condemning expatriates who engage in their culturally appropriate behavior while in Thailand. The descriptive text of the cartoon says "…you cannot stand the sight of a farang couple exchanging a deep French kiss in public…" (Stephff, 2015 September 25b). The cartoon pictures one expatriate saying "yuck!" while seeing two other expatriates kiss.

This satirical cartoon depicts an expatriate being suspicious of others who engage in a culturally appropriate behavior for their culture while in Thailand. The expatriate has reflected on and internalize the Thai culture's understanding of kissing in public. While that can demonstrate appropriate understanding of what not to do, being disgusted because others do it shows a loss of an original cultural self and goes beyond competent cultural citizenship behaviors.

4.3.4. Judging the Class of Other Expatriates

The tenth satirical cartoon represents an expatriate adapting the Thai practice of judging others by the way they are dressed. The descriptive text of the cartoon says "…you judge other farangs by their appearance only and you obviously don't believe anymore in the principle of human equality…" (Stephff, 2015 September 4b). The cartoon pictures one expatriate dressed formally thinking "OMG! He wears flip-flops1 I am not talking to this low-status farang" while being approached by another expatriate at a party.

This satirical cartoon depicts an expatriate being suspicious of others who attempts to dress for the climate of Thailand. While the expatriate may have reflected on and internalize that Thai culture is more conservative and traditional, the expatriate should not judge others for adapting their dress to the climate of Thailand. Some Thais will dress formally while

wearing sandals as their shoes at work. The one expatriate judging the other demonstrate a lack of understanding of how Thais may dress.

5. Discussion

The discourses of becoming Thai, being Thai, and deforming Thais are meant to articulate the connections between material and symbolic conditions of cultural competence as expatriates attempt to be good cultural citizens in their adopted countries. They should be understood as communicative constructions drawing upon material, relational, and reflective dimensions of a cultural self (Seigel, 2005) while serving to create a discursive space where expatriates can act and construct practices of a Thai cultural citizenship identity (Ashcraft & Mumby, 2004).

Expatriates performance of cultural citizenship behaviors is an attempt by them to construct themselves as a subject in Thailand (Ong et al., 1996). Unfortunately, expatriates performances are not always appropriate or effective (Dalib, 2011). The discourse of becoming Thai shows that when expatriates first arrive, they will misunderstand how to effectively engage in appropriate cultural behaviors. This is both good and bad. It's good since expatriates are trying to be good cultural citizens, but bad as they misunderstand how to engage in these cultural behaviors. The discourse of being Thai shows that after time, expatriates can successfully adapt to the local culture by effectively engaging in appropriate cultural behaviors. Unfortunately, not all of the behavioral adaptions are appropriate as cultural citizens. The discourse of deforming Thais shows that expatriates can go beyond reflecting on material and relational practices in Thai culture and thereby deform their original cultural identity in an attempt to be more Thai. Doing so demonstrates their lack of ability to meet the expectations, rules, and norms of a cultural relationship while being able to accomplish their goals for a cultural interaction (Bradford et al., 2000; Wiseman, 2003).

Overall, cultural citizenship requires expatriates to reflect on themselves and what's appropriate for their adopted country. This refers to using Mead's (1934) notion of the generalized other were expatriates become the other as they reflect on their actions and behaviors as a way of making sense of their cultural citizenship in their adopted country.

6. Suggestions

This study has attempted to explore the lived experiences of expatriates as they formulate appropriate cultural practices to become effective cultural citizens. According to Manen (1990), researching lived experience is a retrospective reflection of one's consciousness of the experience that one has lived through. As such, there is always the concern for biased or misremembering something. The lived experiences in this study were reflected by satirical cartoons created by one expatriate living in Thailand. While the behaviors depicted in the cartoons may be recognizable by other expatriates, they may not be the same for others. As such, this study's findings should not be generalized beyond its context.

As the satirical cartoons were created by one expatriate, the lived experiences are limited to his interpretation of expatriates' cultural citizenship behaviors in Thailand. Further research should be conducted were the actual lived experiences of expatriates are gathered by researchers instead of relying on satirical cartoons. The satirical cartoons can serve as the

starting point for the discussions with actual expatriates. This will allow for a more accurate understanding of discourses of cultural citizenship by expatriates in Thailand.

I was not able to obtain permission to draw upon the comments attached to the Facebook postings of the satirical cartoons. As such, the interpretation of the results rely primarily on my understanding of the cartoons. While my understanding may be an informed understanding, it still lacks verification that some of the comments might have provided. Further analysis needs to be done to strengthen my understanding of these citizenship discourses. Combining the comments with the satirical cartoons would be one way to accomplish that.

In conclusion, these discourses of cultural citizenship highlights that the material and discursive practice of a cultural self for expatriates in their adopted country. It is both a form of communication and a form of living as a self in a globalized society that articulates a meaningful message about expatriates' cultural identities in their adopted countries.

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Foreign Film Production in Thailand: Past, Present and Future

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Abstract

Since the 1960s Thailand has succeeded in positioning itself as the leading Southeast Asian country for foreign film-related projects. Every year hundreds of foreign feature films, documentaries, commercials, TV programs, music videos, etc. are shot everywhere in Thailand. Thus, foreign film production is a crucial factor in the condition of the Thai film industry and an important generator of revenue. With various marketing tools the Thailand Film Office promotes the country as an attractive location for foreign talent and film production companies. Furthermore, an increasing number of Thai screen talents and crews play key roles in foreign film-related productions. The foreign film production companies usually collaborate with domestic ones that have specialized in providing services needed by their international counterparts. This paper seeks to take stock of the last twelve years and the current situation of foreign film production in Thailand and to explore the support international filmmakers receive. To this end, the paper reviews the following: statistics about foreign film productions and generated revenue, the role of the Thailand Film Office, rules and regulations of foreign filmmaking in Thailand, and the role of Thailand-based film production service companies. Furthermore, based on a SWOT analysis the paper makes predictions about the future of foreign filmmaking in Thailand. Results of the analyses show the following: The increase in the number of foreign productions and the generated revenue have increased significantly since 2003. The Thailand Film Office is very active in promoting Thailand as a film location destination and greatly facilitates the application process for shooting permits. The rules and regulations for foreign filmmakers are straightforward. Thai film production service companies are vital to the success of foreign film-related productions in Thailand. Moreover, the outlook for the number of foreign film productions in Thailand and the revenue generated by this industry is positive due to the country's established reputation as a film destination hub, modern film equipment, and a new financial incentive scheme to be implemented in 2017.

1. Introduction

When foreign filmmakers want to realize their film projects in Thailand, they spend capital on Thai crews, screen talents and coordinators, and on shooting permits, accommodation, transportation, catering, export fees for the film materials, etc. Therefore, foreign filmmaking in Thailand makes a substantial contribution to the Thai economy and supports tens of thousands of Thai jobs. According to the Thai Film Office (11 March 2016), in 2015 Thailand's revenue thanks to expenditures by foreign filmmakers amounted to THB 3'164'000'000. Four years ago Oxford Economics (2012) looked at various areas of the Thai film industry, including foreign film productions and film-induced tourism in Thailand. The report attested Thailand strong efforts in keeping up with international film production technologies, standard equipment and studio facilities. It also emphasized Thailand's attractiveness due to its wide range of landscapes that include coastlines, reefs, rivers, lakes,

mountains, etc. The high production standards and the diversity of landscapes were found to be the main causes for the significant increase in the number of foreign film-related production in Thailand and the strong growth in revenue generated by this industry in recent years. The report gave a positive outlook for the number of foreign productions, the film service industry that is tied to foreign productions, and the inflow of capital into the Thai economy via this industry (Oxford Economics, 2012, p. 12).

Objectives: This paper analyzes significant developments in foreign filmmaking in Thailand over the last twelve years to provide an updated view of the current situation and to make an informed prediction about the future of this industry.

Research Questions: 1) What have been the main developments in foreign film production in Thailand over the last twelve years? 2) How does the current situation of this industry present itself? 3) What is its future outlook?

Methodology: The paper draws from various research methods. The statistical analysis in section *1. Statistics of Foreign Productions and Generated Revenue* is consistent with the quantitative research approach. Sections *2. The Role of the Thailand Film Office*, *3. Rules and Regulations for Foreign Filmmakers*, and *4. The Role of Film Production Service Companies* are largely descriptive in nature. Section *5. The Future of Foreign Filmmaking in Thailand* is based on the qualitative research approach.

Limitation: One may assume that many tourists choose Thailand as a travel destination because they were inspired by a Thailand-related film or TV program. For instance, Brzeski (12 Feb. 2013), citing a Kasikorn Bank study and projections by tourist organizations, suggested that the popularity of *Lost in Thailand* (China 2012) would lead to a rise of Chinese tourists to Thailand in 2013. The Thailand Board of Investment (Jan. 2014) noted that this film received financial support by The Ministry of Tourism and adds that "the movie stimulated great interest amongst Chinese audiences regarding the Kingdom, which resulted in a surge of tourist arrivals from mainland China." However, Oxford Economics (2012, p. 13) observed that, with the exception of one study by Siriangkul (2005), no in-depth research has gone into the area of film-induced tourism to Thailand. Thus, it is unclear whether and to what extent popular films such the *Man with the Golden Gun* (USA 1974), *The Beach* (USA 2000), *The Hangover Part II* (USA 2011) or even *Lost in Thailand* (China 2012) could be the decisive factors in a significant increase in the number of tourists to Thailand. Consequently, while film-induced tourism is an underlying goal of the Thailand Film Office and is a worthy research topic, to limit the scope of this paper it cannot be explored here.

2. Statistics of Foreign Productions and Generated Revenue

Tables 1 and 2 below show the number of foreign film-related productions realized in Thailand between the years 2003 and 2015.

Table 1: Countries and Number of Foreign Productions Filmed in Thailand 2003-2009

Year	Japan	India	Korea	Hong Kong	U.S.A.	China	Australia	Taiwan	Europe	Others	Total	%
2003	154	31	23	17	15	12	13	6	67	50	388	-19.33%
2004	147	36	13	28	21	12	16	9	85	74	441	+13.66%
2005	165	44	26	24	22	5	20	6	95	85	492	+11.56%
2006	142	72	42	21	21	21	27	1	75	69	491	-0.20%
2007	154	92	39	25	22	8	18	6	102	57	523	+6.52%
2008	134	123	26	23	25	8	10	3	106	68	526	+0.57%
2009	108	108	27	20	25	16	8	10	96	78	496	-5.70%

Source: Adapted from Thailand Film Office (June 2009, p. 2) and Thailand Film Office (June 2010, p. 1).

Table 2: Countries and Number of Foreign Productions Filmed in Thailand 2010-2015

Year	Japan	India	Korea	Hong Kong	U.S.A.	China	Australia	Taiwan	Europe	U.K.	Others	Total	%
2010	123	128	41	24	22	22	8	16	79	12	103	578	+16.53%
2011	113	107	47	24	35	33	15	9	97	22	104	606	+4.84%
2012	149	125	33	37	27	24	6	1	73	32	129	636	+4.95%
2013	140	150	29	38	34	29	22	7	71	41	156	717	+12.74%
2014	133	107	22	28	26	37	18	2	85	37	136	631	-11.99%
2015	119	125	34	29	42	48	19	7	108	45	148	724	+14.74%

Source: Thailand Film Office (11 March 2016).

Table 3: Annual Average of Foreign Productions Filmed in Thailand 2003-2015 by Country

Japan	India	Korea	Hong Kong	U.S.A.	China	Australia	Taiwan	Europe (2010-15)	U.K. (2010-15)	Others (2010-15)
137	96	30.9	26	25.9	21.1	13.9	6.4	85.5	31.5	129.3

Source: Researcher's calculations based on Tables 1 and 2.

Japan and India: In the years 2003 to 2015 Japan, averaging 137 film-related productions annually, has been by far the most active country. However, for the last four years a substantial decline from 149 production in 2012 to 119 in 2015 can be observed. From 2003 to 2015, Indian productions averaged 96 annually; yet it is important to observe that from 2003 to 2008 Indian productions quadrupled to reach triple digits, where they have stayed since. Thus, from 2008 to 2015 Indian productions averaged 121.6 annually. In the years 2010, 2013 and 2015 the total number of Indian film-related productions even surpassed those of the Japanese. Thus, in the years to come the total number of Indian film-

related productions in Thailand may again surpass that of the Japanese. The strong Indian numbers for this decade were predicted by Rosenberg (4 May 2010).

Korea, Hong Kong, USA, and China: From 2003 to 2015 three countries averaged similar numbers: Korea realized 30.9 projects, Hong Kong 26, and USA 25.9. They are followed by China, averaging 21.1 productions. The comparatively modest numbers for China and USA could be explained by their strong domestic film industries, their own variety of landscapes and cultures, viewer expectations, and in the case of the U.S. the distance to Thailand.

Australia and Taiwan: From 2003 to 2015 Australia averaged 13.9 productions annually, and Taiwan 6.4, respectively. These numbers are modest and fluctuate much from year to year.

Europe, U.K., and Others: These three categories are problematic. While Table 1 does not include a separate column for the U.K., Table 2 does. Consequently, in Table 1 it is unclear whether the U.K. was included in the column for *Europe* – which would make sense – or for *Others*. Thus, Table 3 shows the total annual average only for the years 2010 to 2015, when Europe averaged 85.5 productions, the U.K. 31.5 and other countries 129.3. These numbers show that the U.K. is an important film producer in Thailand. Since the averages for *Europe* and *Others* are high, a detailed breakdown of these categories would be helpful. Historically, Germany, France, Denmark and Sweden are the leading European countries in the production of feature films, documentaries, and TV programs in Thailand.

Total: The lowest total of 388 in 2003 and the highest of 724 in 2015 shows that the overall number of productions filmed in Thailand has almost doubled over a thirteen-year period. The considerable drop in productions from 717 in 2013 to 631 in 2014 could be attributed to the coup d'état on 22 May 2014, the demonstrations and instability that preceded it, and/or restrictions imposed by the new government after the coup. Many international events scheduled to be held in Bangkok were cancelled following the coup. Thus, some foreign film projects were probably put on hold or moved to other countries. The notion that the demonstrations and coup were major reasons for the decline in foreign film projects is held by Mackey (27 Jan. 2015), who posits: "A military coup in the southeast Asian nation led to a 12 percent slip in the total number of overseas productions filmed in the country." Other factors that can influence the production numbers are the economic situations in a foreign filmmaker's home country and in Thailand, the state of the global economy, fluctuations in currency exchange rates, and changing tastes of the target audiences.

Table 4: Number of Foreign Productions and Revenue in Thailand 2007-2010

Year	Advertising	Documentary	TV Series	Music Video	Feature Film	Total	Revenue (Mio THB)
2007	198	229	32	42	22	523	1,073
2008	184	197	48	69	28	526	2,023
2009	166	181	52	60	37	496	898
2010	255	178	46	50	49	578	1,869

Source: Adapted from Oxford Economics (2012, p. 12. Originally published by Thailand Film Office. No longer available.)

Table 5: Number of Foreign Productions and Revenue in Thailand 2010-2015

Year	Adver-tising	Docu-mentary	TV Pro-gram	Sensitive Content TV Program	Game Show / Reality	TV Drama	TV Series	Music Video	Feature Film	Others	Total	Revenue (Mio. THB)
2010	255	178	34	4	0	6	2	50	49	0	578	1,869.15
2011	296	155	67	8	0	4	7	34	35	0	606	1,226.45
2012	314	122	80	8	3	6	9	41	53	0	636	1,781.93
2013	346	150	86	6	0	7	8	47	67	0	717	2,173.35
2014	294	159	74	6	1	1	7	44	41	4	631	1,934.18
2015	329	176	62	8	9	1	16	57	63	3	724	3,164.30

Source: Adapted from Thailand Film Office (11 March 2016).

Table 6: Annual Average of Foreign Productions Filmed in Thailand 2003-2015 by category

Adver-tising	Docu-mentary	TV Pro-gram (2010-15)	Sensitive Content TV Program (2010-15)	Game Show / Reality (2010-15)	TV Drama (2010-15)	TV Series (2010-15)	All TV (2007-15)	Music Video	Feature Film	Others
264.7	171.9	67.2	6.7	2.2	4.2	8.2	73.5	49.3	43.9	0.8

Source: Researcher's calculations based on Tables 4 and 5.

Tables 4 and 5 show the number of foreign productions completed in Thailand and the annual revenue achieved from 2007 to 2015. Table 4 puts all TV productions into one category, i.e. *TV Series*. Table 5 has divided TV productions into five separate categories (which is evident by numbers for the year 2010 given in both tables, where in Table 4 the 46 productions in the category *TV Series* equals the total of the five TV categories in Table 5). Table 6 shows the annual average by category from 2007 to 2015 and 2010 to 2015 for TV productions.

Advertising: With an annual average of 264.7 productions this is the strongest category. The overall increase from numbers below 200 in the years 2007 to 2009 to numbers close to or above 300 since 2011 is significant.

Documentary: The annual average from 2007 to 2015 was 171.9. Notice the constant decline from 2007, when the number of documentaries peaked at 229, to 2012, when the low point of only 122 documentaries was reached. Since then, the number has increased again gradually to 2015's above-average 176 documentaries.

TV: The annual average of all TV categories from 2007 to 2015 is 73.5. In 2012 and 2013 more than 100 TV-related productions were completed, making these the strongest years for this category. Recently, with 67.2 productions the category *TV Program (2010-15)* by far surpasses the other four categories combined.

Music Video: The annual average lies at 49.3 productions with the peak of 69 in 2008 and the low point in 2011 with only 34 videos.

Feature film: The annual average is 43.9 films. The quantity has tripled from 22 in 2007 to 63 in 2015. The relatively low numbers of 35 films in 2011 and 41 in 2014 may have been caused by the floods and the coup, as most likely some feature films planned to be shot in Bangkok encountered problems. 2013 with 67 films and 2015 with 63 were the best years so far.

Revenue: From 2007 to 2015 the revenue almost tripled from THB 1'073'000'000 to THB 3'164'300'000. Note the sharp rises from 2007 to 2008 and from 2014 to 2015. The steep fall from 2008 to 2009 may have been caused by the global financial crisis.

3. The Role of the Thailand Film Office

The Thailand Film Office is a government agency operating under the Department of Tourism, which in turn belongs to the Ministry of Tourism and Sports. Its duties are diverse, such as 1) to develop and implement plans to continuously attract a high number of foreign filmmakers to Thailand, 2) to consider and approve applications, to issue shooting permits, and to monitor foreign film crews' work in progress, 3) to coordinate with other government agencies, 4) to ensure that foreign films made in Thailand portray the nation, its cultures and arts respectfully, 5) to promote and market Thailand as a film location destination, and 6) to promote Thailand as an attractive holiday destination for tourists.

In line with its duties, the Thailand Film Office provides foreign filmmakers with guidance about the steps they have to take in order to realize their project in Thailand, facilitates contact between foreign filmmakers and Thai coordinators who will help them with logistics and other matters, and promotes Thailand as a film location destination through activities and the dissemination of information.

In October 2011, the Thailand Film Office (2012) conducted a worldwide survey with 6'000 participants with the objective to evaluate the effectiveness of its marketing strategy, to reach out and meet the needs of international filmmakers, and to improve the strategy based on the survey results. The participants were asked about their awareness of the Thailand Film Office magazine advertisings, e-magazine, website, Facebook page, Twitter page, booths at festivals and markets, and other tools such as promotional calendars, and of news articles regarding the Thailand Film Office and the Department of Tourism. 69% of the respondents were aware of the marketing materials, the top three being the e-magazine (27.2%), the website (19%), and the booths at festivals and markets (14.5%). Suggestions were also given. The two main ones called for more information about locations on the website and about films being shot in Thailand. Many filmmakers were also interested in financial incentives. It is likely that the survey results prompted the Thailand Film Office to give more depth to its e-magazine and to start the Thailand International Film Destination Festival and the Amazing Thailand Film Challenge in 2013. The call for financial incentives has also been heard (see section 5.2.).

3.1 The 'Film in Thailand' E-Magazine

In April 2009 the Thailand Film Office began publishing the e-magazine *Film in Thailand*. Until 2012 it appeared monthly. Since 2013 it has gained in length and substance but the number of annual issues was reduced to three to four. As a promotional tool the magazine includes various features, e.g. introductions of the staff, news from the private sector, reviews of specific locations, cultural traditions and activities to be filmed, reports about important visitors from abroad, film workshop reports, interviews with film industry insiders, the Thailand Film Office's participation in film-related events abroad and in Thailand, etc. The magazine consistently highlights the benefits for foreign companies to film in Thailand.

3.2. The Thailand International Film Destination Festival and The Amazing Thailand Film Challenge

Since 2013 the Thailand Film Office organizes the Thailand International Film Destination Festival annually. The event serves as a vehicle to promote Thailand as a top location for foreign filmmakers. It does so through a series of screenings of films that were shot in Thailand (mainly commercial and independent productions recently were released), guest appearances of directors, actors and producers, and an award ceremony to honor the winners of The Amazing Thailand Film challenge. This competition invites sixty young filmmakers from all around the world to make short films in Thailand. The film budgets, accommodation and flights are sponsored by the Thailand Film Office. It is an event for industry people to network and for aspiring filmmakers to showcase their talent.

4. Rules and Regulations for Foreign Filmmakers

The website of the Ministry of Foreign Affairs gives interested foreign filmmakers guidelines and instructions. They outline the procedures before the arrival, while filming in Thailand, and after principal photography has ended. The website also informs filmmakers about important expenses. The following is a brief overview of the key steps:

4.1. Before the film crew arrives in Thailand

The foreign production company should hire a Thailand-based coordinator for assistance, as this coordinator knows the procedures to acquire the filming permits for foreign production companies. The coordinator may be an individual or a Thai film production service company. The coordinator takes care of a range of issues: the cooperation with government agencies, the preparation of all required documents, the obtaining of work permits, and assistance with tax payments. The coordinator can also be put in charge of other aspects of the project, such as the arrangement of transportation, accommodation, catering, film equipment, local talent, and studio rentals. Later, the coordinator helps the foreign crew with all issues to be considered during and after shooting the film in Thailand.

Either from abroad or from within the country, the foreign production company requests the permission to film in Thailand. Completed applications, signed by the foreign film production company and the local coordinator, can be submitted to a Royal Thai Embassy or Consulate, the Office of the Tourism Authority of Thailand, the Thai Trade Center, or the Film Board of Thailand. Companies planning to shoot TV programs, TV commercials, documentaries or music videos need to apply for permits at the One-Stop-Service Center. For larger types of productions, for instance TV dramas and feature films, the application needs to be made directly at the Thailand Film Office. Depending on the scale and purpose of the production the approval process takes from a few days to two weeks.

Many documents must be submitted along with the application form, for instance the script, the shooting schedule, the itinerary, the list of shooting dates and locations, the name list of the crew, etc. The content of the script is important and must first be approved. The foreign filmmakers must proceed with caution and respect because their film "should not subvert or affect the traditions, culture, morals, national security, public order, environment, rules and regulations of government agencies or the dignity of Thailand" (Ministry of Foreign Affairs, 27 July 2012). Thai filmmakers

and television producers have to follow a number of censorship laws regarding the depiction of the royal family, the Thai national flag, Buddhism, etc. When it comes to a sensitive and respectful portrayal of Thailand, these laws also apply to foreigners (see Fotiadis and Englander, 2010). After the Film Board of Thailand has approved the script, the filmmakers can still make changes but must get renewed approval.

4.2. After the permission has been granted

For film crew members intending to work for fifteen or more days in Thailand, the local coordinator or the crew has to apply for a work permit. The Alien Occupation Control Division, the Department of Employment and the Thailand Film Board cooperate on the matters of work permit approval.

Foreign filmmakers need to be aware that the import of equipment must be done according to regulations set by the Customs Department. There are import and export requirements for technical equipment. Thus, they should check whether their country is a member of the ATA Carnet Treaty. If it is and if their equipment is for professional use only, it can be temporarily imported under the ATA Carnet Law, in which case no duty or tax applies.

4.3. While filming in Thailand

While film production in Thailand is under way, foreign filmmakers have to adhere to further rules. First, the film crew has to inform the Film Board of Thailand of its arrival. Secondly, a Film Board Representative is appointed to observe the production team. This officer (or officers in case of large productions) oversees the film production process and makes sure the crew follows the approved script. The representative must receive the location and shooting schedule at least two days before the date of filming at that particular location.

4.4. After Filming Completion

After principal photography has ended, all filmed materials must be presented to the representative to get the signature and seal of approval, which confirms that the production was completed following Thai laws.

4.5. Expenses

Foreign filmmakers must be aware of the details of expenses. These include fees to cover the service of the Film Board Representative. The fees depend on the genre of the film and the shooting locations. The foreign film production company pays for the representative's expenses (transportation, accommodation, meals) and pays him/her a daily fee of THB 2000.-. In the case of a large production, such as a feature film, two or more representatives will have to be paid.

The export fee per 100 meters of film is THB 100.-, to be paid to the Censorship Section, Royal Thai Police Department.

Finally, each crew member and talent has to pay income tax at the rate of 5 to 37 percent, depending on their income. This tax has to be withheld and remitted according to Revenue Department regulations.

This overview of rules and regulations demonstrates that foreign filmmakers inevitably have to hire a Thailand-based coordinator who can assist and advice the filmmakers at all times. Many film production service companies have specialized in this area of support.

5. The Role of Film Production Service Companies

Up until the end of the 1990s most foreign films shot in Thailand were produced by foreign companies and filmed with foreign crews. This began to change around the year 2000, when an increasing number of Thai film crews and Thailand-based production service companies became involved in production of foreign films. The Thailand Film Office (2013) lists 390 coordinators, i.e. 254 companies and 136 individuals, as well as another 23 companies for related services. The large number of coordinators suggests the following: 1) There is a big need for film production services in Thailand. 2) The demand for the services of coordinators has led to the startup of many companies that are in competition with each other and, depending on their strategic orientation, are very much dependent on foreign film projects. 4) Since the Thailand Film Office lists these companies publicly, there has to be a cooperation and agreement between this governmental institution and the private sector.

It appears that at one point many companies were united. *Film in Thailand* magazine (Thailand Film Office, Sept. 2009, p. 2-3) included an interview with Sasisupa Sungvaribud, who was then president of the Foreign Film Production Services Association (FSA). The FSA counted seventy private sector companies and individuals specialized in film production services. They served as advocates for the development of Thailand as a top film location destination, and interacted with the Thailand Film Office and other government agencies, giving them feedback about the industry for good cooperation on all levels. However, the association seems to have become inactive in 2010 or 2011.

Living Films, De Warrenne Pictures, and Benetone Films are among Thailand's leading film production service companies. They have been involved in the majority of most expensive foreign films shot in Thailand.

5.1. Living Films

Chiang Mai-based Living Films was involved in the making of *The Medallion* (USA 2003, with Jackie Chan), *Bangkok Dangerous* (USA 2008, with Nicolas Cage), *The Hangover: Part II* (USA 2009), *Shanghai* (USA 2010, with John Cusack and Gong Li) *Teddy Bear* (Denmark 2012, with Kim Kold), *No Escape* (USA 2015, with Pierce Brosnan and Owen Wilson), and many other films. The company has emerged as the leader of film service companies in Thailand, which is apparent not least judging by its comprehensive website. It introduces itself like this:

From budgeting and scheduling to permits and permissions and through final accounting, Living Films can facilitate every aspect of your production in the Kingdom.

Depending on the requirements, genre and scale of the production, we will coordinate location scouting, casting, budgeting, research, obtaining government permits, ordering equipment, dealing with equipment vendors and putting together an appropriately skilled production crew.

We get great deals on equipment. We know all the labs and telecine houses. We'll arrange hotels, travel, transportation and all other movement logistics. We can assist in customs clearance and shipping requirements.

We can help with virtually any aspect of filmmaking in Thailand. (Living Films, Thailand Services, n.d.)

The company provides services for feature films, documentaries, commercials, corporate films, music videos, and still photography, and can assist in the post-production phase. Moreover, it has eight film directors on its roster who shoot material in many different genres, and have specialized in various areas, such as live action, special effects, comedy, visual effects, etc.

5.2. De Warrenne Pictures

In recent years, De Warrenne Pictures (2016), helmed by its founder Thomas Waller, has provided production services for *Survivor Philippines* (Philippines & UK 2010), *Elephant White* (USA 2011, with Djimon Hounsou and Kevin Bacon), *Glory Days* (USA 2014), *Patong Girl* (Thailand and Germany 2014), *White Lotus* (Australia and Thailand 2016), *Mechanic: Resurrection* (USA 2016, with Jason Statham, Jessica Alba and Tommy Lee Jones), and several more. It has functioned as production company and distributor of Thai and foreign films, including *Soi Cowboy* (Thailand 2008), *Sop-mai-ngeap* (Thailand 2011, a.k.a. *Mindfulness and Murder*), *Patong Girl* (Thailand and Germany 2014) and *Petchakat* (Thailand 2014, a.k.a. *The Last Executioner*). Thus, De Warrenne Pictures is also much involved in the making of Thai films.

5.3. Benetone Films

Benetone Films (2016) provides film production and film production services, directors and cinematographers, and operates in Thailand and the U.S. Since 2003 the company has been involved in the making of more than 80 films, many of them Bollywood romance and action films, and 800 TV commercials. Indian films line-produced by Benetone Films include *Bombay to Bangkok* (India 2008), *Golmaal Returns* (India 2008), *Toonpur Ka Superhero* (India 2010), and *Ek Ta Tiger* (India 2012). It also produced films such as *A Stranger in Paradise* (USA 2013), *Pernicious* (USA 2014), *Ghost House* (USA 2016), and several more.

There are many other Thailand-based companies of the size and scope of De Warrenne Pictures and Benetone Films. With a field counting close to four-hundred service companies competing in the same market, it is a challenge for each company to distinguish

itself and to find its niche. Each company tries to stand out, e.g. by specializing in specific genres or by building strong business relations with companies from specific countries.

6. The Future of Foreign Filmmaking in Thailand

In order to make informed predictions about Thailand's future as a hub for foreign film productions, a SWOT analysis is constructive. It is followed by a discussion of the newly planned financial incentive scheme.

6.1. SWOT Analysis

The following SWOT analysis serves to investigate Thailand's ability to attract foreign film projects now and in the future:

Strengths include Thailand's well-developed infrastructure, the wide availability of technical equipment and studios, well-trained and experienced crews, a solid number of experienced production service companies, a healthy competition among the production service companies, clear guidelines and rules provided by the Thailand Film Office, the collaboration between the service industry and foreign film production companies, and Thailand's reputation as a hospitable country. Furthermore, many foreign actors prefer working in Thailand rather than in other tropical countries, and Thailand has a proven track-record of hosting large numbers of foreign film projects, including blockbusters, since the 1960s.

Weaknesses include the straightforward yet time-consuming administrative processes for foreigners to realize a film project in Thailand. Secondly, while foreign filmmakers can choose from a great number of service companies to help them, it may be rather challenging for young companies to attract mid-sized to large projects.

Opportunities can be expected to arise from the planned implementation of a financial incentive scheme (see section 5.2), and from Thailand's ability to respond quicker than most other nations in the region to developments in film technology.

Threats include a rekindling of political conflicts, currency fluctuations, the strengthening of the Baht, foreign investor's withdrawal of funds from Thailand, the further weakening of the world economy, the increasing competition through Malaysia, as well as haze and flooding in parts of the country during certain months.

6.2. Financial Incentives for Foreign Filmmakers

Acknowledging the need to get foreign film and TV producers to choose Thailand over other countries, in 2015 the Thai government approved a rebate for international film and TV productions that spend THB 1.5 million or more in Thailand. In this financial incentive scheme foreign film producers can get a cash rebate of 15 to 20 percent on their local expenses. If a film uses Thai talent (cast and/or crew) in key roles it may get another 3 percent rebate, and if a film promotes Thailand extensively, it may get an extra 2 percent rebate. Banks (15 May 2016) has pointed out that an upper limit has yet to be determined so that one large production does not get all the money allocated for the rebates. Frater (12 Aug. 2015) mentioned that "the scheme be capped at USD 2.86 million per year". Citing a government's spokesperson Frater wrote that this figure could be revised every year. However, as of July 2016 the actual

maximum figure seems not to have been set yet. Whether the rebate fund will be large enough to lure blockbuster productions to Thailand will need to be seen.

According to Goundry (21 Sept. 2015), the incentive scheme will start in 2017, and first rebates will be paid out in 2018. He also suggested that the incentive plan is a reaction by Thai authorities to the overall drop in numbers of foreign feature films, TV shows and commercials shot in Thailand since 2013. However, this assumption may not be accurate because the revenue figures dropped from 2013 to 2014 but recovered significantly and reached a new high in 2015. Frater (12 Aug. 2015) also wrote that reasons for the rebate scheme are the decline of revenues in the film industry. He saw a second reason in several years of lobbying by parts of the film industry for the government to plan and implement an incentive scheme.

Other countries, such as Australia and Malaysia, already offer financial incentives. In the case of Malaysia the rebate may go up to 30 percent. Thus, it does not come as a surprise that Thailand is now ready to take similar measures in order to stay competitive. Frater (12 Aug. 2015) added that more and more experienced Thai crews are lured to Malaysia where they can work in places such as the new studio in Iskandar.

The overall goal of the incentives is to increase the production revenue. Frater (12 Aug. 2015) wrote that the Ministry of Tourism and Sports "believed the incentive would generate additional revenues of $43million to $57 million to the country." Other anticipated benefits are the further development of the skills of local film crews as well as the continued promotion of Thailand as a tourist destination.

7. Conclusion

Regarding the first and second research question (What have been the main developments in foreign film production in Thailand over the last twelve years? And how does the current situation of this industry present itself?), the following can be said:

The analysis of statistics by the Thailand Film Office showed that the numbers of foreign film productions in Thailand and the revenue achieved through these foreign productions have increased significantly since 2003, despite significant temporary setbacks which can be attributed to domestic political turmoil, value fluctuations of the Thai Baht, Malaysia as a growing competition in this market, and other reasons.

The Thailand Film Office is very keen on promoting Thailand as a film location destination and does so in creative and innovative ways, for instance through the Thailand International Film Destination Festival, the e-magazine *Film in Thailand*, and the promotion of Thailand abroad at film festivals and expos.

The rules and regulations established for foreign filmmakers are transparent and clear. When foreign filmmakers hire a Thailand-based coordinator, for example from a film production service company, and when they follow the prescribed steps and rules, the completion of their project in Thailand should be successful.

There is a considerable competition of hundreds of film production service companies. A few companies, such as Living Films, De Warrenne Pictures, and Benetone Films, have established themselves as the leaders in this industry. Also, the so-called Foreign Film Production Services Association was once established but appears to have been discontinued.

Concerning the third research question (What is the future foreign film production in Thailand?), one can conclude the following:

Thailand's reputation as a film location destination is strong and the outlook positive. It has positioned itself well to attract film-related projects from all around the world. There are unpredictable threats, such as a strengthening of the Thai Baht (which makes filming in Thailand more expensive for foreign companies) and renewed political turmoil. A weakness has been the lack of a financial incentive scheme by the government in order to stay competitive; however, in 2015 the plan for such a scheme has been approved and is expected to take effect in 2017, turning this weakness into a vital opportunity.

8. Suggestions

1) The Thailand Film Office should hold the Thailand International Film Destination Festival and The Amazing Thailand Film Challenge in a specific month every year so as to avoid clashes with other major film events. They should announce and promote these events well ahead of time in order to stir up interest. The festival should not only screen current films but also include classics, as was done in the years 2013 and 2014 but not so since then. This would attract a wider audience. Likewise, the *Film in Thailand* e-magazine should be issued regularly, e.g. quarterly, so as to assure the consistent interest by the public and professionals.

2) The film statistics by the Thailand Film Office should be published quarterly and be more detailed. For instance, categories such as *Others* and *Europe* should be split up into individual countries. This would be beneficial concerning the marketing of Thailand as a film location destination in relevant countries and would help researcher draw more precise conclusions.

3) The revival of the Foreign Film Production Services Association or a similar professional organization could be useful if this industry wants to speak with one voice.

4) Reliable details about the already decided-upon incentive scheme should be announced as soon as possible.

5) The artistic quality of many foreign feature films made in Thailand is mediocre. Many films put action scenes over plot and character development. In support of cinema as art, the Thailand Film Office should try to lure feature film projects to the country by directors and producers with a proven track-record of artistic films.

6) Oxford Economics (2012) emphasized "the fact that Thailand is already seen as a significant tourism destination in its own right. As such film and TV productions may only have a limited ability to induce foreign visits. However more research is required on this topic." (p. 13). This conclusion is correct. The impact of foreign film productions made in Thailand on people's decision to choose it as a travel destination is difficult to measure; nevertheless, the Department of Tourism could commission a study to determine the correlations between foreign films and film-induced tourism to Thailand, with the objective to further develop its support of foreign film productions in Thailand.

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Channels of Expression and Olds Structures of Control: Malaysia's Media in a post-Mahatir Era

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Abstract

This proposed paper is based on data from an ongoing 2-year (2014-2016) research project titled: 'Integrating New Communication Technology: A Study of Media Convergence Malaysia'. Drawing from data on the political economy of the Malaysian media, both old and new, this paper argues that new media has expanded since the mid-1990s in Malaysia due mainly to the development of the Malaysian Multimedia Super Corridor and, purportedly, because of the guarantees of non-interference and non-censorship by the state. However, it will be illustrated in this paper that such expansion really has not been accompanied by any substantial expansion in the space provided for alternative explanations and dissent. Instead what is evident is that, as the state now faces one crisis after another, greater and tighter control on both old and new media seems to be the order of the day. The implications of these controls and the (creative) responses by, especially, the new media, are examined in the final portion of this paper.

Collaboration or control?: Digital Convergence and the Changing Roles of Media Producers.

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Abstract

The current media landscape in Malaysia has forced all societal actors, including mass media, civil society organizations, and state institutions, to reconsider and recalibrate their position in public space. The increasing and inevitable shift from traditional media to new media has ensured that the public is now more actively engaged in the process of newsgathering and dissemination of information. It is hypothesized that varying degree of operations between traditional and new media are being established, causing much strain to pre-existing relationships and structures, though at the same time opening up collaborative spaces and new forms of dialogue. Through an online survey with 120 respondents consisting of digital media users, this paper discusses the different of levels of engagement with media content and the implications of digital convergence in changing public values of mobilization and accountability. How can (media) policy respond to user demands and the popularity of user generated content, and in shifting the norms and logics of knowledge production? The findings assist in reassessing the roles of media producers/ producers and argue for the possibility of a reversed information flow, which stems from ground-level "control" of (new) media. Finally, this paper discusses how new media practices is (re)conceptualizing the notion of 'publicness', identity and citizenship in the Malaysian democracy.

Facing the Crunch: Facebook and the Reshaping of Malaysia's Democratic Process

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Abstract

The emergence of the Internet and the social media has been hailed optimistically by some, asserting that they would open up access to information and rational-critical debates. There is even hope that the social media will help reshape the democratic process. Drawing from empirical data gathered through a textual analysis of the Facebook responses on two prominent politicians' Facebook pages during the 2013 13th General Elections in Malaysia, and the events subsequent to the General Elections, this paper argues that social media faces the crunch as much if not more than the traditional media. In recent months, highlights in the social media of scandals, corruption and abuse of power has earned it the wrath of the authorities. Facebook users are now facing legal action by the authorities. The latest is the case of Khalid Ismath, who faces 14 charges under the Communications and Multimedia Act and also the Sedition Act. He has been allowed to be released on bail for the record sum of RM70,000 (US$20,000). It is in this context that this paper will firstly look the growth and use of the social media within the Malaysian media political economic structure. Secondly, empirical data from analyses of the two politicians' Facebook pages will provide an understanding of the contents discussed on Facebook. Thirdly, analysis of Facebook messages and representations will be conducted to see if they are counter hegemonic, providing diversity and oppositional viewpoints - and providing the potential to help reshape democratic processes in the context of a media-scape that is strongly controlled by the state and the market.

Negative Campaigning Over Social Media: Polarisation and Political Violence During Malaysia's General Elections

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Abstract

Negative campaigning, via political advertisements and news placed in the mainstream media, is a notable feature of Malaysian elections. It has been extensively used by the ruling coalition Barisan Nasional (BN), in particular by the dominant component party United Malay National Organisation (UMNO) against its political rivals. In 2013, during Malaysia's 13th general election (GE13), negative campaigning spilled over from mainstream media onto social media platforms. Unlike in the one-sided past, during GE13, both the ruling and opposition coalitions equally employed negative campaigning over social media. This paper examines the phenomenon of negative campaigning over social media during GE13 and the the 6 by-elections held between 2013 to 2016. Preliminary examination shows that negative campaigning over social media contributed to increased polarisation among competing camps during elections. The evidence reviewed suggests that post-GE13 negative campaigning over social media is well-entrenched and will continue to polarise Malaysian politics. The proximity of violent incidents to periods of negative campaigning over social media has led to a discourse of internet regulation in the run-up to Malaysia's next general elections.

Keywords: general elections, internet regulation, Malaysia, negative campaigning, political violence, social media,

1. Introduction

Negative campaigning is a notable feature in Malaysian elections. To date it has been extensively used by the ruling coalition BN, in particular UMNO, against its rivals via political advertisements and news placed in the mainstream media. Past studies have shown that the print media (Anuar, 2010; de Run, Jee & Lau, 2013) in particular have been the main channels of negative campaigning for the ruling regime. Numerous studies have established the bias in reporting of the mainstream media, in favour of the ruling BN(Azizuddin, 2014a; Gomez, 2014a; Anuar, 2014). The bias in the mainstream media's reporting stems from strong ties between the incumbent government and the ownership of the mainstream media, consequently this impacts the freedom and credibility of the mainstream media (Azizuddin 2014a; Gomez, 2014a; Anuar, 2014).

Negative campaigning in Malaysia has largely been a one-sided affair because the mainstream media does not accept political advertisements from opposition parties. Mustafa K Anuar in his analysis of political advertisements in mainstream newspapers *The Star*, *Utusan Malaysia* and the *New Straits Times* during the 2008 election exposes that traditionally such advertisements were dominated by BN and that there were no advertisements from PR or its allies due to "impediments". Even if the opposition managed to secure some advertising space, the content is vetted and not given prominence (Anuar, 2010

p.54.). He elaborates in a later review of the 2013 general election that although the mainstream media may have a policy that does not allow negative advertisement of political parties, exception is made for BN (Anuar, 2014, p.8.).

Political advertisements and negative campaigning were usually directed via mainstream newspapers as they enjoyed strong circulation among the population until when their number began to drop drastically. Figures from 2012 to 2015 show that in spite of the slight pick up during the first half of 2013 which coincided with the 2013 general election, the trend is towards a drop in circulation figures. The undermined credibility of the mainstream media and imbalance in negative campaigning coincides with declining circulation rates among mainstream print media (Asohan, 2013a; Azizuddin,2014a).

Table 1: Newspaper Circulation Figures (Paid) – East and West Malaysia

Language	Jul - Dec 2015	Jul-Dec 2014	Jul-Dec 2013	Jul-Dec 2012
Bahasa	1,487,411	1,715,523	1,954,653	2,081,850
English	649,166	736,542	782,582	797,784
Chinese	636,513	685,877	813,324	850,232
Tamil	45,037	58,727	40,740	37,965
Total	2,818,127	3,196,669	3,591,299	3,767,831

Source: Audit Bureau of Circulation, Malaysia

Just as circulation rates were dropping, internet penetration in Malaysia began to rise. In 2008, Malaysia's total internet penetration stood at 15,176,160 and by end 2013 it increased to 19,732,960 million users (Internetlivestats.com). The most recent data as of July 2016, puts penetration levels at 68.6% or 21,090,777 million users (Internetlivestats.com). This rise in internet penetration has been on the back of a rise in population which numbered at 27,197,419 in 2008, 29,465,372 in 2013 and is projected, according to Malaysia's Department of Statistics, to edge towards the 32 million mark by the next general elections scheduled for 2018. The high rate of internet penetration point towards the growing preference for online publications and as well as the increased use of social media platforms to produce and share content. Cumulatively this made the shift to online platforms an increasingly viable option for opposition parties and its supporters as it gave them a more equitable coverage (Gomez, 2014a & b; Azizuddin, 2014a).

Hence from the 2008 general elections, opposition parties have increasingly been making use of the internet, independent online media and online platforms to spread their views and engage in political advertising (George, 2007). In terms of online media platforms, there was academic consensus that the 2008 election was a turning point in political campaigning in Malaysia (Mohd Azizuddin, 2014b; Gomez, 2014b). It was widely acknowledged that alternative online content had a significant impact on the result; with the opposition making use of various online platforms to disseminate information and engage in their own negative campaigning against the BN which had a poor online presence. This enabled the opposition to deny the ruling BN a two-third majority for the the first time in Malaysia's election history.

Fast forward to GE13, all parties, including the BN, engaged with new media as part of their campaign strategy (Mohd Azizuddin, 2014b; Gomez, 2014b). With reference to negative campaigning, unlike in the past, the trend since GE13 have been one where both the ruling and opposition coalitions equally part-take in negative campaigning. The use of new media and particularly social media as a campaign tool by all political parties led to online negative campaigning being more evenly deployed by all sides in the 2013 general elections. In the Malaysian context, the use of social media in general elections has become an important because it is often used as an advocacy and campaign tool to mobilize support both on and offline. Thus, a study into online negative campaigning over social media in the context of the 2013 general elections and the 6 by-elections since can be helpful in understanding its future trajectory as Malaysia gears up for GE14.

This paper bases its research on a review of online negative campaign content drawn from GE13 and the 6 by-elections held between 2013 to 2016. Facebook postings and YouTube videos of the different political parties and their supporters page were reviewed and analysed. Incidents of violence reported over mainstream and alternative media were also tracked over the course of the different campaigns for the general and by-elections. Finally the paper compiled and analysed the discourse around internet regulation articulated by government officials and reported over the media. The review undertaken in this paper shows that negative campaigning has contributed to increased polarisation during elections in Malaysia. The evidence confirms that post-GE13 online negative campaigning is well-entrenched and continues to polarise Malaysian politics. The proximity of incidences of violence to periods of negative campaigning over social media has led to a discourse of regulation surrounding the internet in Malaysia in the run-up to the next general elections.

2. Studies on Political Advertising & Negative Campaigning in Malaysia

Political advertising or campaign advertising is advertising that tends to center around particular candidates or political parties goals and positions on issues (de Run, Jee & Lau, 2013). It has become a popular political communication tool adopted by candidates, parties as well as special interest groups particularly while campaigning for an upcoming election (Peer Mohd, 2013). Political advertising is said to have originated in the the United States presidential elections and subsequently became a regular part of election campaigning (McNair, 2011). Political advertising can serve a number of purposes from enhancing the popularity of a candidate, reaching a specific demographic, mobilising support, fundraising as well as attacking the opponent (Munira, 2012). The latter is often referred to as negative campaigning. There are varied definitions as to what constitutes negative campaigning; it is generally seen as pernicious and has been described as mudslinging (Stewart, 1975), focusing on the perceived weaknesses of the opponent (Lau & Rovner, 2009) and "a predominantly negative portrayal of the opposing candidates character traits and issue positions" (Hale, Fox & Farmer 1996).

Multiple studies have suggested that negative campaigning can increase levels of cynicism among the electorate, discourage voter participation and have a detrimental impact on the party employing it (de Run, Jee & Lau, 2013). Studies specific to Malaysia suggest that negative campaigning does not translate into impacting the way people voted, as voters make their decisions based on an array of factors including their personal political proclivities, information from other sources and not specifically the content of the negative

campaign (de Run, Jee & Lau, 2013; Peer Mohd, 2013; Asohan, 2013b; Yapp 2013). A study looking at strategies for attracting first time voters found that political advertisements were increasingly adopted by political parties as part of their campaign strategy but were generally ineffective in persuading first time voters from rural, semi urban and urban settings and that young, first time voters were generally put off by negative campaigning (Peer Mohd, 2013).

Nevertheless there is evidence to suggest that negative campaigning can be successful. Prior to the 2008 general election the ruling coalition were able to maintain a two-third majority in Parliament in a context where the mainstream media was monopolised to run negative campaigns against opposition parties and candidates. For instance, a study of political advertisements run in mainstream Chinese during the 2004 general elections, the media showed that the BN had effectively exploited the fears of the non-Muslim community of PAS's proposal to set up an Islamic state (Lim & Har, 2008). In both the 2008 general election and GE13, the opposition coalition were able to use online spaces to frame a counter narrative against the mainstream media's barrage of negative campaigns, making online platforms a key factor in the opposition's success in denying the BN a two-third majority (Mohd Azizuddin, 2014b; Gomez, 2013b & 2014b).

Online aspects of negative campaigning in GE13 have been highlighted by several studies (Anuar, 2014; Mohd Azizuddin, 2014b; Gomez, 2014b; Peer Mohd., 2013; Yaakop et al, 2014). Anuar explains that opposition parties increasingly look to alternative platforms such as social media and news portals to run their political advertisements because of the media bias and the obstacles to opposition parties advertising in mainstream media (2014). Dissenting and critical view of the government are increasingly able to find and reach audiences online, with social media, and YouTube in particular being a platform for expressing anger and dissatisfaction with the BN government (Mohd Azizuddin, 2014b). Another analysis on online negative campaigning in GE13 revealed that negative online campaigning and counter campaigning; particularly on social media platforms; was one of the defining aspects of the election (Gomez, 2014b).

These studies which are built on previous research on Malaysia's elections and negative campaigning via mainstream media are now developing a more focused trajectory related to political advertisements and negative campaigning via online platforms. This paper builds on these emerging studies by confirming that in GE13, although negative campaign continued via the mainstream media, it has also now spilled onto social media platforms. However, it goes a step further to argue that the use of negative campaigning by competing parties over social media deepens polarisation during elections leading commentators to attribute negative campaigning over social media to incidents of political violence in Malaysia. There is evidence that post-GE13 by-elections online negative campaigning is well-entrenched and is likely continue into the next general election with possible election violence consequences. This has given rise to a discourse around internet regulation leading up to GE14.

3. Negative Campaigning and Political Violence Since GE13 to 2016

As highlighted earlier, one of the key features of social media in GE13 was its use for negative campaigning. A qualitative reading of social media postings during the election period showed that it had become the "consolidated" platform for negative campaign (Gomez, 2013a). For instance, BN's paid negative advertising in the mainstream media, or

Pakatan lapses at during the campaign trail were funneled through Twitter, YouTube and Facebook and then expanded through each social platform's network (Gomez, 2013a). Hence, this turned social media collectively as the "primary" platform in GE13 for the political brand battle as both BN and Pakatan went full swing into negative campaigning in their attempts to make the other side look bad. As the discourse over social media became polarised, evidence of offline political violence began to emerge.

In the first three days of the two week campaign period, a total of 387 incidents were reported to the police with at least 15 individuals being arrested (Inquirer.net, 24 April 2013 & The Sydney Morning Herald 25 April 2013). Ramli Yoosuf a spokesperson for the national police stated that many were in possession of weapons like machetes and were suspected of intimidating and even slashing rival party supporters and campaign workers(Inquirer.net, 24 April 201e). Bersih which monitored political violence and election misconduct reported acts of arson on PAS polling centres in Felda Nasarudin Perak, burning of flags and banners belonging to PAS and PKR as well as intimidation and attacks on opposition campaign staff; according to Bersih the bulk of the violence and harassment came from the BN against the opposition (Free Malaysia Today 18 April 2013). Nevertheless there were also explosions at BN's operation centre in Nibong Tebal during an election campaign talk attended by 3000 people (Free Malaysia Today, 24 April 2013) and a petrol bomb razed part of a BN operation centre in Sungai Leman (The Star, 24 April 2013).

Over social media, videos and pictures of those caught on camera for election vandalism, mischief and thuggish behavior soon began to circulated. Entitled and captioned as the "samseng" videos, these videos and pictures highlighted transgressions committed by election vandals and thugs in during the election in Malaysia. One video captured several very aggressive election flag installers planting BN flags in between Pakatan flags. When confronted by supporters from the other camp, these installers damaged several Pakatan flags and hurled abuses in return before taking off (Youtube, 2012). In another video, several youths in BN t-shirts on motorbikes and carrying BN flags shouted abuses across to those on the shoulder of the road, the video later showed BN supporters physically attacking PR supporters(Youtube, 2013a). In the short video of a minute and a half it was not clear what prompted the episode. Other incidents include that which concerns car vandalism. Nine vehicles belonging to Pakatan supporters had their windows broken and bodies dented (Gomez, 2013c). Videos and photos of the damaged vehicles show that the perpetrators were nowhere to be found (Gomez, 2013c). Another act of mischief highlighted through a web report that carried a picture of smiling young man holding a burning PAS flag (Gomez, 2013c). The bulk of these materials shared over social media place Pakatan parties as the victims of such acts.

Both sides resorted to pointing out the negative elements of its opponents (candidates and political party) as well as the negative consequences of the other's proposed policies instead of emphasizing the positive attributes its own candidates or policies to the electorate. This has had an impact on party supporters, especially the youth, in translating negative feelings into actions. YouTube in particular played an important role in this negative campaigning (O'brien, 2013). The mass circulation of such videos to some extent can also explain the escalation of election mischief and vandalism reported and recorded in social media to election violence (Gomez, 2013a). They also widely point to election vandalism and thuggish behavior as being very much a part of the Malaysian electoral landscape. The main contributory factor has been the overall volume of negative campaign during GE13 that was

disbursed over mainstream media, paid advertising, direct-marketing materials and consolidated and expanded via social media. This has been the main side effect of GE13 social media campaign in Malaysia. In the run up to GE13, many observers were keen to note if social media could be the election advertising leveler for the opposition in relation to the establishment's mainstream and direct-marketing advantage. While there have been limited incidents of election mischief and vandalism in the past elections, it was the escalation of political violence that was a key feature of GE13.

Since GE13, there were a total of 6 by-elections for seats in Bukit Gelugor and Telok Intan in 2014, Rompin and Permatang Pauh in 2015 and Kuala Kangsar and Sungai Besar in 2016. During several of these by-elections there were clear incidents of negative campaigning as well as political violence. For instance, the violence at the 2015 Permatang Pauh by-election was one of the worst in the country's electoral history according to Inspector-General of Police Khalid Abu Bakar (Malaysiakini,7 May 2015). The Permatang Pauh by-election saw a 4 cornered fight after Anwar Ibrahim was disqualified from holding the seat following his conviction for sodomy in very controversial trial. PKR fielded Dr Wan Azizah Wan Ismail, Anwar's wife and the party campaigned strongly to hold on to the seat (Malaysiakini,7 May 2015). During the campaign period, there was negative campaigning over social media. In one video entitled "Samseng PKR ganggu ceramah Zulkifli Nordin di Permatang Pauh", PRK supporters were portrayed disrupting a rally (Youtube, 2013b). The video was uploaded on the day of the event and has since received 93,933 views to-date. On polling day, there were multiple instances of mischief and violence between BN and PKR supporters including intimidating officials and disrupting them from doing their duties as well as throwing of chairs and plastic bottles at opposing factions (Malaysiakini,7 May 2015). Police trucks were deployed to various polling centres to prevent standoffs between rival supporters from turning into violence, while police personnel in riot gear had to keep rival party members apart in some areas while there were also reports of injured party supporters having to be sent to the hospital (Malaysiakini,7 May 2015). One of the most tense areas of violence was reportedly at Sekolah Kebangsaan Bukit Indera Muda polling station where three police cars sustained damage during an altercation between party supporters and unruly supporters who also locked the school gate, trapping a police bomb squad who were conducting checks on the compound (The Straits Times, 7 May 2015). A policeman at Sekolah Kebangsaan Permatang Tok Kandu polling station also sustained injuries from stones thrown by party supporters (The Malaysian Insider, 8 May 2015). Violence also erupted at a polling station in Tanah Liat where PKR and BN supporters threw stones and punched each other (Malaysiakini,7 May 2015). UMNO party officials also took to social media to accuse Pakatan supporters of violence. Puteri Umno chief Mas Ermieyati tweeted that the windows of the campaign vehicle were smashed posting photographs of the vehicle with its rear and side window shattered, UMNO Youth also claimed on their twitter account of an arson attempt against two party vehicles in Kampung Kepala Bukit again posting photographs of a vehicle with burn marks near the tyres (The Malaysian Insider, 8 May 2015).

During the 2016 Kuala Kangsar by-election again there were reports of violence albeit at a much smaller scale. There were clashes between BN and DAP supporters at SMK Tsung Wah polling station with Perak DAP Youth chief Howard Lee alleging that the BN supporters provoked DAP supporters into fighting (Youtube, 2016). There were reports of other instances of violence such as clashes between BN and PAS supporters as well as incident where a BN supporter sustaining a head injury after being hit with a stick, allegedly

by a PAS supporter (Free Malaysia Today, 18 June 2016). Nevertheless, Perak chief police officer Abdul Rahim Hanafi called the by-election campaign one of the most peaceful that he had experienced (Free Malaysia Today, 18 June 2016). The Sungai Besar by-elections which were held concurrently in 2016 did not see reports of violence though the pattern of negative messaging was evident in a DAP billboard which highlighted Umno leader Jamal Md Yunos use of the term 'Cina babi' or Chinese pigs (Malaysiakini, 11 June 2016). The billboards were quickly removed by the election commission but they became a talking point that alienated the Malay community. (Malaysiakini, 11 June 2016) Messages and conversations around this billboard incident were also pushed out online over the Official Facebook Page for Democratic Action Party, Perak Taiping examples include posts such as "UMNO is the enemy of Malaysian!" along with Jamal's defence of his comments (Facebook, 2015).

Outside the election period, the nexus between negative campaigning on social media, polarisation between opposing factions and the outbreaks of violence continued post-GE13. At a 2015 DAP dialogue session at a coffee shop in Johor, a crowd of over 50 hecklers threw cups and bowls and overturned tables, leaving DAP representative trapped in the the coffee shop surrounded by these attackers for nearly twenty minutes (Malay Mail Online, 7 July 2015). The DAP subsequently released a media statement on their Facebook page with a photograph implicating UMNO Pasir Gudang Youth Chief Azman Ja'afar as being responsible for leading the attack. The statement also made reference and reproduced the text of a Whatsapp message that was being circulated to mobilise and encourage UMNO supporters to disrupt the event (DAP Media Statement, 7 July 2015). In July 2016, Facebook posts allegedly made by DAP Member of Parliament Nga Kor Ming insulting Muslims were shared online fueling anger among UMNO members and leading to a protest outside the DAP headquarters (*Malay Mail Online*, 12 July 2016). The protestors clashed with police, tried to ram police barricades and threw 'hell notes'; traditionally used at Chinese funerals; at the DAP representative, indicating they wanted him dead (*Malay Mail Online*, 12 July 2016).

Negative campaigning over social media continues to polarise Malaysian electoral politics and violent incidents erupt in close proximity to periods of such polarisation. This has led to a discourse of regulation in an attempt to justify curbs against negative campaigning over social media.

4. The Emerging Discourse of Internet Regulation

In Malaysia, the Internet has been deemed to be "free" because the government formally committed to a policy of refraining from direct online censorship, through Section 3(3) of the Communications and Multimedia Act (CMA) and the Multimedia Bill of Guarantees. However, the Malaysian government had relied on other laws such as the Sedition Act and Official Secrets Act as well strongarm tactics in order to silence online critics (Mohd Azizuddin, 2014b). In spite of this guarantee of "freedom", the internet in Malaysia in particular since GE13 has come under direct threat of legislative control.

In the run up to GE13, the critical role of social media was already recognised by the MCMC which announced that it was looking into methods to monitor and control social media (Bernama, 2 March 2013). According to Deputy Information Communications and Culture Minister Datuk Maglin Dennis D'Cruz, the rationale behind this was to ensure that social media was not used to further irresponsible political agendas (Bernama, 2 March 2013). Specific warning was given to cyber troopers not get carried away with offensive

postings with MCMC Strategic Advisor Sheikh Ahmad Raffie Abd Rahman saying, "We are monitoring the Internet 24 hours a day ... action will be taken against those violating the law online."(The Star, 12 April 2013). In late April 2013, following reports of an escalating number of false messages being spread by social media and text messages the MCMC warned those responsible to stop or risk facing legal action, some were also summoned for questioning (The Star, 30 April 2016). Mohd Azizuddin reports of multiple cases of actions being taken against social media users such as the arrest and detention of bloggers (2014b). There was also talk of MCMC overextending its hand by blocking ISP access to content from alternative news portals and opposition websites (Malaysia Today, 2 May 2013), MCMC denied that it had done so (Digital News Asia, 17 January 2014). Following the election the debate on suitable social media regulation continued with MCMC head of industry surveillance and enforcement, Zulkarnain Mohd Yasin stating that self-regulation was critical to managing the abuse of the social media (Borneo Post, 5 November 2013).

Notwithstanding the absence of legislation for social media, since GE13 the Malaysian authorities have clamped down on freedom of expression and freedom of the press through investigation and arrest of critics under the Communications and Multimedia Act (CMA) and the Sedition Act (Amnesty International New Zealand, 8 June 2016). These efforts have intensified in the aftermath of the 1MDB scandal, electronic and social media were brought under the Sedition Act. At the same time there has been significant traction on pushing through amendments to the CMA. Changes include imposing registration requirements for political blogs and websites, increasing the penalties associated with posting undesirable content and broadening the powers of the internet regulatory body the Malaysian Communications and Multimedia Commission(MCMC) (Net Merdeka, 26 May 2016). The proposed measures have drawn criticism from the International Federation of Journalists, the Southeast Asian Press Alliance, as well as local civil society organisations. (Net Merdeka, 26 May 2016). At the end of 2015, Amnesty International reported that at least 44 people had been investigated, charged or convicted under the Sedition Act since 2013 (Freedom House 2015).

The misuse of social media has been consistently cited as one of the triggers for the legislative amendments, with Minister in the Prime Minister's Department Datuk Seri Azalina Othman Said saying that amendments were necessary because of the "lies" that had poisoned the rakyat's mind and that "social media, as a platform, has been misused for freedom of speech that goes against the principles of democracy" (Asia News Network, 3 August 2015). Home Minister Datuk Seri Dr Ahmad Zahid Hamidi said that it was necessary to preserve harmony and unity (Global Voices,, 11 April 2015). Inspector-General of Police (IGP) Tan Sri Khalid Abu Bakar echoed these sentiments saying, "If we let people abuse the social media, it can threaten the harmonious relationship shared by all races as well as religious sensitivities" (Malay Mail Online, 13 Jan 2016). According to him the broadening of the scope of regulation is intended to monitor any social media use that might threaten national security and it could include Whatsapp (Malay Mail Online, 12 Jan 2016). This is despite the fact that messaging platforms like Whatsapp are private communication tools, nevertheless it captures current trends in dissemination of information whereby the users are generating and sharing their own content.

The government's actions have drawn criticism from local civil society and the broader global community. 2015 legislative amendments which brought social and electronic media under the Sedition Act were criticised by Institute of Journalists Malaysia for being ill-defined and open to interpretation and abuse (Malaysiakini, 10 April 2015). They also state

that the ambiguity "further restricts public discourse and will create a void in Malaysian social media and a deafening silence in news forums" (Global Voices, 11 April 2015). UN High Commissioner for Human Rights, Zeid Ra'ad Al Hussein, spoke out against the amendments warning that it "has been applied in many instances to curb the legitimate exercise of freedom of expression in Malaysia – including through the arrests of individuals for merely tweeting their criticism of Government policies and judicial decisions" (OHCHR, 9 April 2015).

International watchdog agencies such as Freedom House and Reporters Without Borders in have also pointed to the dip in rankings of Malaysia's internet freedom. From 2008 until 2013, Freedom House placed Malaysia in the Partly Free category for its assessment of the country's Internet Freedom status. In 2009 and 2011, Malaysia obtained a score of 41 points while its total score dropped to 43 in 2012 and dipped to 42 in 2014. The Freedom House reports cite as main reasons the periodic harassment by government authorities and politicians who use both a mixture of civil and criminal legislation to take action against bloggers and alternative media websites for posting information on their sites.

Table 6: Index of Internet Freedom in Malaysia

Index	2004	2009	2011	2012	2013	2014	2015
Internet Freedom Status	N/A	Partly Free	Partly Free	Partly Free	Partly Free	Partly free	Partly Free
Total Score	N/A	41	41	43	44	42	43

Noted: Status: Free (0–30), Partly Free (31–60), Not Free (61–100)

Source: freedomhouse.org

Apart from the proposed amendments, there is evidence of an escalating government crackdown on online content, in 2015 there were 42 case of investigation, charges or convictions for offensive content including questioning and criticizing royalty, the government have instructed Internet service providers (ISPs) to block access to several news websites that have reported politically sensitive issues or been critical of the government; like The Malaysian Insider (Malaysiakini, 25 Feb 2016). Between January and June 2016 13 individuals were investigated or arrested under the CMA for online expression including graphic artist and activist Fahmi Reza who was charged for posters depicting prime minister Najib as a clown (6 June 2016, Net Merdeka). The ability to carry out this crackdown is ironically being helped by cybertroopers monitoring the postings of opposition politicians and supporters and taking screenshots and circulating posts that might run foul of the amended legislation, the troopers even tagged the police chief (Washington Post, 28 November 2015).

Although, there has been a marked move to internet based news consumption, existing laws and harassment by government authorities require bloggers and alternative news sites to tread carefully which in turn fosters self-censorship on the internet at times.With the discourse of regulation surrounding the internet increasing, it remains to be seen what new rules and regulations could possibly emerge to legislate election advertising in GE14.

5. Conclusion: Social Media Polarisation towards GE14

The proximity between negative campaigning over social media and political violence must be studied further as social media has cemented itself as a key tool in election campaigning in GE13 and likely to be so in GE14. Malaysia has a history of political violence along racial lines, with the 13 May 1969 incident being an instance of sectarian violence along ethnic and party lines. GE13 has demonstrated how hardened positions on both camps and increased polarisation through negative campaigning, proliferated and intensified through social media. This has led government officials to propose legislation to curb such discourse over social media as they see a perceived link to political violence during elections.

Researchers such as Kellner note that online spaces for political participation and discourse hold the potential to expand and enhance the democratic space, increase the dissemination of information, but also bring the possibility of manipulation, othering and intensifying differences (1999). A 2014 study from Pew Research Centre revealed that people were less willing to discuss issues on social media than in real life, particularly if they thought that others did not share their point of view (Hampton et. al, 2014). When considering the reasons for this phenomenon known as 'spiral of silence'; a term coined in the 70's to describe people's unwillingness to speak about policy issues in public with their family, friends or coworkers unless they believed their opinions were shared; the paper postulated a number of reasons such as social media users having witnessed or personally experienced bullying, ridicule or ostracism online thus increasing their perception about the risks of sharing an opinion (Hampton et. al, 2014). Other researchers such as Miller suggests that the impact of this 'spiral of silence' is that social media stifles debate and diversity of opinion (2014). This in turn contributes to increased polarisation and division among groups, as people surround themselves by others who share their opinion and are unlikely to challenge the shared opinion or present a divergent perspective (Miller, 2014). This narrowing of our world view can also happen when we search for news online as modern search tools are getting more efficient at returning search results we are most likely to want to see based on prior searches and sites visited; our perspectives are thus very much limited by what Pariser refers to as online 'filter bubbles' (2011).

This runs contrary to the generally held idea of social media platforms promoting discourse and it lends weight to the notion that discussions on social media tend to happen among like minded individuals. In Malaysia, commentators like Ahmed Kamal founder of Politweet; a non-partisan research firm analyzing interactions among Malaysians using social media; suggest that while social media platforms can facilitate connection and communication between like minded individuals, social media also "hardens the mind-set of people who are leaning towards either BN or PR [the Opposition], making it harder to convert people from the other side… When it comes to socialising with each other, we tend to live in our own bubble online" (Asohan, 2013b). Gromping's assessment of the 2013 Thai elections showed that social media serves primarily as 'echo chambers' where people tended to interact with those who shared their political affiliations (2014), arguably this can be extended to the Malaysian context as well. Apart from greater homogeneity in views studies on group polarisation also reveal that when people are in communities of like-minded others, those groups tend to become more extreme in their views (Sunstein, 2008).

Having established that social media can serve as a silo for shared opinion and hardening viewpoints, we must consider the "relationship" between the negativity cultivated online and the acts of political violence during elections. This emerging discourse of internet regulation in Malaysia seeks to shape this relationship but the it's likely impact remains unclear.

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The Changing Mediascape of Bangladesh

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Abstract

The global information economy arrived late in Bangladesh. Until the mid 1990s, Bangladeshi had little choice when it came to television, radio or telecommunications. On television and radio, there was nothing but the government broadcast stations: Bangladesh TV (BTV) and Bangladesh Betar. With the liberalization of the economy, entry of Indian airwaves into its territory and the advent of digitization, the media industry in the country radically transformed. From mainly being state controlled, the media industry has become largely dominated by market forces, particularly business conglomerates. There also is some presence in terms community and international media. The paper provides an overview of the changing mediascape of the country – print, radio, television, film and the digital media. It aims to describe the transformation of each platform – taking a look at ownership patterns and audiences.

Media Freedom, State and Censorship in Bangladesh: The Current Scenario

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Abstract

The birth of Bangladesh as an independent country in 1971 (following a ninemonth long bloody war against Pakistan) was premised upon its struggle for democracy and freedom of speech. Before the independence war, Bangladeshi media including newspapers and radio, have played a vital role in upholding key principles of freedom of speech and democratic rights of East Pakistanis, even though the then government administered by Pakistan have applied various censorship techniques to contain democratic aspiration. After the independence, the state of media freedom in Bangladesh has not been without censorship. Various governments led by the military and political leadership have applied various techniques to contain media freedom. In theory, for a democratic government it is essential to maintain a media, which is free from censorship since media freedom signifies the right of free speech and is crucial for promoting respect for differences of opinions, a key aspect of a democratic society. However, in Bangladesh, despite the media has a history of playing a positive role in upholding the democratic values in many aspects, freedom of media is heavily constrained and faced multifaceted censorship. This paper/talk outlines a trajectory of media freedom, reason for constraints and censorship in the country.

Free Speech and Those Who Have Been Silenced: An Exploration

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Abstract

Since 2013, a number of secularist writers, bloggers, teachers and publishers have been hacked to death. Almost all the gruesome murders were claimed by a couple of different Islamist groups. This, combined with the verdicts of the war crimes tribunal has spread a sense of insecurity amongst the common public of the country in the last three years. People following any kind of variant practices seem to have toned down their opinions from the public forum. Statements from the government, which indicated that it would not take responsibility for these killings, further, deteriorated the situation. This paper will focus on the state of the freedom of the bloggers, writers, teachers and others who tend to follow alternative paths. Have they been silenced? The presentation will also focus on the current state of the individuals who have been threatened. What kind of a life are they leading? Aside from secondary sources, the article will depend mostly on interviews.

Harnessing Culture and Arts Education as Enablers of the Philippine Creative Industry

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Abstract

The growth of the Philippine Creative Industry has consistenly shown promise for more than a decade now, specifically due to its contributions to economic development. However, for this growth to be sustained, it is equally important that all Filipinos be grounded in the same perspective as to how culture and the creative industries can help fuel progress. This is where the value of cultural education comes in. The National Commission for Culture and the Arts champions cultural education through the Philippine Cultural Education Plan. This plan envisions a nation of culturally literate and empowered Filipinos by ensuring that culture is the core and foundation of education, governance, and sustainable development. The NCCA is currently in the process of revising the Philippine Cultural Education Plan considering the recent advancements in the economic, educational and cultural landscape that are expected to make an impact in the creative industries, such as the ASEAN integration, the shift towards the K-12 educational system, and the cultural laws and policies passed, particularly the Philippine Heritage Law and the Philippine Design Competitiveness Act. This paper seeks to contribute to the Philippine Cultural Education Plan by: 1) analyzing the strengths and points for improvement of the triumvirate of the educational system: the Department of Education (handling Basic Education), the Commission on Higher Education, and the Technical Education and Skills Development Authority, vis-à-vis the National Commission for Culture and the Arts, and 2) proposing frameworks and strategies that can be employed by these education agencies in interweaving their respective expertise and ongoing programs in preparing the stage for the future movers of the creative industries.

Keywords: Creative Industries, Arts Education, Cultural Education

1. Introduction

The creative industry has drawn attention from the Philippine government for more than ten years now, and has been recognized recently as one of the seven big industry winners expected to boost growth and investments in the country. Various researches have already been carried on by the Department of Trade and Industry (DTI) and its subsidiary offices, together with major cultural stakeholders such as the National Commission for Culture and the Arts (NCCA) and the Cultural Center of the Philippines, to gather more comprehensive baseline industry information in soliciting greater support from the government and establishing its place as a contributor in the Philippine Development Plan. (DTI, 2012). Likewise, efforts have already commenced in updating the Creative Industries Roadmap, given current market developments.

The NCCA is the overall policy-making, coordinating, and grant-giving body that ensures the preservation, development and promotion of the country's culture and arts. Through the National Endowment Fund for Culture and the Arts (NEFCA) that it manages,

culture and arts programs and projects are implemented. As the government's champion in this field, the NCAA initiated the Philippine Cultural Education Plan (PCEP) in 2002. PCEP is a comprehensive five-year (2003-2007) medium-term plan formed by government and non-government organizations that laid out the goals, policies, programs, and projects on cultural education through the formal, non-formal, and informal education systems. It was intended to make cultural education accessible to all sectors of Philippine society, particularly the youth, teachers, artists and cultural workers, officials and employees of the government, members of the media, and civil society. The plan included goals which are centered on establishing an index of knowledge on Philippine culture, developing instructional materials based on minimum learning competencies and standards, and implementing cultural education programs that would reach various target beneficiaries through formal, non-formal, and informal structures. However, the set goals were not attained by the end of the period. Thus, the PCEP 2.0 was born, with the mandate of revisiting, updating and extending PCEP. This update retained the philosophy, vision, mission, goals, objectives and desired outputs; and only involved the extension of the timetable of the plan, a prioritization of goals based on what has already been accomplished, reallocation of resources, and some recommendations to enhance the implementation. (Cruz, 2008)

Acknowledging the great potential of the industry in the coming years and its responsibility to propel the interest of the general public in supporting the industry, the NCCA is in the process of revising the PCEP considering the recent advancements in the economic, educational and cultural landscape that are expected to make an impact in the creative industries, such as the ASEAN integration, the shift towards the K-12 educational system, and the cultural laws and policies passed, particularly the Philippine Heritage Law and the Philippine Design Competitiveness Act. Reviewing and revising the said plan also responds to the three key priorities of the agency on the following areas: 1) Culture and Sustainable Development, 2) Creativity and Artistic Development, 3) Culture and National Identity (NCCA, 2016), which clearly emphasizes the direction towards the outcome of a strong Philippine creative industry.

The bulk of these plans center on the assistance that will be requested from the various education-related agencies of the government to support the programs and policies that are laid out in the PCEP. The said agencies are: the Department of Education (DepEd), the Commission on Higher Education (CHED), and the Technical Education and Skills Development Authority (TESDA), all of which have existing policies and programs directly and indirectly related to culture and creative industries.

The Department of Education (DepEd) is the primary agency assigned in the formal and non-formal basic education which formulates, implements, and coordinates policies, plans, programs and projects. Under its watch are all the elementary and secondary education institutions, including alternative learning systems, both public and private. It also establishes and maintains a complete, adequate, and integrated system of basic education hinged on the national development goals. (Department of Education [DepEd], 2016)

The Commission on Higher Education (CHED) is the educational agency that promotes relevant and quality higher education through institutions and programs that equate international standards; ensures the accessibility of quality higher education to all, even for those who might not be able to afford it; upholds academic freedom for continuing intellectual growth, improvement of learning and research; progression of effective

leadership, education of high level professionals, and development of historical and cultural heritage; and devote to moral ascendancy that eliminates corrupt practices, espouses transparency and accountability and encourages participatory governance in the Commission and sub-sector. (Commission on Higher Education [CHED], 2016)

The Technical Education and Skills Development Authority (TESDA) is the government agency tasked to oversee and administer the technical education and skills development (TESD) in the country. It was created by virtue of Republic Act 7796, also known as the "Technical Education and Skills Development Act of 1994". The said Act integrated the functions of the former National Manpower and Youth Council (NMYC), the Bureau of Technical-Vocational Education of the Department of Education, Culture and Sports (BTVE-DECS) and the Office of Apprenticeship of the Department of Labor and Employment (DOLE). (Technical Education and Skills Development Authority [TESDA], 2016)

In the Philippine Qualifications Framework, there are various levels of equivalencies in terms of the levels in knowledge, skills and values, application and degree of independence which are recognized in the aspects of technical education and skills development (care of TESDA) and formal education from basic to higher education (care of DepEd and CHED). As explained by National Institute for Technical Education and Skills Development (NITESD) Executive Director (Director IV), Mr. Elmer K. Talavera, this assumes that after a learner is finished with Gr. 12, one can either take the technical-vocational route which shall start from a National Certification I to IV, and a Diploma in Levels 1-5. This route may eventually have equivalencies in the regular Baccalaureate programs in the realm of formal higher education, classified under Level 6-8.

Figure 1. Philippine Qualifications Framework
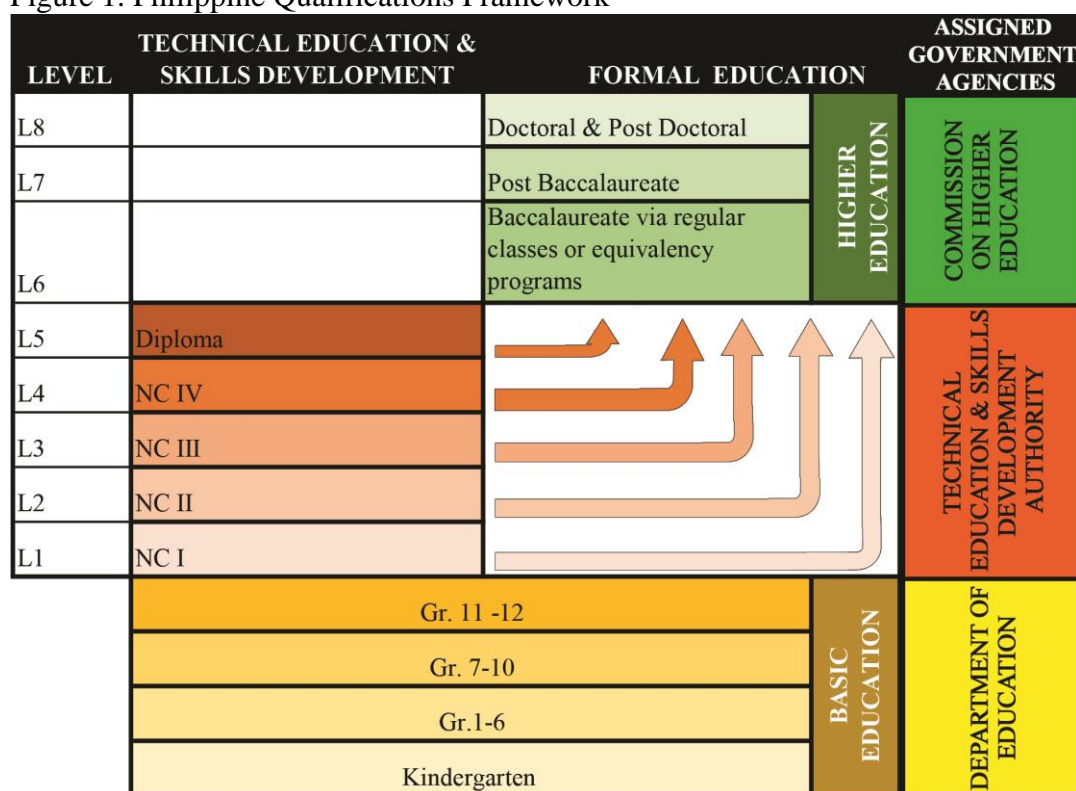
To date, there are several policies and programs related to cultural education and creative industries that each of these institutions should harmonize given the current status and needs of the institutions, particularly in the K-12 program recently introduced by the government in 2013 under the DepEd.

The conceptual framework of this study illustrates that the creative industry is considered at the center of the policies and programs of the government agencies involved in the promotion of culture and education, namely: NCCA, DepEd, CHED and TESDA. In this study, cultural education is defined as "education that brings about awareness, understanding, and appreciation of a people's cultural patrimony" (Cruz, 2008), while creative industries refer to those which have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property (Philippine Senate Bill No. 2131).

This paper seeks to contribute to the revision of the Philippine Cultural Education Plan by: 1) identifying the existing cultural education policies and programs from among the government educational institutions and the roles of each institution in responding to the development of the creative industries, 2) identifying the status of the program and policy implementation, 3) discovering if these policies and programs are sufficient (if they are sufficient, what are gaps in terms of implementation, and if they are insufficient, what are the opportunities for developing new policies and programs), and 4) discovering convergence points where these educational institutions and the NCCA (through PCEP) can share each of their expertise and ongoing programs in preparing the stage for the future movers of the creative industries.

Figure 2. Conceptual Framework
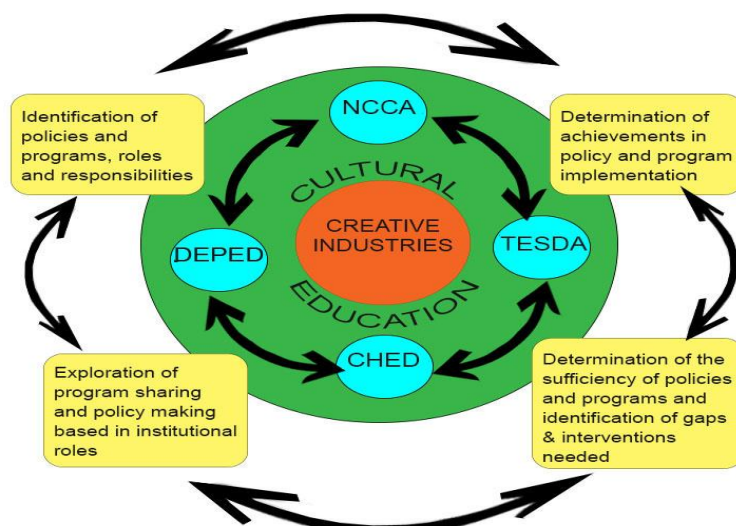
2. Method

This is a qualitative research study which shall employ descriptive analysis through the analysis of existing cultural education policies. The researcher interviewed three key

officials assigned in the implementation of cultural education policies and programs of each agency (DEPED, CHED, TESDA). The respondents are also ex-officio members of the Cultural Education Committee of the NCCA. The researcher also documented the recent strategic planning session of the NCCA held on June 12-13, 2016, where most of the officials of the agency expressed their observations and suggestions on how cultural education can contribute in the development of the creative industries, given that its development is a key priority of the agency.

The researcher followed a questionnaire of nine (9) items which served as the guide during the interview, inquiring on the existing policies and practices of each agency, their agency's perceived strengths, weaknesses, opportunities and threats in terms of cultural education, and soliciting ideas for points of inter-agency collaboration.

The researcher also gathered all copies of the available policies and mandates of each of the agencies in terms of cultural education and creative industries

In analyzing the data, the existing mandates and policies of the agencies were compared vis-à-vis current practices. The strengths and weaknesses and/or gaps of the policies and practice were verified and analyzed, as well as how they may connect with any opportunities and threats that were presented.

The chosen methodology shall only work on the surface level of identifying the initial information enumerated in this study, as there are also limitations on the availability and openness of the respondents in discussing these issues. It is advised that in the future, a quantitative study be done to verify the effects of the policies and practices enumerated in this paper, from the stakeholders – the students and the educational institutions – whether the recommendations in this paper are implemented or not.

3. **Conclusions**

From the perspective of the NCCA, the agency has programs and policies in place as it is at the forefront of the culture and arts sector. One of the landmark laws created through the agency is the Republic Act No. 10066, which is the National Cultural Heritage Act of 2009. It is an act providing for the protection and conservation of the National Cultural Heritage, strengthening the NCCA and its affiliated cultural agencies, and for other purposes. It also moves for the incorporation of national cultural treasures and important cultural property in the basic education system. This instructs DepEd, in coordination with the NCCA's PCEP, to formulate cultural heritage programs for local and overseas Filipinos which shall be weaved into the formal, alternative and information education, highlighting the protection, conservation and preservation of cultural heritage property (RA 10066 Sec. 38, 2009). The law also mandates the creation and establishment of the Sentro Rizal, with the main purpose of the promotion of Philippine arts, culture and language worldwide.

Under the PCEP, NCCA has initiated the offering of Master's Degree in Cultural Education with the following fields of expertise: Cultural Education, Teaching Arts, and Arts Management, which caters to public school teachers, artists and cultural workers. For local government units, the agency offers the Certificate Program in Culture-based Governance. NCCA also supports the development of artists through its grants program, and the recognition of regional artisans with the intent of encouraging them to be arts teachers for basic education. ("PCEP", 2016)

The NCCA also takes charge, together with DepEd, in running the School of Living Traditions, where a living master/culture bearer or culture specialist teaches skills and techniques of doing a traditional art or craft. The mode of teaching is usually non-formal, oral and with practical demonstrations, which may be housed in the master's residence, a community social hall, or a center constructed for this purpose. (NCCA, 2016)

In 2015, NCCA also revived the dialogues on creativity and the creative industries among various disciplines through a summit that updated around 400 participants on the status of the Philippine Creative Industries. In May 2016, the platform for the development of the Philippine Cultural Statistics Framework was laid out, based on the UNESCO definition of cultural domains, such as: 1) cultural and natural heritage, 2) performing arts and celebrations, 3) visual arts and crafts, 4) books and press, 5) audiovisual and interactive media, and 6) creative services. In the agency's strategic planning for 2017, it has approved support for a comprehensive nationwide research on the state of culture and the arts, the creation of an online platform for data gathering for the Philippine Cultural Statistics, the creation of an online nationwide directory of artists and cultural workers, and a second run of the Creativity Summit. These efforts shall all lead to the drafting of the Cultural Development Plan for 2018-2022, which shall serve as a roadmap of the sector. Likewise, the agency currently faces issues on program implementation due to the rigidity of the securing eligibility requirements of the program implementers from civil society organizations. Hence, the agency articulated its need for institutional support from government agencies it can partner with, to carry on its projects, especially in the education sector.

In the Department of Education, the shift of the country's educational system to K-12 has brought about major changes that will favor the creative and cultural sectors. It has given birth to the NCCA – DepEd Cultural Education Program (NDCEP), where the two agencies agreed to formulate and implement programs to mainstream arts and culture in the Philippine basic education system. It is also in line with the upgrading of the K-12 Basic Education Program curriculum aimed at enhancing the existing special education program for the arts. Likewise, they are collaborating on conducting cultural education programs, including teacher trainings on the aspect of culture and the arts, and the development of training modules and instructional materials. (DepEd, 2013) As mentioned earlier, the department's longest running Special Program in the Arts (SPA) has served as a vehicle in cradling young artists in various regions. **S**PA gives opportunities for individuals to hone their artistic talents in different fields such as Creative Writing (English and Filipino), Visual Arts, Theater Arts, Vocal Music, Instrumental Music, Dance and Media Arts, as part of their regular schooling. The modules for this program have been made with the assistance of the NCCA by tapping experts in culture and arts. (SPA, 2016)

DepEd also hosts the National Festival of Talents (NFOT), an annual activity which started in 2012 that provides students the opportunity to exhibit their talents in the fields of technical-vocation and the arts. These technical-vocational and artistic skills are presented through products and performances based on what the students have learned from their respective subject areas. (DepEd, 2016)

This year, the department has also started offering the Arts and Design Track for Grades 11-12, and has 2,728 enrollees nationwide as of June, 2016. This track has subjects that will prepare students for jobs in the design and creative industry, with the intent to equip the students with middle-level technical skills. The curriculum boasts of a comprehensive

approach to the discipline, as it includes the following: 1) the creative industries (arts and design appreciation and production, and performing arts), 2) physical and personal development in the arts, 3) developing Filipino identity in the arts, 4) integrating the elements and principles of organization in the arts, 5) leadership and management in different arts fields, 6) apprenticeship and exploration of different arts fields (media arts and visual arts, literary arts, dance, music, theatre), 7) work immersion/ research/ career advocacy/ culminating activity (i.e. exhibit for arts production/performing arts production). Currently, as they are monitoring the program, the expressed concerns are the number of students and teachers, and the number and accessibility of schools that offer the said track, as there are instances when there will only be one to two schools offering it. Most school facilities are not equipped to be able to accommodate the requirements for them to host the track. There's also the tendency of school administrators to advise arts track takers to transfer tracks if the target number of takers don't meet the quota. The problem with the low number of takers also stems from the lack of awareness of the administrators and teachers to the career opportunities for the arts and design track takers. Thus, they can't defend the program properly to their students' parents, who are naturally concerned about their children's prospects. Clearly, there is a looming threat that the government could close down the program if the numbers don't increase in the next few years, considering the change of leadership in the government and the department. It should also be noted that, considering the number of ongoing arts-related programs in the department, it only has two full time staff that manages the programs nationwide. It also doesn't help that coordination with the schools can be a challenge as there's no exact office in schools where requests for participation for culture and arts-related activities can be lodged, according to Arts Specialist from the Department of Education, Ms. Christine Magboo.

The Commission on Higher Education contributes to the culture and creative sector through the monitoring and regulation of courses related to the culture and arts, ensuring that the curriculum and programs delivered by the higher education institutions pass their quality standards. In the area of formal education, CHED supports the inclusion of Art Appreciation in the revised General Education (GE) Curriculum (CHED Memorandum Order No.20 Series of 2013): Holistic Understandings, Intellectual and Civic Competencies. It mandated a GE course that applies inter-cross disciplinary perspective (i.e. in Arts and Humanities: Great Works, Philippine Popular Culture, Indigenous Creative Crafts, Reading Visual Art). Likewise, it should also be noted that there were nineteen (19) higher educational institutions that supported the offering of the Master's Degree programs in Cultural Education. (CHED, 2016)

In the non-formal education, the agency provides the Expanded Tertiary Education Equivalency and Accreditation Program (ETEEAP) which is a comprehensive educational assessment program at the tertiary level that recognizes, accredits and gives equivalencies to knowledge, skills, attitudes and values gained by practitioners from relevant work in the creative sector. Currently, there are twenty-four (24) institutions nationwide that offer various arts-related courses, such as Bachelor of Fine Arts in Advertising; Bachelor of Arts in Architecture; Bachelor of Arts, major in Mass Communications. However, it should also be noted that the course options are very much limited compared to the whole universe of the creative industries, and that there are no course offerings directly associated with the performing arts, considering that those who might need the degree in the arts are performer-teachers working in schools and colleges/universities. (CHED, 2016).

Another policy from CHED is the CMO No. 9, Series of 2013, on the Enhanced Policies and Guidelines on Student Affairs, which advocates the provision of opportunities for appreciation of culture and the arts for higher education students, the provision of mechanisms to promote Philippine culture and the arts in coordination with other government agencies, and the provision of Office for Culture and the Arts in all HEIs by 2015. This policy, if fully monitored and implemented, will be enough to catapult the culture and arts sector as one of the priorities of the higher educational institutions. (CHED, 2016)

In the part of the Technical Education and Skills Development Authority, the agency has two existing policies that support culture and the creative sectors, according to Talavera. First is the General Appropriations Act 2016 Special Provision for TESDA to include in their non-formal Technical and Vocational Education Training (TVET), the traditional skills such as, but not limited to, wood carving, pottery making, weaving, arts and crafts, taking into consideration the availability of materials in the locality. TESDA is tasked to coordinate with the NCCA and the Philippine Fiber Industry Development Authority for the implementation of this provision.

The more compelling policy is the TESDA Board Resolution No. 2015-15 on the prioritization of skills and qualifications for training regulations development in the sectors of Automotive, Metals and Engineering, Chemicals/Plastics/Petrochemicals, Furniture, Agri-Based and Food Processing, Electronics and Semiconductors, Tourism, Real Estate, IT-BPM, Publishing and Printing, Transportation and Logistics, and Creatives/Traditional Arts. This particular policy seals the commitment of the agency in supporting the creative industry. Together with the NCCA, they have conducted programs such as the International Conference on TVET for Indigenous People (IP) for ASEAN in 2014; seminar-workshop on Developing IP-sensitive TVET Program Design/Curriculum in 2015; regional implementation of TVET programs for IPs; Development of Curriculum for Traditional Skills for the IPs in pottery, weaving, basket weaving, piña weaving, bead craft, mat weaving, Tinalak weaving, Manobo weaving, brass craft; Training programs in tourism, weaving/handicraft, food processing, dressmaking with traditional design, jewelry making, agricultural crops production, lantern making, pyrotechnics; Development of Training Regulations on beadworks, mat weaving, basket making, pottery, handloom weaving, wood carving, papier mâché, embroidery, textile weaving, cinematography/videography, sound engineering/editing, film/video editing, scriptwriting, production design, theater lighting services, paper products making; existing training regulations on 2D and 3D game art development, game programming, animation (2D digital and 3D digital), beauty care (nail care), cookery, dressmaking and tailoring, events management, fashion design, hairdressing, illustration, pattern making, performing arts (dance, song, ballroom dancing), tinsmithing, tourism promotion services, photography, visual graphic design). (TESDA, 2016). TESDA also prides itself on an IP-sensitive and consultative approach in developing their training regulations and training curriculum. Most of the creative industry-related programs register high employability rates, such as the Animation program, with a 100% employability rate.

The agency's concerns in the implementation of their programs and services are: the non-availability of master trainers, unwillingness of the IPs to participate, absence or lack of infrastructure, accessibility of location, training costs, marketability of the products, change management, application of emerging/new technologies, and lack of regular allocation for program continuity.

4. Recommendations

With the various concerns raised by each of the government agencies in terms of implementing their own culture and arts related programs and policies, it would indeed be advisable for all them to have a series of coordination and consultation meetings solely for the purpose of synchronizing their existing efforts to ensure that there won't be any unanswered need or duplication of efforts. The recommendations gathered here may be used by NCCA as a starting point for discussions on coordination among the agencies.

It is evident that the K-12 system initiated by the DepEd has brought about the changes in learning paradigms and priorities for the cultural and creative sectors. The agency has opened up a number of opportunities for young artists and arts practitioners. It can be said that the existing programs and policies of DepEd for the cultural and creative sectors are already sufficient, especially those which employed established collaborations with the NCCA such as the Schools of Living Traditions (SLT) and Special Programs for the Arts (SPA). The existence of the NDCEP, which concretized the agreement of the two agencies to work for the promotion and growth of culture and the arts in the country, is already an assurance that the initial efforts of both agencies will not be wasted. However, it should not be discounted that public awareness and acceptance of these existing programs (SLT & SPA) and the new Arts and Design Track are very important points to consider since this is a new concept for all Filipinos. DepEd should be more vocal on the need for arts practitioners as teachers in basic education through information campaigns aimed at the stakeholders of NCCA, CHED and TESDA to be open to possibilities of additional job opportunities for arts practitioners. This will also inspire them to accomplish the necessary requirements to be accepted as arts teachers, either through securing regular arts related degrees via formal schooling or the equivalency program, or through securing national certifications or diplomas.

There is still a good prospect for collaboration of the three other agencies (NCCA, DepEd, TESDA) when it comes to matters under the purview of higher education, since there is no existing agreement between the NCCA and CHED on where the latter can be of assistance in harnessing the existing programs and policies related to culture and creative industries. A more thorough policy review of the CHED is needed to see the entry points for collaboration within each of the offices in the agency, because according to CHED Deputy Executive Director Napoleon Imperial, CHED cannot issue any umbrella partnership agreement with NCCA due to the nature of the CHED structure. Should there be a window to formalize an institutional agreement between NCCA and CHED, these may be the points that can be taken up:
1. Alignment of the higher educational institutions' (HEIs) cultural programs with the NCCA's Philippine Cultural Education Plan, the establishment of standards for such programs, and support for offering the Master's Degrees in Cultural Education and Baccalaureate programs in other specialized fields in the creative arts. Awarding Centers of Excellence and Centers of Development for Culture and the Arts among HEIs may be explored.
2. Support of HEIs in providing information for the Philippine Cultural Statistics, due to the number of culture and arts activities happening in the academe.
3. Enhancement of the equivalency program (EETEAP) to offer incentives for HEIs that will accommodate such programs in various specialized creative fields for artist practitioners.

4. Drafting of implementing guidelines on Sec. 33 of the CMO 9 regarding putting up cultural offices in higher educational institutions, which shall include recommendations on:
   a. Options on organizational structures for cultural offices
   b. Improving the welfare of student artists through benefits such as scholarships and insurance
   c. Establishing formation and development training for student artists
   d. Establishing safety standards for artistic training and facilities used by the student artists
   e. Standardizing qualifications and professional development of cultural officers/trainers and a temporary moratorium on college degree requirements on part-time artist mentors until the equivalency programs for arts-related courses are in place
   f. Specialized service learning programs for student-artists through the Civil Welfare Training Service Program and Literacy Training Service Program to instill the value of the arts in community development
   g. Moratorium on taxes imposed on suppliers for student-led productions

Since there are already existing policies and programs in support for culture and the creative industries in TESDA, they may still explore the improvement and accessibility of their services to the sector, through the use of information and communication technology and open distance learning for the arts-related courses. Informal apprenticeship with arts companies may also be included in the training program, and coordinated with NCCA. Meanwhile, the two agencies, with NCCA's lead, should already come up with the needed figures to prioritize the next career areas that will be taken up in terms of training regulations and curriculum writing, to eventually cover the full universe of career opportunities in the sector, based on the cultural domains mentioned in the cultural statistics framework. Planning as to the accessibility of training centers and accrediting skills assessors should also commence.

From among the three agencies, it is crucial that a unified strategic communications plan be made for their respective stakeholders and publics to arrest the problem on the common misconceptions on the non-viability of careers in the creative arts, and focus on the benefits of the taking up tracks and courses in the arts.

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Envisaging the Role of B-Schools in Sustaining the Creative Industries in India

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Abstract

Creative industries are in abundance in India featuring handicrafts, artisans making idols, leather/ jute items and designing/ stitching , recycling of used products and making wonderful innovative artifacts etal. The size of the Indian creative industries market in films is enormous. It produces the greatest number of films in the world (2961 films including 1288 full length feature films) and published 79,000 titles in 2009 besides a diverse music market and a booming software market accounting for 5% of the GDP. Technology based creative industries are also coming up in a big way but face a lot of challenges as regards funding, copyright, patents, scaling up businesses, trademarks, understanding of market potential and analysis of needs etc. and it is here that the business students' can contribute with their knowledge and adopt and incubate towards mentoring them, advising on cheaper and affordable sources, faster and reliable processes, making them abreast of global developments, marketing the products/ services or enabling them do so. Folk music is a part and parcel of life for a large section of Indians, but many folk artistes generally do not get due recognition and monetary advantage. The Darjeeling tea for example is the most famous and the first product to get the Indian GI tag, has an annual production of around 10,000 tonnes. Yet in the global market, more than 40,000 tonnes of tea are sold as Darjeeling tea. This spurious tea damages the reputation of Darjeeling tea, deceives the consumer and causes pecuniary loss to the original Darjeeling tree growers. It remains the onus of the business educational institutions to study these industries as live cases and devise ways to protect their originality, spread awareness by sustained social drives and suggest means to further their business output . The faculty should be guiding, mentoring and suggesting ways and means on how these creative industries can optimize on the resources, provide them the management knowledge, guide them to the regulators and inform them on source of funds, its utilization and scalability. The paper explores and envisages the different ways in which these existing as well as newer creative and disruptively innovative organizations can be sustained and nurtured so that they can find their uniqueness and develop and mature and not get impoverished by means which are controllable and actionable and suggests the role of the business schools in not only protecting but also devising means of sustainable synergistic growth.

Keywords: infringement, damage control, sustenance

1. Research Objectives:

The study involves an empirical research into the role of the business institutions in mentoring, nurturing and making the creative industries in India sustainable.

To explore the vistas and means by which the business schools and their faculty and students' can work with these creative industries. The extent to which the management of

these institutions can leverage their skills and expertise in social upliftment and sustaining these creative industries.

2. Research Methodology:

The research is an empirical and descriptive research based on secondary data sources. There is very little thought or work done in this area but presents a wide scope as the business students' can utilize their theoretical studies into practice and the faculty can research into the best areas and modes possible , guide them into the avenues of profitability, train them into the use of technology and usage of media to increase their business.The study also brings out the status of creative industries worldwide vis-à-vis that of India and how the Business Schools can move forward in creating synergistic platform for these businesses to be at par and in reckoning in their revenue models.

3. Literature Review

The value of culture in the Indian context however exceeds that of its economic logic. The urban population in India was at 31.2% in 2011 with a projection at 40% in 2020 (Planning Commission 2002). Though these figures fall below the global average, there has been a steady increase in the rural-urban population distribution especially post-independence. The rural-urban population ratios are as follows for the respective years: 1901—89.2: 10.8, 1951—82.7: 17.3 and 2011—68.8: 31.2 (Census of India 2011). A fascinating shift in the nature of industrialization as also definitions and attitudes concerning the production of goods is taking place as we go into the 15th year of the globalization process. In the area of handmade goods, both crafts and textiles, even as countries like India are learning to convert their weaknesses into strengths, in China mechanization is efficiently organising itself to imitate the hand work of India to encroach upon the market for India's special skills. It is obvious that such competition comes into play because the demand is palpably out there. In the post-industrialized world, with its multinational production and marketing systems, branded goods and the similarity of products wherever they may be sold, the very non-standardized and multicultural nature of handicrafts provides the competition and welcome contrast.

Obviously the handicrafts sector consisting of the producer, wholesaler, retailer, technicians including designers, and most importantly, the policy-maker, must begin to look at itself as an industry of the non-industrialized, and prepare to gear itself up for the enormous challenge that lies ahead. Industry is merely the organized production of goods arising out of the combined and systematized work of man with machine. Industrialization has conventionally meant the dominance of machine over man and of capital over labour. Crafts in contrast can be termed an industry where the machine does not dominate and its very decentralized structure prevents the exploitation by a capitalist tycoon sitting far away, controlling production and people. We need no longer be bound by the old attitudes towards what is accurately but slightly condescendingly termed as 'cottage' or 'village' industry. We have become stultified in an image of industry representing standardized, monotonous, centralized production. If these are the images of the industrial age, we can now alter ourselves for the post-industrial age of informational technology and globalized production of mass-produced goods.

Crafts, by their very nature, are not mass produced. But if people are working with their hands, albeit with the assistance of tools and machines, producing goods required in a wide market space, selling to make profits and thereby contributing to national wealth, crafts can be termed as a decentralized creative industry where the human mind and hand is more important than the small machines and tools they may use. Here the machine is the instrument of the maker, owned by the maker or by the community, and to that extent craft is free of domination and exploitation. There is, therefore, a world of industry without industrialization in the traditional sense, and there is both ample scope and need for this to come out of the disorganized, diminishing and low-end profile that it has been carrying for long.

Whatever makes the wheels of the economy turn merits serious attention and not condescending patronage, over-romanticized projection, or apologetic 'discount' support. While it is difficult to obtain accurate tabulated figures of domestic sales in handicrafts, export figures for the past five years paint a very optimistic picture, demonstrating how crafts have 'looked up' as a 'business' proposition.

India is a country with over a crore of handloom weavers and an equal, if not larger, number of crafts people engaged in diverse crafts from pottery to basket making, stone ware, glass ware, handmade paper products and multifarious other utility items made out of local, available materials. This is because of positive and negative compulsions in that these artisans know no other skill due to centuries of immobility arising out of rigid caste structures, and because of a lack of viable economic options. The areas of greatest potential for growth in India are in all kinds of processes in textiles, both as fabric and made-ups, including garments of the prêt rather than exclusive fashion variety, semi-mechanized glass products, metal ware, ceramics, jewellery, fashion accessories, basketry, floor coverings, window coverings and soft furnishings. Both for the national and international market, business development boards in these sectors could deal purposefully with a range of activity from the sourcing of raw material to trade prospects, instead of the present All India Handicrafts and Handloom Boards which have become nothing but bodies to provide patronage largely to political cronies who have no experience of craft development. India accounts for only 2% of the world trade in handicrafts despite over 30 million artisans and weavers. China has cornered 17% of the world trade in the same sector through aggressive marketing and overnight state assistance to any sector that needs it to grab big orders. Much of the work processes are mechanized to remove drudgery through small machines and appropriate technology, and the producers as well as the officials supporting them are expected to ruthlessly gear themselves for rapid, low cost and efficient delivery. There is no country with the capacities, resources or skills that can compete with India in the craft industry.

The inflow of earnings to the rural sector will trigger a spin-off effect on every sector as it would increase the purchasing power of those who today eke out an existence from an average earning of not more than Rs 3000 a month to feed a family of five. The starkness of having only Rs 20 per day per head when just two bottles of mineral water in a city costs more should be incentive enough for urban policy planners to turn their sights to this sector. It seems tragic that the experience and intellect of those sitting in the Planning Commission and other such august bodies is being wasted in trying to please the new powerhouse known as the National Advisory Council by juggling funds to pay out as part of the Employment Guarantee Scheme when in the normal course skills, resources, markets, design and technical

institutions, export promotion policies, growth opportunities, encouraging the establishment of businesses, facilitating enterprise and viable livelihoods, sustainability and productivity ought to be the buzz-words that frame and fuel any policy on employment.

If an industrialized and developed nation like Britain, (along with Wales), with its mere 32,000 crafts makers can surpass the earnings of its organized industries of motorcycle or sports goods manufacture, the sky can be the limit if India supports craft development. It only needs to partially match the impetus given in the early years of independence to the growth of large and medium industries. Our industrious and enterprising crafts people will do the rest. The approach to the crafts and handmade textile sector by no means needs to be patronizing or condescending merely in order to pay a hypocritical obeisance to the economic priorities of Mahatma Gandhi. He may have been a romantic but was certainly no fool when he spoke about the need to preserve village industries. In today's set of priorities, productivity and viability are mandatory components that are required to be built into any development programme. As mentioned earlier, any wealth reaching the rural artisan makes a contribution to a wider economy. According to a study on rural debt published in the micro-credit journal *Small Change,* only one in four rural households possess a TV set. Only about 10% have cable TV. Only 7% of rural households own a moped or scooter. Ownership of four-wheelers, whether cars or jeeps, is still limited to less than 1% of India's rural households. Only 1.7% rural households possess a tractor.

Significantly, while 'everyone' (read urban upper middle class) loves to talk of e-commerce and credit card payments through the internet, the reality is that in rural India a personal computer with an internet facility is practically non-existent. Only a minuscule number of 0.6% rural households have a PC without an internet facility. Imagine the increase in sales of these items in the rural areas if only the purchasing power of its population increased manifold – rural electrification, of course being a critical prerequisite. It is important to share with the reader the fact that at a mere two-day tourist event at Trafalgar Square in London in June 2005, 21 artisans/traditional artists earned an average of £1000 each selling their handmade work to a public that had gathered there without much publicity or fanfare, and despite heavy competition being provided by Hollywood film star Tom Cruise who was promoting his latest film in nearby Leicester Square the same day. The demand for Indian crafts is therefore certainly no mirage.

Crafts have an important role within what is referred to in international circles as the creative industries sector. Architecture would be one of the high-end categories, and surely Bollywood's film industry is another. While community-wise production of crafts in their traditional form of expression may lack in creativity of a fresh kind, today many crafts people who are being encouraged to think out of the box either for economic reasons or even purely as an academic exercise are less hesitant and have the self-confidence to match their talents with their counterparts from 'developed', industrialized, and now post-industrial, societies. To demonstrate the validity of supporting crafts as a creative, decentralized, unorganized industry worthy of business development support, one can look again to the West, where craft activity is hardly noticed in terms of economic worth. India's agricultural economy is culturally well tuned to fairs, festivals and *haats*. Dilli Haat alone has provided for more than 50,000 small artisans, has been visited by over a million visitors and seen over Rs 600 crore worth of sales in 10 years. There is definitely a case for many more such ventures, provided they are presented aesthetically and managed efficiently and honestly.

Tourism is also looked at as a creative industry with a vast potential for improvement and growth. It flourishes best where it provides variety and ethnicity. Handicrafts have always been given the 'piggy' status, presumed to be riding on the back of tourism by producing goods for the souvenir industry. However, Dilli Haat, the Surajkund Crafts Mela and many other such experiences have shown that the reverse is the reality. Tourism earnings have come to rely more and more on the handicrafts-craftsman component. Domestic and international tourists do not miss a visit to Dilli Haat if they are in town, and provide sizeable revenue to the Delhi Tourism Development Corporation from gate money alone. Tourism is today packaged around the artisan and his or her handmade, exotic, utilitarian or merely attractive crafts and handmade textiles, all of which create a cultural identity that is unique to that country or that area – the very thing tourists look for rather than synthetic or easily replicable products. Whether it is the Covent Garden crafts market in the heart of high-end London or the Cours de Salaya flower and handicraft market in the Mediterranean town of Nice, the Cat's Tango Market in the corporate district of Melbourne, the night stall markets in Hangzhou, China, or the Quincy Market in the heart of Boston, they all use low cost kiosks or movable stalls, sell handmade products made by local communities and draw large numbers of tourists who want to shop for the local rather than global brand names which they can always access with boring familiarity whether they are in the malls of Shanghai, Singapore or San Francisco. Clearly, the contribution of crafts to tourism revenues should not be minimized.

In Batrang, a fairly large potter's village outside Hanoi, there is a number of stores for the supply of gas cylinders to fuel the kilns of the potters. Large and small establishments coexist, housing huge kilns, exhibit areas, haat-like stalls spilling onto pavements, well-stocked shops with more sophisticated designs and above all, they are run in a clean and industrious manner by the owner-artisans themselves. The only assistance they get from government is publicity for the village among tourist and trade circles and support to attend international fairs. These artisan businesses clearly demonstrate the efficacy of focusing on entrepreneurial activity and the potential for generating wealth from traditional skills if provided a modern environment.

In India, since most small farmers are heavily indebted, do not earn enough from cultivation and thus need subsidiary incomes, a partnership with local landless artisans to set up small production units serving as models for indigenous small firm growth, opens up new areas of dignified, technologically updated, multi-employment possibilities.Apart from vision and political will to develop crafts production as a serious economic proposition, there is always the issue of finances. After all, if we talk of building the barely literate and often indebted craftsman into a self-employed producer-entrepreneur, it will need funding structures that are viable and acceptable to banks. With the pathetic statistics of internet connectivity and lack of people with either the purchasing power to buy a computer, operate it, and even have enough electricity to run it, hoping for increased sales and reaching out to the world through the net, as small western businesses do, is to wish for something that is a long way off as yet. E-commerce and acceptance of credit card payments is only for the trader, the well-established NGO that conducts sales on behalf of the artisans, or the exporter. In all these cases a fair wage to the artisan cannot always be guaranteed. The recent thrust on creating self-help groups (SHG) and micro credit schemes is bringing in the organizational and financial components to suit small businesses and the decentralized sector in rural areas, particularly for women. Unfortunately, though the groups are often well organized they do not have the production or marketing expertise. Even large producer groups of skilled

craftsmen and women have no one to help organize them into these structures which would enable them to create some capital to cover costs of raw material, employment of a designer, access to the marketplace and other such needs. This is an area that needs better focus and support. Most purchases done at fairs, festivals and rural marketplaces are invariably in cash. In India it is mostly the very affluent shopper that prefers not to carry cash, while it would be a very affluent and confident craftsman who is prepared to accept a credit card. ATM facilities must be set up at such places where foreign tourists gather. Design and marketing support should first aim at the domestic market instead of putting all the eggs in the export basket, which varies from season to season. Producers and exporters need to keep their ears to the ground, their market research radars tuned and their fingers on the pulse of their target markets to integrate themselves into what the fashion and lifestyle gurus have ordained to be the most suitable colours, shapes, sizes and objects of the season. Much of this is already underway thanks to the enterprise of private exporters, but one cannot help but wish that with the enormous range of possibilities, skills and talent that come out of India, we should be gearing ourselves to dictating rather than following trends.

4. Research Findings and its discussions:

Alongside this economic development perspective, further literature – mainly from the US – underlines the role of HEIs in promoting the arts, particularly in relation to engaging students, exploring the practice and boundaries of creativity (Stanford Arts Initiative, 2007) and involving other local communities in creative activities on campus (Cantor, 2005). Stanford, Princeton and Columbia have established 'Creative Campus' initiatives and promoted the participation and engagement in arts and culture of students and members of staff (Tepper, 2004, Tepper, 2006). Tepper also highlights, the involvement of American universities into the creative economy is growing, so much so that about 20 per cent of performing arts organisations claiming some kind of involvement with American HEIs. The Indian Business Schools should also learn from their Western counterparts into the various ways in which these business schools are participating in handholding and developing the creative industries.The feasibility of their practices into the Indian scenario needs also to be established.

While there is common acknowledgement that this 'cultural provision' is part of the civic role played by HEIs in their local area (Cantor, 2005; Chatterton and Goddard, 2000), this can also be critically interpreted as the exploitation of 'loss leader' by HEIs, where creative activities are used to attract students but do not support themselves neither economically nor academically as "arts does not seems to lend themselves easily to the 'tenurable' standards of other university subjects" (Garber, 2008). The association of the creative industries and the business schools in the areas of finance, business intelligence, marketing, technology adaptation, human resource mapping and constant interaction will not do wonders and attract lucrative returns in a day but has to be expedited over a long term and it remains a challenge to the business schools to bring these creative industries into reckoning and alleviate any myths that are associated which indirectly affects the business volumes.

The basic requirements to realign this sector as an economically viable network of craft industries would be to provide start-up grants which are geared towards setting up the craftsman's workplace as a business, apart from providing the already existing subsidies for 'skill demonstration', temporary sales and design workshops. Despite all the existing skills and drive of craftsmen, there is today hardly a bank that will welcome them in and give them

a start-up loan to get a business going in a commercial manner. It is the business schools which will help them prepare a business plan and enable them with ways and means to get loans and drive business forward. Also, there must be considerable state support for increasing awareness and promotion of handmade crafts and textiles amongst the general public because it is in the area of advertising that artisans or non-profit organizations working for their development face unmatchable competition from the multinational corporate sector.

Recognition for artisans must move beyond the patronage of awards to the commissioning of artistic work in the public sphere. Why are no public buildings, spaces, bus stops and offices displaying an obvious bias towards the handmade or the hand decorated, not as an adherence to anti-deluvian and romantic ideas but as a commitment towards growth of the rural economy and the sustenance of livelihoods? Also, training programmes could be conducted on how to set up a business and understand marketing *mantras*. Herein the Business Schools have a pivotal role to play.

Finally, support and encouragement to specialist craft associations who agree to set up common facilities and workplaces would minimize the expenditure of individuals. There are many ways that crafts can be brought closer to various kinds of industries as a source of innovation and creativity, adding both value and individuality to the packaging and presentation of agricultural, industrial and electronic products such as tea, spices, garments, wrist watches, calculators, mobile phones, pens, and many other lifestyle products manufactured by organized industry. Imaginative designing, which keeps eco-friendly recycling technologies as a priority, will provide the USP that can sustain the employment of artisans who possess traditional skills but do not have the capacity to create a high-quality product that can be sold on its own. Baskets, papier mache containers, coconut shell containers, textiles, ornamental thread, recycled paper and jute have already been experimented upon with good results and demonstrate through their popularity a much greater potential for development.

Examples of collaborations between HEIs and the creative sector are not restricted to the UK and the USA. Matherson (2006), for instance, studying the case of New Zealand, points out how design education is now changing and a more holistic view of the subject, which requires a substantial involvement of partners in the creative sector, has been introduced. Similarly, Cunningham et al. (2004) studying the case of the "Creative Industries Precinct Project" within the Queensland Institute of Technology in Brisbane, Australia, shows how HEIs can provide support for R&D activities in the creative economy. The initiative presents itself as "*Australia's first site dedicated to creative experimentation and commercial development in the creative industries*" led by a university. It is really unfortunate that very few business schools have taken a step forward in this direction in India.

However, while all these contributions recognise the importance of HEIs spillovers and collaborations with private and public actors to foster the local creative economies, they seem to overlook the most important role of HEIs, i.e. as a conduit for bringing potential creative practitioners into a region, educate them and produce high quality 'creative human material'. The production and transfer of knowledge to firm in the local areas (and the related concept of knowledge spillovers) is probably the most recognised and cited contribution of HEIs to regional innovation systems (Fritsch and Schwirten, 1999, Etzkowitz and Leydesdorff, 2000). The business students' can contribute with their knowledge and adopt

and incubate towards mentoring them, advising on cheaper and affordable sources, faster and reliable processes, making them abreast of global developments, marketing the products/ services or enabling them do so. In the field of culture and arts & humanities, this innovation and knowledge transfer perspective has been overlooked and only recently some contributions both on the academic (Crossick, 2006, Taylor, 2005, Cunningham, 2004) and policy side (NESTA, 2007) addressed it. As Cunningham et al. suggests (2004, p. 4) "*creative industries appear to be marginal within university-based research*". However, in the UK there are important example of new emerging partnerships in this area – for example CIBAS, the Creative Industries Business Advisory Service, supported by the University of Portsmouth or ICE, Institute for Creative Enterprise at Coventry University. There is also a lot of wishful planning on the potential of these collaborations, such as the Creative Convergence project drafted by HESE (Higher Education South East) to support the interaction between universities in the South East and the regional creative economy. Some specific cultural and creative clusters have highly benefited in the past from the interaction with HEIs.

5. Conclusions:

The area of collaboration of business schools in the creative industry space is a relatively new practice which if taken up seriously will be mutually beneficial for all the stakeholders and will have win-win repercussions as the creative industries will be enriched by the knowledge dissemination, mentoring support, technological inputs, financing decisions, marketing idea and support, eliminating myths that revolve around creativity if and when so and catalyse and uplift and upgrade the deliverables out of these creative industries which are in abundance and play a vital role in restructuring the weaker sections and provide impetus so that out of the symbiotic association the industries do flourish and the business schools do their bit in societal upliftment reaping high dividends in the long run.

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The Role of Education to Sustain Creative Industries: The Case of Fashion Craft Industry in Sri Lanka

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Abstract

Many countries in the world have began to realize the importance of creative industries to maintain the cultural identity and also to develop the economy of the country. Sri Lankan Creative industries, which emphasis on craftsmanship, innovation, networking and entrepreneurial skills, are facing major challenges to survive. This paper focuses on Sri Lankan fashion craft industry and investigates the role of design education to sustain and develop this industry. Currently, the design education is more focused on providing academic requirement of the particular program to align with the international standards, yet a study mechanism that emphasizes on safeguarding cultural identity could not be evident. Through surveys and interviews, this study investigates the importance of education in uplifting the fashion craft industry in Sri Lanka. This study highlights that the design education should provide an opportunity to appreciate the fashion craft industry and its importance to the socio-economic life. It is recommended that the educational institutes should become a vital part of fashion craft industry in Sri Lanka. Educational policies need to be changed to include learning modules and training programs that are more appropriate for the fashion craft industry.

Keywords: Education, Fashion craft, Creative Industries

1. Introduction

Globally, a creative industry is recognized as a business, an organization, or an individual in fields conventionally defined as "the arts". In addition to that, enterprises involved in the use of a variety of artistic media for broadcasting, publishing, music, advertising, video games, graphic design, architecture, and interior design are also recognized as creative industries (UN Agencies, 2008). According to Landry & Bianchini (1995), "the industries of the twenty-first century will depend increasingly on the generation of knowledge through creativity and innovation". Potts *et. al*. (2008) complemented that idea stating that creative industries can be identified as industries of intellectual property output with a presence of creative input. When most people talk about creative industries, their emphasis is mostly on the economic impact of it to a country. However, these industries are essential for us due to a variety of reasons. They pave path to cultural events and create traditions while enhancing the psychological wellbeing of the community involved in this creative process. More importantly, "the arts" enriches the education system to a holistic level by engaging the mind body and spirit through the practice of creativity (Capital Region's Creative Economy, 2014). By definition, 'Creativity' refers to the making of innovative ideas that are associated with knowledge, through "imagination, inspiration, ingenuity and inventiveness" and the implementation of these ideas to create new products (UN Agencies, 2008). Since current socio-economic culture of the world demands scarce resources to be invested for the greatest gain, now the trend is to look at creativity in an economic angle.   In fact, the radical and

improvement creations have contributed to generate new jobs and enhance productivity promoting the economic growth of a country (UN Agencies, 2008). Further, this emerging relationship between creativity and the economy was also highlighted by Richard Florida, (2002) in his book 'The Rise of the Creative Class' mentioning that 'economy is powered by human creativity'. Findings of United Nations report (UN Agencies, 2008) shows that creative industry is one of the major driving force of this type of a 'creative economy'. Moreover, the report states that developing countries can use their creative industry as a resource to gain economic advancement by introducing global partnerships for development, sustainable development strategies and strategies for the social inclusion of youth and spreading access to new communication (UN Agencies, 2008). United Nations also emphasize on the importance of creative industries as a medium of exposing cultural identity of a country to the world encouraging the global cultural diversity.

The economic development of any country depends on how successfully they address their own nation-specific challenges using the national resources. Sri Lanka has already finished a more than thirty years continued ethnic war. Now the challenge for the country is to face the "economy war". To achieve this we need our own model. Sri Lanka plays an established manufacturer role in the global textile and apparel industry. Moreover, this country is rich in cultural heritage and has a long history of traditions. Creativity combined with the essence of a culture can influence much on any new creation. Therefore, currently, there is a great opportunity to encourage design related creative industries such as fashion in the country. Understanding our vibrant cultural heritage and researching on how to incorporate the traditions or craft elements to innovative fashion designs can highlight Sri Lanka in the global fashion map. Turkey for instance, has been able to achieve a cultural ambassador position in the global fashion design industry using their 'Turkish textiles' (Demir, 2011). Generally, a deep rooted cultural base is a huge resource for innovative fashion designing which can uplift the economic and social state of a country to a higher level. In this context, it is important to consider the current textile and apparel fashion related craft practices in Sri Lanka. Handloom (hand loom textiles), batik (a traditional fabric dyeing technique), beeralu (lace with a knitting technique) , hand embroidery and craft fashion accessories are the most marketable creative crafts in the country. Almost all of these craft industries are small scale and accessible to a limited set of customers as those are located in small local markets.

Recently, through research (Senanayake, 2013) it was evident that the local buying patterns are changing. It was shown that the people, especially the young generation in the country is appreciating global fashion trends and there is also a growing demand for unique designer wear and branded clothing. Therefore, fashion has become a promising field in the future economy of Sri Lanka. Apart from that, post-war infrastructure development in the country resulted in a rapid growth in the tourist sector. These factors positively influence the creative fashion craft industry of the country.

However, still there are many barriers resisting the uplift of this industry to a economically plausible level. Main focus of the country is still the traditional manufacturing based apparel and textile market. Policy makers and educators are yet to see the creative industries as a key component of the knowledge-economy which possesses a possibility of delivering urban regeneration assisting the poor and most vulnerable conflict affected communities in the North and East of the country, often through initiatives combined to utilization of cultural heritage. Asian countries like Thailand has invested substantial amount of money to develop creative industries in the country knowing its potential to create wealth

and job opportunities specially for the young generation. Furthermore, most of the countries who have understood the valuable contribution of the creative industries to the country's economy has now started delivering courses relevant to this area. The purpose of this study is to investigate the role of education to uplift the fashion craft industry in Sri Lanka.

2. Methodology

Data collection for this research has carried out in three phases. Both qualitative and quantitative data were collected through survey questionnaire and semi-structured interviews. In order to understand the interest and willingness of the young generation of fashion students to tap into the craft industry and the importance of craft education for them were investigated through a survey questionnaire given to 100 undergraduate students who follow the fashion design and product development degree. The questionnaire included three structured questions and two open- ended questions.

The lecturers who involve in fashion design education were interviewed to get an insight into the extent of craft education currently included in the fashion design curriculum and their opinions regarding the support of fashion craft education to uplift the fashion craft industry in Sri Lanka. Data were collected through semi-structured interviews, and four lecturers who involved in fashion design education were interviewed.

Data were collected from the fashion craft entrepreneurs in the industry through semi-structured interviews in order to investigate the importance of education to start up and run their businesses. A sample company was taken from each of the fashion craft sector, as listed in Table 1.

Table 1: Fashion Craft companies selected for the study

Company	Craft sector
A	Handloom textiles
B	Beeralu
C	Hand Embroidery
D	Batik
E	Fashion accessories

3. Results and Discussion

Data collected from the three sectors were analysed separately to get an understanding about the views of each sector regarding the topic under research. Students who follow fashion design degree generally show an interest towards the fashion craft sector, yet highlighted important facts to be considered in linking fashion designers with the craft industry. According to past data, there were only few students join with the craft industry after the degree (less than 5 students per year), however there is a growing interest among the fashion designers to enter into this exiting industry. According to the survey results, as shown in Figure 1, 67% of the students are willing to join the craft sector as entrepreneurs or designers, if they were able to gain required knowledge and skills through education. Moreover, the results show that 73% of the students would prefer to have compulsory craft education with new modules in their curriculum than what is currently being offered, because it would help the students to get much knowledge and exposure. Furthermore, students agree that existing curriculum provide them with some opportunities to study about the fashion

craft sector; however they believe that it is not sufficient to start a successful career within the fashion craft sector.

According to Figure 2, major barrier to entre in the craft industry for the design student is the lack of education and exposure, followed by lack of skills they developed to make a positive contribution to the craft sector. However, the second barrier could be overcome through education and exposure, and therefore education appeared to be the primary factor that needs to be addressed. The study highlights the requirement of having more focused education on craft sector within the fashion design education as it would boost the entrance of young designers into the fashion craft sector, which is currently a priority need for the development of this industry.
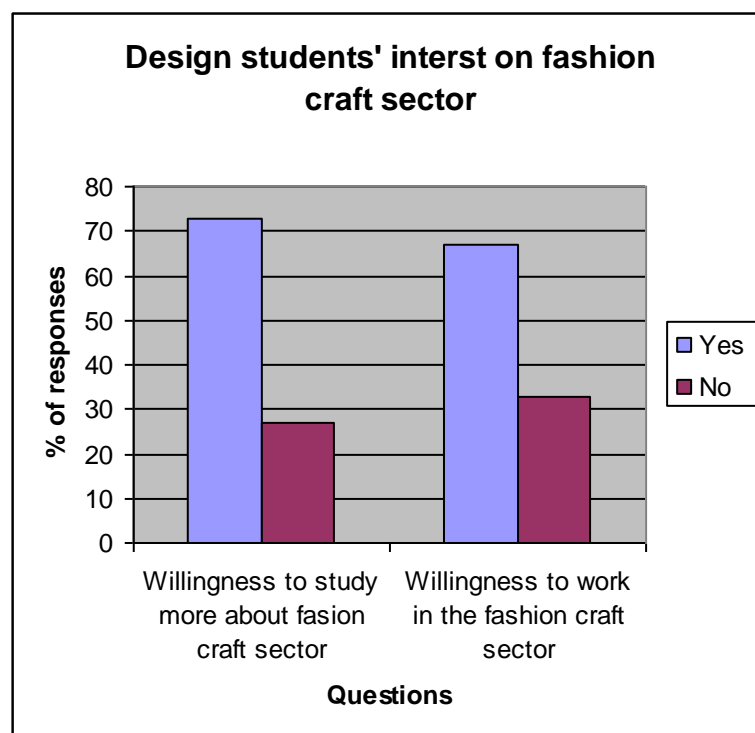
Figure 1: Design students' interest on craft sector
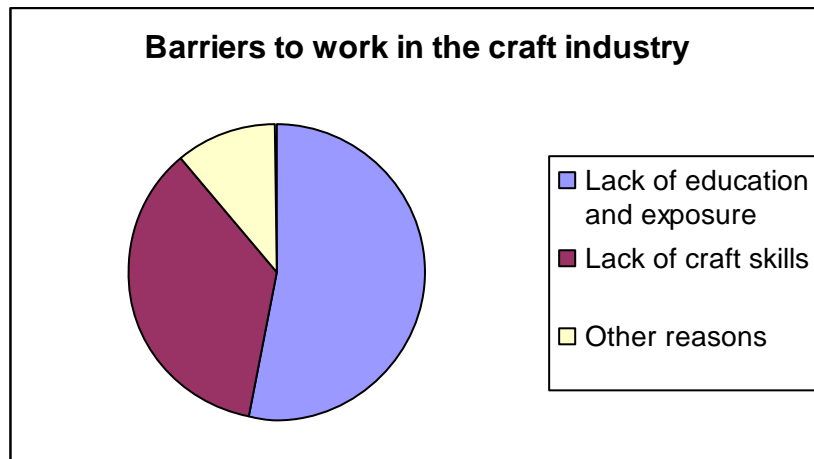
Figure 2: Barriers to work in the craft industry

Analysis of the semi-structured interviews conducted with the lecturers who involve in design education in the higher educations institutes show results somewhat similar to the students' survey. They highlighted the fact that the current syllabus provides some allocations for the craft education, however only few selected fashion craft sectors are included to teach in the syllabus such as handloom textiles. The exposure is in very primary level and under the current circumstances, students do not get many opportunities to explore and study the fashion craft industry in detail. Access to resources also limited and therefore it is optional for the students to study about this sector in detail. Only few interested students develop their final fashion collection representing fashion craft sector, and those collections always grab the attraction of the audience. This indicates the possibility of making innovative and marketable craft fashion, if the students are provided with required education and skills. All the lecturers agreed that the syllabus need to be changed to give more opportunities for the fashion craft education.

Final data set collected from the fashion craft entrepreneurs through semi-structured interviews. Data were analysed in detail to investigate the importance of education for the survival and development of the fashion craft business. From all the sectors analysed, beeralu and hand embroidery sectors are experiencing a rapid decline, mainly due to the lack of skill workers to continue the business. According to company B, making a berralu design takes at least two weeks or more, depending on the size of the design. As shown in the Figure 3, a design drawn in a graph paper is attached beeralu pillow using pins and the worker makes various knots using the pinned structure to make a lace design.

Figure 3: Making beeralu lace

Making beeralu is time consuming and final products are sold at a high price, and specially purchased by foreigners or local people living in foreign countries. To make a beeralu design, there is a high level of skill required; however, there are limited opportunities available to learn the art of making beeralu. The craft council offers courses to teach the skill, however, many people unaware about this program. The business owner of the company B indicates that this industry would not survive as a business for next generation, as no one is interested to learn and take the business forward. The situation is somewhat similar in the case of hand embroidery, as there is lack of interest to take the business forward. There are latest technologies available in the market for machine embroidery, which is also a threat for the survival of this business. However, according to companies B and C, safeguarding the cultural value of these industries are very important and the existing markets for these creative products need to be protected.

Handloom industry has secured a significant market share within the local fashion industry during the recent past. According to company A, one of the major player of the Sri Lankan handloom industry, the growth of the industry is fuelled by the entrance of young designers to the industry. They come up with new design ideas which are matched with the modern consumer taste. As mentioned above, handloom textile is included in the fashion design curriculum and therefore students get to learn about this industry and use their knowledge gained through the formal education for the development of the industry. It is therefore proven through this study that the education plays an important role in sustaining craft industries. However, it is difficult to attract weaving operators in the handloom industry and the skill of handloom weaving is not readily available. Even though company A provides various opportunities for the new employees to learn this weaving technique, there is a low interest among young generation to join with the industry.

According to company D, batik industry also needs a specific set of skills to perform the operations, including the design and artistic skills. However, the industry struggles to develop due to lack of opportunities to learn and update such skills. This industry is currently showing a market growth, especially due to the growing tourism industry in Sri Lanka. However, there are difficulties of finding employees to work in this industry. Owner of the company D highlights the importance of educated people to come and work in this industry

to make use of the existing market opportunities. According to the owner, all the craft industries have less recognition with compared to other manufacturing industries, but this situation can be changed if the educated people enter into this sector and make significant changes in the way the industry currently operates.

Currently, the craft fashion accessories market operates in very small scale, and many people do this as a part time business rather than a full time business. However, because the demand for handcraft fashion is growing, this industry has the opportunity to develop locally and globally. According to the owner of company E, there is a significant demand from foreigners for the craft accessories, specially the necklaces and bangles. Company E currently makes those accessories as a family business where only family members are working as employees in this business. They have no formal learning experience in making fashion accessories, and the designs are created by experience. It can be seen that the designs are somewhat basic and only few attractive designs are presented.

It is emphasized through the findings that the education could play an important part in providing skill base for the fashion craft industry. If the fashion craft education is included as early as in school education, the awareness and interest among young generation could be enhanced. The education needs to be continued through vocational training centres and higher education institutes. Currently, the fashion craft industry is isolated and has a less recognition among other manufacturing industries. This situation could be changed if there is a significant place provided for the craft education and facilitate the entrance of young, educated entrepreneurs with necessary skills. Currently, the design education is mainly focused on catering international fashion brands in the global market, and there is a less emphasis on local fashion craft business. Nevertheless, the designers who work in the Sri Lankan textile and apparel industry receive little opportunities to use their design skills, as Sri Lanka is only a fashion manufacturing base, not a design centre for international fashion brands. This situation makes the skills of the local designers underutilised, and majority of them work as technologist, but not as designers. Without wasting the talent of those resourceful individuals, if they could be guided to the local fashion craft industry, there would be a considerable positive impact for the business. Moreover, school levers and the students who attend the vocational training centres need to be trained with the necessary skills of the craft industry, so that they would join the industry as skill workers or entrepreneurs. If the right people join with this fashion craft industry, there is a huge potential for expansion and take hold of a significant share in national and international markets.

4. Conclusion

Fashion craft industry, one of the creative industries in Sri Lanka, is experiencing a market growth. However, the study highlighted lack of education and diminishing of skill base would obstruct the survival of this industry. This paper emphasises the importance of focusing on the craft education, not only to sustain the fashion craft industry, but also to have a sustainable growth. The entrance of young, educated people into the fashion craft industry could make a significant positive difference, and expand the customer base beyond the traditional markets.

5. Suggestions

As the fashion craft industry represents Sri Lankan culture and shows the potential of making contribution to the local economy, the government needs to develop policies to safeguard this industry. It is vital to restructure the local education system to provide a space to learn about the fashion craft industry. It is also important that the government, education providers, policy makers and investors work together to develop plans for the sustainable growth of this industry.

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Creative Industries and The World of Sport

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Abstract

While relatively young, the 21st century is already showing itself to be an era of vast change driven by technology and carried forth in ways that bind individuals together as frequently as they are separated. This study examined specific contextual changes in the sport industry and the ways in which sport organization personnel can harness the powerful elements of the creative industries to maximize business opportunities and engagement efforts with fans. Sport, like all other cultural elements, is not immune from changes of all types (e.g., social, technological); especially in countries where sport is as much a domestic entertainment outlet as it is an economic driver (e.g., tourism) (Madichie & Mbah, 2015; Pfahl, 2014). In the modern sports landscape, sport organization personnel are engaging in entrepreneurial behaviors to meet various changes both as individual organizations and as part of a collective (e.g., leagues) (Ball, 2015; Ratten, 2011; Ratten, 2012). Each, individually and collectively, must embrace an entrepreneurial and creative/strategic approach if they will foster economic opportunities from and drive engagement activities with their fans. The creative industries offer ideological and technical expertise to sport organization personnel in terms of experiential and content oriented platforms that drive consumer/fan choice (Oakley, 2014; Potts, Cunningham, Hartley, & Ormerod, 2008). The challenge for creative industry and sport industry personnel is centered on the connectivity between the two entities and the strategic decision making that will foster organic growth between the two worlds (Deuze, 2007). This study begins with the contextual literature that is driving the convergence of the creative industries and sport. From that, a series of emerging areas where the convergence is most likely to materialize are discussed as areas of potential research and action. Finally, concluding thoughts will be offered as to the how these areas can propel sport organizations to new levels of social and economic growth via creative industries.

Keywords: Creative Industries, Sport, Engagement

1. Introduction

The numerous technological changes driving the world today put pressure on sport organization personnel to provide more value to and experiences for fans (Newman, Peck, Harris, & Wilhide (2013). Conceived as a post-television world where experiences are increasing mediated and consumed away from the centralized locale of television, sport organization personnel (i.e., sport managers), must place increased emphasis on understanding the strategic role of creative elements (Pfahl, 2014). Strategic advantage and competitive gains lie in information, data, and knowledge (Johnson, 2001). Content is a significant and important way to gather information and data, over time. In other words, sport managers must learn how to create and to facilitate engagement with and experiences for the fans (Hutchins & Rowe, 2009; Pfahl, 2014).

The creative industries are well placed to address the aforementioned changes in sport. Sport is another facet of *culture,* as it is part of the daily tension or contestation of meaning between individuals and communities to understand, or co-construct, the world (Anderson, Baxter, & Cissna, 2003; Baxter & Montgomery, 1996; Luker, 2009). It is a sound context in which to explore and to expand the horizon for the creative industries in terms of contexts in which to operate (e.g., jobs, partnerships). This paper examines specific contextual changes in the sport industry that allow the creative industries to find ways to engage with the sports industry in order to produce a unique set of experiences for local community members in general and sport fans in specific. Thailand's sport industry, as a context within a context (e.g., sport industry) is used to provide exemplars as to the ways in which sport organization personnel can harness the powerful elements of the creative industries to maximize business opportunities and engagement efforts with fans.

The paper begins with a review of contextual/related literature in order to outline the connections between the creative industries and sport. This is followed by a series of research areas in which scholars and practiners can examine the opportunities in both areas. Finally, implications and conclusions arising from these areas will be explored.

2. Contextual Literature Review

2.1. Creative Industries

The creative industries offer technical expertise to sport organization personnel in terms of experiential and content oriented platforms that drive consumer/fan choice (Oakley, 2014; Potts, Cunningham, Hartley, & Ormerod, 2008). However, the term *creative industries* has been involved in contestations of meaning, mostly regarding what the nature of the term means through the concepts embedded within it (Galloway & Dunlop, 2007). Often tied with *cultural industries*, the creative industries speak to the cultural production and distribution among cultural elements and entities (Bilton & Leary, 2002). The late 20th century concept of the *knowledge economy* helped to drive this shift in terminology due to the increasing connectivity between creative work and economic considerations (e.g., public policy, corporate innovation) (Galloway & Dunlop, 2007).

Despite the linguistic debate, there are several key areas that combine within the umbrella term of creative industry: creativity, intellectual property, symbolic meaning, use, the relationship of a *creative worker* to his or her work, a joint good (i.e., cultural and functional), production methods, ownership, market considerations (i.e., economic considerations), and freedom of expression and creation (Bilton & Leary, 2002; Caves, 2000; Galloway & Dunlop, 2007; Pratt, 2008). While it is beyond the scope of this paper to argue the merits of the structure of creative industries, these elements are encompassed within it and apply to the industrial context of sport. The key areas discussed above are the departure points for linking the creative industries to the world of sport. Specifically, the challenge for creative industry and sport industry personnel is less about technical skill and more about connectivity between the two entities and strategic decision making that will foster organic growth between the two worlds (Bilton & Leary, 2002; Deuze, 2007).

2.2. Sport As Context For Research And Conduct Of Activities

Sport, like all other cultural elements, is not immune from changes of all types (e.g., social, technological); especially in countries where sport is as much a domestic entertainment outlet as it is an economic driver (e.g., tourism) (Madichie & Mbah, 2015;

Pfahl, 2014). In the modern sports landscape, sport organization personnel are engaging in *entrepreneurial* behaviors to meet various changes both as individual organizations and as part of a collective (e.g., leagues) (Ball, 2015; Ratten, 2011; Ratten, 2012). Each sport organization member must embrace an entrepreneurial and creative/strategic approach if they will foster economic opportunities from and drive engagement activities with their fans, both as individual entities and as part of larger structures (e.g., leagues).

To do this, sport managers must understand the nature of content creation and the creative elements and people behind it. Previously, creative elements meant producing highlight packages and perhaps videos of interviews pre- or post-game. With a constant content demand cycle from fans, sport managers must begin to think like content creators, or to the furthest extent of the idea, as content/media companies, in order to engage fans of all kinds *when* and *where* they are with the content they demand (Grant, 2006). With so many variations of *fan* within a fan base, there is only so far sport personnel can go to meet every fan's expectations, but the philosophical underpinnings are needed and demanded at this point in time (Boyle & Haynes, 2002; Brogan & Smith, 2010; Hutchins, 2011). Through offline and online engagements, fandom is developed, and ideally for sport managers, strong identification with a sport organization is made. Equally strong connections among fans themselves reinforce the *culture* of a sports organization or event (Hutchins & Rowe, 2009; Newman, Peck, Harris, & Wilhide, 2013).

Within this emerging structure is the need to provide a variety of experiential and creative aspects to fans creating links to the creative industries. The creation of live, time shifted, digital, virtual, and actual activities and other engagement opportunities is the call for creative industry personnel to examine the world of sport as an outlet for their work. Currently, there is a greater emphasis on distribution of content versus production of it, but that is rapidly changing (Gorse, Chadwick, & Burton, 2010; Pfahl, 2014; Red Bull Media House, 2016). Two key elements of the creative industries are innovation and value (Bilton & Leary, 2002). Sport provides a platform for such work to flourish, especially in the area of value where sport participation and interest are high among fans and the interconnected digital world is calling for more engagement and entertainment (Newman, Peck, Harris, & Wilhide, 2013; Shane & Venkataraman, 2000). This forces sport organization personnel to act more entrepreneurially, which is not consistent with the current structure of many leagues and teams around the world (e.g., league structures and local monopolies on a sport) (Ratten 2011, 2012). With a multitude of assets available for use (e.g., athletes, game content, fan engagement opportunities) creative industry professionals are certain to find a place in sport.

2.3. Thailand as a Sporting Context

The discussion to this point revolved around the nature of the creative industries – sport connections in a general, global sense. However, it is important to focus this discussion on a local context, Thailand, as a way to examine the worldwide scope of the task. Thailand will be used here as an exemplar as it has several structural aspects in its sporting infrastructure that relate well to other locales with more or less structured sporting leagues.

Thailand has a long history of sport ranging from traditional *muay thai* to Olympic level participation. Athletes from all areas of the country and all walks of life participated in sporting leagues and for their nation with particular success at the Olympic level in the areas of boxing, weightlifting (men and women), and many others. The country has also seen sporting success on the non-Olympic international level including several tennis and

badminton champions, the women's national volleyball team and the first Thai side to make a World Cup, the 2015 national women's football team. Domestic leagues for football have grown demonstrably in the past decade (e.g., Thai Premier League) as well as the continued passion that surrounds various other sports from outside the country (e.g., football, motorsport). The country is poised, at professional, advanced amateur and recreational levels, to watch its sporting industry blossom.

Drawing upon the richness of the sports world and the dynamism of the creative industries, it is important for scholars and practicioners to examine these areas in relation to each other in order to foster growth and interaction among both. The next section draws ideas from the literature into the research sphere as a call for scholars and practicioners to advance the creative industries – sport relationships.

3. Areas of Study: An Action at the Intersection of the Creative Industries and Sport

Based upon the entrepreneurial needs of the sporting industry (i.e., content) and the ideological and technical skills within the creative industries, it is important to examine key areas of research where these two worlds converge. This section of the paper will provide a set of areas that represent both intersections for the creative industry/sport industry and research areas where scholars and practicioners can investigate how the creative industries can find a place in the world of sport. While not exhaustive, these areas are a foundational area to begin examinations into the ways creative industry talent and ideas can support the sport organization personnel in their efforts to create unique and ever-changing experiences for fans. These areas include facility construction and refurbishment, creative engagement activities, tourism, and sponsorships/partnerships to achieve social responsibility and fan engagement.

3.1. Facility Construction and Refurbishment

A clear starting point to examine the interconnections of creative industry and sport industry is that of the physical infrastructure itself. The places where games are played and events are held are important cultural markers that showcase both a sport presence for a local community and reflect the culture of that locale (Horne, 2011; Seifried & Meyer, 2010). Sport facilities, most notably stadia, stand as a point of pride and social gathering for local communities. Facilities have been used to further renewal or revitalization projects (often in urban centers), to attract local and non-local tourists, and are increasingly sites of social change to foster environmental/sustainability efforts (Horne, 2011; Kellison, Trendafilova, & McCullough, 2015; Thornley, 2002). With facilities playing a central cultural, social and economic role, beyond the obvious competitive sport one, it is important to examine the connections between creative industry elements such as art, design, sculpture, and other aspects that can be integrated to set the facility apart as a local construct adding a physical uniqueness to it as individual as the people who will visit it.

For Thai sport personnel, the next twenty years should see a need to develop new stadia and to refurbish old ones. It should see an emergence of public facilities dedicated to recreational and health activities in urban and rural centers. This already began with the development of football stadia for Thai Premier League teams (and many others) across the country (e.g., I-Mobile Stadium, or *The Thunder Castle*, in Buriram). Future research and study can examine research questions such as: In what ways can the creative industries foster

a mix of local culture with the sport culture as teams, events, and leagues grow throughout the world? How can these centers of sporting activity be utilized beyond the games played in order to become cultural center for local communities (and beyond)? (Gwee, 2009).

3.2. Creative Engagement Activities

Creative engagement activities are more than just *marketing*. They advance the practice of marketing *to* individuals into a strategy that markets *with* them (Pfahl, Kreutzer, Maleski, Ryznar, & Lillibridge, 2012; Pfahl, 2014). Traditional advertising in sport (e.g., signage, commercials) are not irrelevant, but the proliferation of other forms of communication (e.g., digital spaces) are rapidly changing the way engagement with fans can occur. The literature noted this shift towards streams of content that historically were the sole property of the television-centered world of broadcasting. With more teams and leagues needing to reach fans in synchronous and asynchronous ways (Newman, Peck, Harris, & Wilhide, 2013; Pfahl, 2014), creative industry personnel can help to foster more engagement and creative elements through marketing, public relations, and other forms of outreach. Such efforts are designed to bring fans together with a sporting organization or event.

The content production of aspects of a sport organization or event is crucial to success of the games themselves. They will bring people to the sport organization or event throughout the year in real and conceptual terms (e.g., staying in a fan's headspace) and driving interest across a variety of activities and events that speak differently to each fan. Recent examples of the ways sport personnel began using creative industry ideology/philosophy is through such non-sport engagement opportunities with wine tasting, beer tasting, food festivals, art exhibitions (sport and non-sport), et cetera (for example, Buffalo Sabres, 2014; Cleveland Cavaliers, 2016). The digital space has seen increasing growth in this area as sport personnel work to create immersive and engaging content that moves beyond just scores and highlights. Behind the scenes access, fan experiences, and in-depth stories of athletes or the team itself are increasingly common and needed to foster fan mindshare. Research question areas that emerge from this framework include: In what ways can creative content be developed for sport organizations? In what ways can creative industries personnel leverage the digital space to bring sport fans closer to their teams before, during, and after games? What types of content can be used to offer fans unique in and out of game experiences.

3.3. Tourism

Sport tourism has grown over the past thirty years as cities of all sizes look to bring sporting teams and events in as a way to further economic development (Chalip, 2006; Tasci & Gartner, 2007; Richards, 2014; Whitson & Macintosh, 1996). Sport can be thought of as a *front door* that opens a location to visitors who then engage with the other cultural aspects available to them. Often, this world is thought of in economic terms, but the social engagement brought about by the interaction of local residents and visitors adds vibrancy to the cultural mix of a city (Chalip, 2006; Williams, 2006). Garcia (2001) argued that sports and arts and other cultural events are complementary to each other and noted how such work was not done by the organizers of the Sydney Olympics, a preeminent global sporting event (see also Caves, 2000; Richards, 2014). Chalip (2006) argued, however, that there must be a fit between sport and cultural activities because they can feed off of each other and attract a diverse set of people to events or event areas. The creative industries live within culture, especially tourism related work, so the addition of sport to that mix is a natural extension.

Thailand is a well-known tourist destination, so the infrastructure is in place to rapidly increase the presence of sport within the tourism industry. As tourism ebbs and flows due to local, regional, and international change, sport offers a way to continue to draw local tourists to local destinations as well as foster opportunities for tourists from around the region and world to visit the country to experience sport (and culture) of Thailand (e.g., Reuters, 2016). The call for interaction between sport and the arts/creative industries is emerging in Thailand with the ONE Championship event (mixed martial arts) in May 2016. This first event will feature championship events, and other bouts, alongside concerts by two of Thailand's most famous rock bands.

In a macro sense, Thailand has done this well as the sport infrastructure of the country successfully host international events all the time (Karnjanakit & Samahito, 2005). The successful blend of tourism and short-term sport events like the Southeast Asian Games (SEA Games) is a preparatory foundation for more advanced and nuanced tourism related to sport. Such work is, and should continue to be, carried out with the addition of further talent from the creative industries. However, in a more micro sense, this will focus on local community residents who can also be attracted to the sporting events if there were other, non-sport attractions in the area (e.g., restaurants, music). This can be as simple as night markets and food vendors or as complex as *district* areas (see Columbus Arena District, 2016; Cooke & Lazzeretti, 2008). To further the connections described here, researchers can investigate issues including: How can the creative industries provide a bridge between the worlds of art and sport in the development of destination events? How can creative industry personnel help sport personnel find linkages among the cultural offerings of a location/event/city/region that will drive interest and excitement to visit it? How can creative industry personnel re-imagine the tourism industry to be more proactive and engaging (i.e., experiential) to bring visitors from all around to the locations in question?

3.4. Sponsorships/Partnerships to Achieve Social Responsibility and Fan Engagement

The area of sport sponsorship provides another avenue for creative elements to be linked to sport. Closely following the marketing and tourism areas, the purpose behind sport sponsorship is to facilitate relationships between sport fans and sponsoring organizations via sport. As this work broadens beyond the stadia and playing of games/conducting of events, the industry sees a growing need to have sport personnel find ways to provide engagement opportunities for their fans with their sponsors (Cornwall, 2008; Smith, Graetz, & Westerbeek, 2008).

The creative industry brings the necessary technical and conceptual skills to build the experiential engagement sponsors want with fans (Cliffe & Motion, 2005; Pfahl, 2014; Williams, 2006). The growth of the domestic football leagues in Thailand (Sanguansak & Panyaarvudh, 2013), growing leagues for *futsal* and *sepak tekraw* (Hermans, 2015), and the growing recreational use of sport (e.g., golf) shows that there will be more experiential opportunities forthcoming. Sport is experiential, either firsthand or vicariously, so it is no surprise that sponsors will work get closer to the fans and participants. Frequently, sport events are home to experiential areas (e.g., tents, displays, activities) where fans can enjoy themselves, get free merchandise, and generally be in the presence of the sport team/event and sponsor/partner. The creative elements of these activities are, in actuality, both physical and cognitive. The design and construction of engaging spaces is sought after in terms of getting fans to become *a part of the action* (Schmitt, 2000).

An important aspect of sponsorship, that is both its own element as well as a potential way for sponsors and sport organizations and events to work together, is that of corporate social responsibility (CSR). CSR, by sport organizations or events, sponsors/partners, or both, is based around a social contract of being a good citizen in the local community. Key issues in CSR and sport include economic, philanthropic, social responsibilities, and cultural responsibilities (Godfrey, 2009; Smith & Westerbeek, 2007). CSR efforts are not unfamiliar within the Asian sport industry specifically (Harada, 2016; Zhang, Jin, Kim, & Li), and within Thailand, corporations have operated under CSR principles, especially since the 1997 financial crisis, and continue to do so as public scrutiny continues to monitor actions (Chappel & Moon, 2005; Ratanajongkol, Davey, & Low, 2006). CSR comes in many forms, and in sport, can be found in educational outreach initiatives, environmental/sustainability efforts (Trendafilova, Pfahl, & Casper, 2016), charitable giving, and many others.

As noted before, the local/cultural knowledge of the creative industries is sought after in such experiences, both at the revenue generation (i.e., sponsorship) and CSR levels, that what to be as close to the local community (i.e., grassroots) as can be. While sponsorship demands continue to grow, research can focus on a variety of related questions such as: In what ways can creative industry personnel utilize experiential elements in sponsorship to foster engagement with and between fans? How can they use a variety of non-sport opportunities to reinforce sport organizations and events? How can sport and other events (e.g., art, music) look to provide stronger platforms for sponsorship (e.g., improved ROI)?

4. Conclusions

In summary, there are numerous ways in which the talent and ideas of the creative industries can assist sport organization personnel with their engagement efforts. Sport personnel operate an industry that requires creative solutions to various engagement problems with individual fans and communities of fans. Creative industry personnel can utilize their abilities to bring exciting, new, and lasting ways for sport to be brought to fans, whether this comes in the form of digital content or art exhibits housed within sport stadia. This introductory examination of the relationship between sport and the creative industries shows they are both grounded in cultural foundations of a place that is inherently personal, local, regional, and global, and thus, share a common path in the creation of the cultures across each level of society.

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The Ability of Student Centered and Problem Based Learning To Awaken Creative and Innovative Potential in Marketing Students

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Abstract

As part of the strategic plan to realize an alternative to an oil-dependent economy, the Gulf States have taken strong strides towards reviewing the role of Higher Education (HE) in building the workforce for the future. An Innovative and creative workforce is considered as a sine qua non to build a more diversified economy of regional and global competitive calibre. Bahrain Polytechnic, as one of the regional pioneers in terms of deploying Student Centered Learning (SCL) and Problem Based Learning (PBL) in HE, aspires to develop creative problem solvers with the innovative potential to drive the envisioned economic transformation of the Kingdom of Bahrain. Through its Teaching and Learning (T&L) philosophy it aims to create independent and critical minds that can think outside the box to address the challenges of the 21st Century Economy. This paper presents a case study on how Bahrain Polytechnic realizes its transformation process with particular attention to direct and organic development of creative thinking, initiative and enterprise. The result of this process is sketched by means of responses from graduates of the Bachelor of Business Marketing Major program. The findings illuminate the potential of a SCL and PBL curriculum aligned with employability for the 21st Century to awaken the creative and innovative potential in young adults and the confidence and strategic acumen to deploy this in their future careers. The findings of the paper hope to highlight the importance of an appropriate T&L practice in HE towards the development of a creative and innovative workforce for the 21st Century Economy.

Keywords: Student Centered Learning, Problem Based Learning, Creativity

1. Introduction

The development of a globalized knowledge economy and society has highlighted the emergent importance of human capital with creative potential (Milgram and Hong, 2009). The competitiveness of a nation or region against this backdrop depends on (among others) the competency of its people to effectively appropriate an ever increasing amount of information (Sokol et al, 2015). The Partnership for 21st Century skills (2011) unequivocally argues creativity - as a process of thinking and production - to be essential in the emergent economic and societal dynamism of today and tomorrow. The Partnership further proposes creativity as a construct that overarches competencies like learning, innovation and information literacy to name a few. The role of HE in the development of such competencies is instrumental to its purpose of developing value adding participants in a socio-economic context. McMahon and Ewing (2015) point at the defining nature and high value of creativity as a university graduate attribute. The literature furthermore testifies of a global shift in HE that is competency oriented (Jackson and Hancock, 2010) and with that the adoption of a

large variety of novel T&L dimensions such as authenticity, learning technologies, collaborative learning, student centeredness, etc. (DEST, 2005). Investigating the potential of such new T&L strategies to unlock creative potential is therefore appropriate and worthwhile.

Next, a concise literature review will be presented around the conceptualization of creativity and the link with T&L. In section 3 of this paper, the methodology followed for this study is outlined after which in section 4 the case study used for this paper is presented and discussed. Section 5 captures a series of concluding statements to close the paper in section 6 with suggestions for improvements and future research.

2. Literature Review
a. Creativity is multifaceted.

Harnad (2007) points at 4 perspectives that one can take towards investigating the construct: 1). is there a formula or method to developing the creative process? 2). Is memory an enabler or is it a question of innate knowledge? 3). Is it a serendipitous phenomenon or not? 4). Is it in fact an inexplicable phenomenon that is too complex to capture in systematic reasoning?

Since the 60's the literature strongly testifies of the multi-dimensional nature of creativity beyond the narrow view of personal talent or high impact discoveries, instead concerning both personal and environmental factors. This holistic perspective was first modeled by Rhodes in 1961 as a 4P-model of person, process, product and place. Guildford (1966) identified various intellectual factors at the basis of creative activity and particularly pointed at the importance of creative potential related to personality structure, which was later extended to creativity being subjective to one's social environment (Amabile, 1983) whereby something is considered creative as per the measure of "appropriate observers" (i.e. those who understand not only the technical domain, but also the wider environmental context in which the creative endeavor is manifested). Amabile (1983), in critique to an overemphasis of creativity as a result of personal talent, proposed a model consisting of 3 intrinsic components to creativity: domain relevant skills and expertise, creativity relevant processes and finally intrinsic task motivation. This model was later elaborated on by introducing the positive influence of creativity conducive environments (Amabile et al, 1996) of which culture can be viewed as one (Sternberg et al, 2008). Treffinger (1991) introduced a 4 components model to creativity that considers: characteristics, operations, context and outcomes. Sternberg and Lubart (1996) argued for 6 interdependent elements: intellectual ability, knowledge, thinking styles, motivation, personality and environment.

Torrance (1993) further indicated the value of the creative thinking process towards effective learning, where Beghetto and Kaufman (2007) described learning (i.e. interpreting and transforming information) as a creative endeavor in itself. Wadaani (2015) proposes the value of the demonstration of evolving skills in both domain specific and life contexts as evidence of creativity development whereby the absence of innovation does not mean the absence of creativity.

Creativity can further be expressed in a variety of ways (Tanggaard, 2013), can concern different areas of competency development (Sokol et al, 2015; Davis, 2004) and different levels thereof (Davis et al, 2011). Based on the early conceptions of Maslow (1943) and Rogers (1954) that view creativity as emergent from a need for self-actualization, Davis (2004) argues the value of a humanistic approach to understanding creativity with a particular

focus on the fact that a creative person is "self-actualizing … fully functioning and forward growing" (p.2). Creativity has further been positively related to professional and social success (Plucker et al, 2004) and is argued to be considered as a daily phenomenon that can be of social, personal intellectual, or innovative productivity nature in turn resulting in constructing this world (Tangaard, 2013). Wadaani (2015) argues for a bi-dimensional perspective towards creativity: *general creativity* concerns personal, social and general life considerations whereas *specialized creativity* relates to field specific competencies.

b. The creative worker

Creativity is a highly valued competency in today's (new) labourforce and considered as a key skill for the 21st Century (MacMahon and Ewing, 2015). Peters (2010) contends its need to address the increased competition in a globalized knowledge economy. Its value is further argued in response to the ever shortening product life cycles (Vangkilde, 2012) and in context of a growing life style products market in the creative industry (Lorentzen, 2013). Beyond economic value, Wegener and Tanggaard (2012) argued its application to review challenged societal systems as a more 'humane' currency for creativity.

Sokol et al (2015) identified a variety of meta-competencies and composite competencies that make up the creative worker in the context of the 21st Century (Table 1).

Table 1 The creative worker competency set

Meta-competency	Composite competencies
Ethics	Work ethics – honesty – impartiality in decision making - conscientiousness/reliability/consistency – responsibility
Professionalism	Accuracy and inquisitiveness – decision making – professionalism – involvement – punctuality – diligence – self and information management
Relationships with others	Assertiveness – communicativeness – propriety – openness to cooperation – openness to diversity – tolerance - ability to coordinate work – negotiation skills – motivational skills
Development	Aspiration to develop – information management – following and applying the changes – accuracy and curiosity – decision making – professionalism - involvement – punctuality
Creativity	Creative ability
Knowledge & Experience	Professional and general knowledge – experience and practical skills – ability to share knowledge and experience – proper documentation handling – office equipment literacy – analytical skills
Self-management	Self-reliance – self-discipline – self motivation – own work organization – stress resistance – self-criticism – independence /autonomy.

Alongside this competency set a variety of sine qua non behaviors and abilities for the creative worker can be identified such as: exploring ambiguity through engagement with work (Dacey and Lennon, 1998), learning from failure (Sokol, 2013), building on past knowledge and experience (De Dreu et al, 2009) and being a change agent (Shalley et al, 2004).

c. T&L and Creativity

T&L should be approached from a perspective of T&L 'for' creativity rather than 'of' creativity in order to develop a virtually natural disposition to informed and effective decision making in ambiguous situations towards or by use a sense of novelty (Sternberg, 2010) or in other words an innate creative potential. It is therefore suggested to address this through competencies that are on the one hand domain-specific and other the other hand more generic such as critical thinking, information literacy or specific creative strategies (McMahon & Ewing, 2015). Such development requires both types of competencies to be embedded throughout the total learning program (Wadaani, 2015) whereby the teacher facilitates the learning on the basis of internalized beliefs that creativity is fundamental to real achievement (Treffinger et al, 2013). The literature further argues consideration to the needs of the educator at the level of both policy and educational program development by means of a clear institutional strategic and operational commitment inclusive of continuous professional development hence building a conducive and appropriate organizational culture (Wadaani, 2015; McMahon and Ewing, 2015) and capitalizing on the benefits thereof (Amibile et al, 1996; Sternberg et al, 2008).

The literature around T&L practices for creativity suggests avoiding beliefs and behaviours that are non-conducive to creativity and instead focusing on learning environments that are democratic, foster ownership of ideas, originality, comfort with failure and questioning (Nickerson, 2010). Content delivery and addressing creativity are not mutually exclusive (Baer and Garret, 2010) given positive beliefs around teaching for creativity and continued professional development (Treffinger et al, 2013). Clements and Nastasi (1999) argue in this context for the foregrounding of knowledge acquisition strategies rather than the knowledge itself. Creativity-conducive learning environments are further argued to be psychologically safe, motivating and self-esteem building (Amabile et al, 1996). This can be done by promoting ideas of respect for diversity, care and trust (Snyder et al, 2011), building learning processes that incorporate acceptance and valuing of learner contribution, encouraging participation and collaboration (Fairweather and Cramond, 2010), addressing competencies such as critical thinking, information literacy or specific creative strategies[1] (McMahon & Ewing, 2015) and using solution-focused teaching through dispelling negative assumptions and nurture positive beliefs about learners' potential to be effective problem solvers (Metcalf, 2010). Amabile (2001) argues further for the need to consider the place of work discipline and the value of nurturing desire towards becoming a professional in the learning environment. In the context of teaching for creativity, Sternberg (2010) argues for the encouragement of a habitual nature of creativity. Baer and Garret (2010) stipulated T&L for creativity to be about a balance of intrinsic and extrinsic motivation, student - and teacher-centeredness, and constructionist and transmissive learning.

3. Methodology

Since this study is exploratory in nature, the authors have adopted a mostly qualitative approach in the form of a descriptive case study of Bahrain Polytechnic's Marketing Major to

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[1] A few examples of these are 'free' exploration and abundant idea generation through analogical thinking (Davis, 2004), Jung's active imagination (Jung and Chodorow, 1997), De Bono's Six Thinking Hats (De Bono, 2008) or other ideation techniques such as divergent thinking, mind-mapping and brainstorming.

illustrate the impact of SCL and PBL on unlocking the creative potential in young aspiring marketing professionals. This methodology is appropriate since what is being investigated can be considered as a phenomenon in its contextual setting (Yin, 2012). The data to build the case study is drawn from across three data sources (i.e. curricular documentation, faculty and recent graduates) in order to paint a rich picture and enhance reliability.

The T&L approach is sketched using codified information from a variety of curricular documentation of the qualification in question. The documentation has been evaluated for fundamental principles of the institution's SCL and PBL approach.

The T&L practice is then being evaluated around how its intentions connect with the competencies of Sokol et al (2015) by means of presenting all seven faculty members of the Major with a self-assessment using a four point Likert scale of (1) not at all (2) to some extent (3) to a large extent (4) very much so. Courses in the Major are highly SCL and PBL oriented and are therefore considered as an appropriate context to measure the impact of such T&L approach on unlocking the learners' creativity.

The third data set consists of impressions of ten purposefully sampled graduates around the program's T&L approach's impact on their creative potential. These impressions were captured through two focus groups of which the questions and discussion topics were aligned with the competency model of Sokol et al (2015). Byrne and Guy (2012) argue for the moderating effect of prior experience with regards to the use of perceptions in order to evaluate the effects of a learning environment. It can however be argued that each of the participants have a very similar prior experience since they all completed at least four years in the SCL and PBL context. The total participants consisted of eight females and two males, which is a fair reflection of the approximate 30 /70 male-female split of the body of learners in the Marketing Major. The invited graduates were purposefully selected based on their likeliness to participate in this study and their current employment in the marketing field. The sessions covered three main topics: 1.How their learning experience has influenced their perspective on things (professionally or personally). 2. How their learning experience has influenced their sense for innovation, creative thinking or problem solving. 3. How their learning experience has influenced their ability to introduce new ways of working in a real life working environment. The sessions were audio recorded, transcribed and coded following open thematic coding (Robson, 2011) in line with general indications of creativity and the competency set of the creative worker (Sokol et al, 2015). Additionally, appropriate quotations are used in the write-up below to give a contextual sense of the case.

4. Case Study: Bahrain Polytechnic Marketing Major

In pursuit of economically repositioning the Kingdom of Bahrain, Bahrain Polytechnic was established in 2008 under the Royal Decree No 65 by His Royal Highness King Hamad Bin Isa AlKhalifa. Bahrain's 2030 Vision gives credence to valuing an innovative and creative workforce towards abandonning the Kingdom's oil-dependence and transforming its economic posture towards one that is responsive to economic trends of the 21st Century. Bahrain Polytechnic, as a regional pioneer in adopting SCL and PBL as a T&L philosophy in HE, aspires the development of confident and competent work-ready graduates that are equipped with the 21st Century skills and a positive disposition towards life-long learning (www.polytechnic.bh). The Bachelor in Business Studies currently offers 4 majors: Management, Banking & Finance, Accounting and Marketing. Each of these qualifications consists of four semesters of core courses, three semesters of major-specific courses and an

industry project that spans across a final semester. The courses are delivered by an international body of faculty members with both academic and industry experience in their field.

a. Teaching and Learning
i. Course documentation

The institution follows a learner-centered T&L philosophy which considers the learner to be the central point of the educational journey supported by an engaged faculty that facilitates the learning process (Blumberg, 2004). The T&L approach is developed following the andragogy school of thought (Knowles et al, 1998; Malouf, 2003) stooled on the potential self-direction of the learner alongside accumulated experience to draw from having been exposed to the world of today. Self-direction and prior experience are however considered in a scaffolding approach by means of T&L through guided discovery in the earlier years of the program through learning experiences that are considerably lower in authenticity as compared to the more experiential, real world and fully fledged PBL approaches applied in the final two years i.e. the Marketing Major. Throughout the program the course content is consistently framed around industry relevant challenges and progressively requires the learners to explore, plan, develop and where appropriate implement and evaluate solutions. Conceptually, this shows an overall parallel to the sequence of ideation, development, implementation and evaluation from the innovation literature, suggesting an initial fit at the broad program design level in terms of addressing creativity and innovation. The program is furthermore oriented around learning by doing through either activity-based learning in class or experiential learning in more authentic contexts. This focus on *doing* is considered to be more effective for deeper learning and confidence building towards future application of knowledge in similar or alternative contexts (Shelley, 2014). While course delivery is activity-based throughout the whole program, in terms of assessments the level of activity-based nature increases from 76% of the assessment instances in the first two years of the program, to 96% during the Marketing Major years (Vande Wiele et al, 2015).

The program and course documentation (general degree outlines, course syllabi and assessment details) indicate that courses in the first two years of the program focus more on theory and knowledge to build ideas and solutions, mid program courses consider the development of intricacies of comprehensive solutions in an often more interdisciplinary context and finally the courses later in the major and the industry project are geared towards the implementation and evaluation of marketing solutions in a real world context. This scaffolding of complexity and authenticity is deliberate to build the ability of the learners to become confident problem solvers. The initial learning environments focus on the development of comfort with ambiguity, problem definition and the appropriate information literacy surrounding that. Once a good foundation of problem solving skills and domain specific knowledge is in place, the program progresses in its major towards expectations of high learner-autonomy to develop and implement marketing solutions in contexts that are often very ambiguous and highly authentic. The assessment instances in the major are 100% authentic since each course and its assessments are tied to an existing business in the local market. The types of locally based industry partners range from internationally established brands to start-ups. Learners are expected to devise and take ownership of their work from start to finish (i.e. problem exploration through solution development to implementation where appropriate). Overall, the institution constructs its learning objectives in three dimensions: knowing, doing and being. These dimensions are interdependent and considered

as the 'trifecta' that makes up the successful professional – i.e. one that knows, can do and can be what is required in the 21st Century.

ii. Faculty perspective

From the perspective of the teaching faculty in the Marketing Major, the curriculum was found to score beyond the indication of "to a large extent"[2] in terms of addressing the competencies that make up a creative worker as evidenced in Table 2. For each of the meta-competencies, the weighted average[3] indicates a faculty perspective that aligns with the development of the creative worker whereby the strongest foci are on *Professionalism*, *Development* and *Self-Management* with respective weighted averages of 3.71, 3.62 and 3.68 out of 4. This falls very well in line with the spirit of the institution being more oriented towards applied learning and a strong commitment to the development of work-readiness. Negotiation skills, proper documentation handling and office equipment literacy score the lowest of all the competencies whereby the latter two lead to a relative low score for the meta-competency *Knowledge and Experience*.

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[2] Score 3 in the 4 point Likert Scale used in the instrument
[3] Each of the scored areas is considered against its credits whereby each of the courses listed are 15 credits, but the industry project is equivalent to 60 credits.

Table 2 Responses by Faculty on how well the courses address the creative worker competency set (Sokol et al, 2015)

	Services Marketing	Marketing Management	Marketing Planning	International Marketing	Marketing Research	Integrated Marketing Communication	Digital Marketing	Project Management	Industry Project	Overall average
Ethics	3.0	3.6	3.2	3.2	3.2	3.2	3.1	2.7	4.0	3.44
Work ethic	2.7	4.0	3.3	3.3	3.3	3.3	2.0	3.0	4.0	3.42
honesty	3.3	3.0	3.2	3.2	3.2	3.2	3.0	3.0	4.0	3.42
impartiality in decision making	3.0	4.0	3.5	3.5	3.5	3.5	3.0	2.0	4.0	3.50
conscientiousness	3.0	3.5	3.0	3.0	3.0	3.0	3.0	2.0	4.0	3.29
reliability	3.0	3.5	3.5	3.5	3.5	3.5	4.0	2.0	4.0	3.54
consistency	3.0	3.0	2.5	2.5	2.5	2.5	3.0	3.0	4.0	3.17
responsibility	3.0	4.0	3.5	3.5	3.5	3.5	4.0	4.0	4.0	3.75
Professionalism	3.3	3.8	3.5	3.5	3.5	3.5	3.5	3.8	4.0	3.71
Accuracy and inquisitiveness	3.3	3.5	3.7	3.7	3.7	3.7	4.0	4.0	4.0	3.79
decision making	3.0	4.0	3.5	3.5	3.5	3.5	3.0	4.0	4.0	3.67
professionalism	3.3	4.0	3.7	3.7	3.7	3.7	3.0	4.0	4.0	3.75
involvement	3.7	3.5	3.8	3.8	3.8	3.8	4.0	4.0	4.0	3.88
punctuality	3.7	4.0	3.8	3.8	3.8	3.8	4.0	4.0	4.0	3.92
diligence	2.7	3.0	2.3	2.3	2.3	2.3	2.0	3.0	4.0	3.00
self management	3.7	4.0	3.8	3.8	3.8	3.8	4.0	3.0	4.0	3.83
information management	3.3	4.0	3.7	3.7	3.7	3.7	4.0	4.0	4.0	3.83
Relationships with others	2.7	3.3	2.9	2.9	2.9	2.9	2.4	2.6	3.8	3.16
assertiveness	2.7	3.0	2.8	2.8	2.8	2.8	2.0	3.0	4.0	3.17
communicativeness	3.7	3.5	3.8	3.8	3.8	3.8	4.0	3.0	4.0	3.79
propriety	2.7	2.5	2.3	2.3	2.3	2.3	2.0	2.0	4.0	2.88
openness to cooperation	3.3	4.0	3.7	3.7	3.7	3.7	4.0	3.0	4.0	3.75
openness to diversity	2.3	3.5	2.7	2.7	2.7	2.7	1.0	2.0	3.0	2.63
tolerance	2.3	3.0	2.2	2.2	2.2	2.2	2.0	3.0	4.0	2.92
ability to coordinate work	3.7	4.0	3.8	3.8	3.8	3.8	4.0	4.0	4.0	3.92
negotiation skills	2.0	3.0	2.0	2.0	2.0	2.0	1.0	1.0	3.0	2.25
motivational skills	2.0	3.5	3.0	3.0	3.0	3.0	2.0	2.0	4.0	3.13
Development	3.4	3.5	3.5	3.5	3.5	3.5	3.7	2.9	4.0	3.62
Aspiration to develop	3.3	3.0	3.7	3.7	3.7	3.7	4.0	2.0	4.0	3.58
information management	3.3	3.5	3.7	3.7	3.7	3.7	4.0	4.0	4.0	3.79
following and applying the changes	3.0	3.5	3.0	3.0	3.0	3.0	3.0	1.0	4.0	3.21
accuracy and curiosity	3.0	3.5	3.0	3.0	3.0	3.0	3.0	3.0	4.0	3.38
decision making	3.7	4.0	3.8	3.8	3.8	3.8	4.0	2.0	4.0	3.75
professionalism	3.7	4.0	3.8	3.8	3.8	3.8	4.0	4.0	4.0	3.92
involvement	3.7	3.5	3.8	3.8	3.8	3.8	4.0	3.0	4.0	3.79
punctuality	3.7	4.0	3.8	3.8	3.8	3.8	4.0	4.0	4.0	3.92
Creative Ability	3.3	2.5	2.7	2.7	2.7	2.7	3.0	3.0	4.0	3.21
Knowledge & Experience	2.9	3.0	2.9	2.9	2.9	2.9	2.8	2.7	3.3	3.01
Professional and general knowledge	3.3	3.0	3.2	3.2	3.2	3.2	3.0	4.0	4.0	3.50
experience and practical skills	3.7	4.0	3.8	3.8	3.8	3.8	4.0	2.0	4.0	3.75
ability to share knowledge and experience	3.3	3.5	3.2	3.2	3.2	3.2	3.0	3.0	4.0	3.46
proper documentation handling	2.3	2.0	2.2	2.2	2.2	2.2	2.0	3.0	2.0	2.17
office equipment literacy	2.0	2.0	2.0	2.0	2.0	2.0	2.0	2.0	2.0	2.00
analytical skills	2.7	3.5	2.8	2.8	2.8	2.8	3.0	2.0	4.0	3.21
Self Management	3.3	3.6	3.7	3.7	3.7	3.7	4.0	2.6	4.0	3.68
self-reliance	3.3	4.0	3.7	3.7	3.7	3.7	4.0	3.0	4.0	3.75
self-discipline	3.3	4.0	3.7	3.7	3.7	3.7	4.0	3.0	4.0	3.75
self-motivation	3.3	3.5	3.7	3.7	3.7	3.7	4.0	3.0	4.0	3.71
own work organization	3.3	3.0	3.7	3.7	3.7	3.7	4.0	3.0	4.0	3.67
stress-resistance	3.3	3.0	3.7	3.7	3.7	3.7	4.0	2.0	4.0	3.58
self-criticism	3.3	4.0	3.7	3.7	3.7	3.7	4.0	1.0	4.0	3.58
independence /autonomy	3.3	4.0	3.7	3.7	3.7	3.7	4.0	3.0	4.0	3.75

b. Graduate Perceptions

The focus groups unanimously reported their learning experience having changed the way they see the world and promoted creative and innovative problem solving overall enabling them to effectively introduce novel approaches in their workplace. A recurring theme throughout each topic of discussion is the confidence building effect of the T&L approach the graduates have experienced - in particular around problem solving and dealing with ambiguity.

i. Changed outlooks

The learning environment was evaluated to be transformational in terms of having altered the graduates' perspectives on the field of marketing, their professional identity and their wider outlook on life. *'I feel like I now truly know marketing, but also how to work in a company, manage my time, communicate with others and be a team player' ... 'This program has changed me and other people as a person'.* The educational experience was reported to help them *'to deal with real life situations through actual experiences ... and having better insight in real life'.* The authenticity of the learning environment has sharpened the learners' understanding of the world of work and given them a level of comfort around advancing their professional career. *'Because we had seen what it is like to work in a marketing situation and we had solved a lot of marketing problems, applying for jobs in the field and working in marketing is not scary ... I still learn every day ... I am not afraid when I don't know something'.* The nature of PBL with regards to self-study, was also mentioned as growing one's independence and ownership of learning. *'Self-study made me feel responsible for every detail I learn ... explaining things for myself and trying to understand everything without my tutor.'*

The learners reported to have become confident individuals who are much more comfortable operating independently and with others. *'We worked in many different teams and are now able to easily work with strangers and be able to deal in a professional manner with them ... it's about work, not personal'.*

The perception around feedback changed from being interpreted as negative and destructive to being welcomed as a positive, constructive concept that offers opportunity for development and learning. *'I have become a person who always looks for improvement now ... explore any beneficial opportunity to generate ideas and produce more output'. 'Oral and written feedback has helped us so much to learn and to become stronger at construction and defending our ideas'.*

The learning environment has also been reported to have awakened a more critical stance towards both the environment and the self and similarly to have developed an ability to frame situations in their larger picture. *'We were encouraged to view things from all angles and now I think about many solutions before I take action .... I reflect much more'.*

ii. Creative and innovative problem solvers

The T&L strategies deployed were recognized as developmental and competency oriented. The activity-based and experiential nature of learning in simulated or highly authentic environments was reported to be effective in helping the learner gain comfort with ambiguity and realize the value of process in problem solving. *'We have learned to understand a problem first before solving it. We have become more comfortable with the*

unknown and now always explore ideas before developing a solution'. The progressively increasing complexity of the learning environment in conjunction with reduced guidance and structure built confidence in problem solving and simultaneously challenged the creative and innovative potential of the learners. *'Unstructured assessment'* and *'limited information about a problem to be solved naturally pushed us to find the required information to get structure.'* This was further argued to leading to wide exploration of the problem and its context, often venturing out of the scope of the project or problem and gaining exposure to new ideas or alternative applications of existing solutions. *'The approach of polytechnic has shown us the power of research and application of knowledge ... learning from others and best practices to solve problems.'* *'Using visual illustrations to bring my point across was a method I had picked up from another course ... it showed to be a very powerful method to justify my point'.*

The graduates also referred to the promotion of creativity and innovation in the program by its relation to recognition. *'We were constantly encouraged to think outside the box and generate new ideas in order to be unique and gain extra marks'.* The assessment rubrics were argued to be restrictive at times, but at times appropriately generic to allow for unique answers. Either way, the learners felt that going beyond the expectation of the rubric was progressively promoted. *'We learned to be not afraid to make mistakes ... seek early feedback through conversations about the topic and learn from it ... always push ourselves for more'.*

Learning through creation of an *'end product, resolution or answer to a question ... that is significant'* was also mentioned as learning for creativity and innovation because such problem solving was recognized to be unique in each context in which it was presented (i.e. course and field specific environment). *'From the feedback we got from our clients, it was clear that our perspectives and ideas were new to them'.*

The graduates reported strong confidence in their current ability to contribute value to the organization as they are not intimidated by challenges or new situations. *'We have always been pushed out of our comfort zone and this has helped us to become creative problem solvers'... 'made us very confident to consider new ways of working ... bringing new approaches to the company ... considering very different points of view to provide a solution that works and makes sense for the company'.* This is argued as a direct result of the amount of problem solving they have been consistently asked to show and having been pushed to expand their horizons and stretch their abilities.

iii. Being the creative worker

Besides the key highlights of the previous two subsections, the statements of the focus groups were found to strongly align with the perspective of the faculty as is evidenced in Table 3. The findings of the focus groups were mapped against the competencies of the creative worker (Sokol et al, 2015) based on whether or not the competencies were identified in none, 1, 2 or 3 out of the three topics of discussion.

Table 3 Responses from graduates on competency set of the creative worker (Sokol et al, 2015)

	Not identified	identified in 1/3	identified in 2/3	identified in 3/3
Ethics				
Work ethic		X		
honesty		X		
impartiality in decision making	X			
conscientiousness			X	
reliability		X		
consistency			X	
responsibility				X
Professionalism				
Accuracy and inquisitiveness				X
decision making				X
professionalism				X
involvement				X
punctuality		X		
diligence				X
self management				X
information management				X
Relationships with others				
assertiveness			X	
communicativeness				X
propriety		X		
openness to cooperation			X	
openness to diversity			X	
tolerance				X
ability to coordinate work				X
negotiation skills			X	
motivational skills			X	
Development				
Aspiration to develop				X
information management				X
following and applying the changes				X
accuracy and curiosity				X
decision making				X
professionalism				X
involvement				X
punctuality		X		
Creativity				
Creative Ability			X	
Knowledge & Experience				
Professional and general knowledge				X
experience and practical skills				X
ability to share knowledge and experience				X
proper documentation handling	X			
office equipment literacy	X			
analytical skills			X	
Self Management				
self-reliance				X
self-discipline				X
self-motivation				X
own work organization				X
stress-resistance				X
self-criticism				X
independence /autonomy				X

5. Conclusion

In conclusion, the T&L approach deployed at Bahrain Polytechnic can be argued to be unlocking creative potential in its learners by aligning well with the conducive notions from the literature as it addresses skills and expertise, creativity relevant processes, is motivating and happens in an appropriately challenging environment (Amabile et al 1996; Sokol et al, 2013). The learner centered nature gives the learner a strong sense of self direction in their learning and through practice instills a strong sense of ownership of acquired knowledge, skills and produced output which mirrors the crux of the points made by Nickerson (2010). The graduates report their educational experience to have resulted in a significant changed outlook on the world, the self and the professional field. The scaffolded approach to increasing authenticity, complexity and autonomy in a consistent framework of problem-based learning and assessment seems to instill a strong sense of comfort with the unknown and confidence in problem solving, in turn supporting the development of creative potential (De Dreu et al, 2009). As young professionals the graduates report to be successful at introducing novel approaches in the workplace testifying from an inherent ability to operate as a creative worker (Shalley et al, 2004; Sokol et al, 2015).

6. Suggestions

The exploratory nature of this study can be improved and advanced to an explanatory level. By means of a larger pool of graduate respondents and a further exploration of the context in which the learning takes place (T&L and a socio-economic), a more robust argument can be built around the perceptions of the learners. A further identification of the finer detail around how the curriculum addresses creativity would further advance the understanding the development of the creative worker for the 21st Century. Expanding the investigation to SCL and PBL in different cultures, at different levels of education or in fields of study that are intuitively perhaps less aligned with the notion of creativity (e.g. accounting) could further illuminate the understanding of its impact on development of creative and innovative potential. To confirm the findings of this study and further firm up the contention of this paper, the inclusion of factual evidence around the creative and innovative impact of the graduates in their workplace would be appropriate. In search of widening the scope of this investigation and considering the holistic notion of creativity, the address by HE to develop creative potential in its learners may be considered beyond T&L methods towards a conception of a holistic T&L philosophy that includes various curricular and extra-curricular endeavors, considering the value of such activities in the HE transformation process of human capital for societal and economic advancement (Vande Wiele et al, 2014).

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Teaching Business Creativity to Young Professionals:
Course Design, Pedagogy, and Methodologies

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Abstract

In a recent study by IBM (2010), top executives of the world's leading organizations ranked creativity as the most important leadership trait in the innovation economy (Canton, 2007); in a follow-up study one year later (IBM, 2011), however, top Human Resources professionals of the same organizations admitted lacking insights on how businesspeople can effectively acquire creative skills. This paper provides an answer to this open question by introducing the design and underlying pedagogy and methodology of a business creativity course taught to young business and management professionals. Purpose-designed, the course is part of the third trimester of a Master's degree in Management. This paper describes the business creativity course, analyzes its contents and outlines key features from the perspective of the underlying pedagogy. It also notes novel and exciting features of the course and explains how these features relate to the course pedagogy and methodology. By combining theory and practice in an attempt to derive better theory and better practice (as advocated by Raelin, 2007), the paper offers guidelines for the design and effective delivery of courses in business creativity. As such, this paper follows a descriptive research design, which is deemed appropriate given that it reports of a new development in the field of designing courses to successfully teach creativity to business professionals (Zigmund, 2003). The paper is structured into four parts. The first part introduces the context and concepts of business creativity. Part two discusses the underlying pedagogy and rationales required to successfully teach creativity to businesspeople, and then introduces a course on a master in management program designed to comply to the identified success criteria. Part three of the paper describes in detail how the said course unfolds over the 12-week timeline, thereby identifying its contents, special activities and assignments and elaborating on attributes of the course design and its inherent pedagogy. The concluding fourth part summarizes the key benefits of the chosen design approach, offers guidelines for designers and educators of courses in business creativity, and makes suggestions for future research to investigate the learner's experience as well as the efficacy of the chosen approach.

Keywords: Creativity Education, Business Creativity, Structured Innovation

1. Introduction: Business Creativity: Context and Concepts

Creativity has been called "the new imperative" (Leavy, 2002). There is widespread agreement that creativity is vital for business success in the age of 'value creation' or the 'innovation economy' (Tetenbaum, 1998; Kilroy, 1999; Howkins, 2002; Florida, 2002). Organizations which base success on creativity and innovation are likely to set the new dominant business paradigm. Successful companies will be those that enable employees to think and act creatively (Williamson, 2001). Creativity and innovation are connected parts of a sequence. Creativity is the generation of ideas. Implementation of these ideas leads to innovation. Thereafter, as Gary Hamel (2007) notes, appropriately managing the innovations ensures long-term business success.

Creativity can be defined as the generation of novel and appropriate ideas, while innovation implements those ideas and thereby positively changes the order of things in the world (Mauzy and Harriman, 2003). The processes of creativity and innovation are interconnected and often sequential. Creativity relates to the generation of ideas, and the implementation of these ideas leads to innovation. Thereafter, as Gary Hamel notes, appropriately managing the innovations ensures long-term business success (Hamel, 2007). In a business context, the long-standing innovation leader 3M Corporation clarifies the difference between creativity and innovation. At 3M, innovation is defined as new ideas (i.e., creativity) plus action or implementation, which results in an improvement, a gain or a profit (i.e., value creation) (Kelley and Littman, 2005: 6-7). This translates into the equation (Reis, 2016):

Creativity + Action = Innovation

There is widespread agreement that creativity is vital for business success in the first decades of the 21st century (Nemiro, 2000; Mauzy and Harriman 2003; Georgescu and Dorsey, 2005; Guillory, 2007). This era has been labeled as the age of 'value creation' or the 'innovation economy (O'Malley, 1998; Davenport et al, 2006). In 2001, former President of the US Federal Reserve Alan Greenspan pronounced that the era was one of 'Ideanomics'" (Graham and Bachman, 2004: 176). In the current and coming decades, creativity, innovation and value creation are likely to become components of a new predominant business paradigm (Hamel and Prahalad, 1994; Kim and Mauborge, 1999). Innovation will be vital to wealth creation for organizations (Kilroy, 1999; Canton, 2007). Astute business leaders will be able to leverage their organization's creativity for profitable growth (Abraham and Knight, 2001). The challenge for managers will be to finds ways to maximize the creative and innovation capabilities of employees (Richter, 2001). Organizations which are unable to innovate are "doomed to decline and extinction" (Drucker, 1988: 149).

2. Teaching Business Creativity: Theoretical and methodological course foundations

2.1 Teaching Business Creativity: Underlying Pedagogy and Rationales

Recent decades have seen a renewed focus on teaching and learning creativity; in education in general, and especially in management education (see, for example, Adams, 1989; Armstrong, 1999; Davies, 2006). Not surprisingly, the teacher is one essential ingredient of effective teaching (Sharma, 1995). Human interactional skills are rated highly in

empirical studies of teaching creativity (see, Bull et al, 1995; Davies, 2006). A critical factor is the teacher's encouragement of learners' active participation (Browne and Freeman, 2000). Not only can this help avoid learner passivity, but it can help ensure the learners' engagement with the learning environment (Browne and Freeman, 2000). It is also a sine qua non of teaching creativity that the teaching and learning do not replicate 'traditional' teaching modes.

Some sixty years ago, famed educationist John Dewey compared traditional education with progressive education. In Dewey's view, traditional education "transmits the past to a new generation", has educators who are seen by themselves and others as experts, and requires "passive" learners (Dewey, 1998: 3-4). Progressive education emphasizes learners' individuality and "links experience and learning" (Dewey, 1998: 5-7). Learners are more likely to acquire knowledge and skills in learning environments that they find challenging, inspiring and motivating (Auster and Wylie, 2006). A key issue in teaching creative thinking is the ability of the instructor to teach creatively (see, for example, Armstrong, 1999; Horng et al, 2005). Aside from the intellectual and physical skills of the instructor, it is equally important to design a course structure and content that is creative so that the instructor can be proactive and develop their own creative potential (Edwards, 2003).

People who are creative are different. Creative people have a number of recognizable attributes. These include a willingness to question others' assumptions, to take risks, and to make mistakes (Lucas 2001: 38). Creative people are enormously curious and constantly ask questions rather than giving answers (Starko, 2004). As Albert Einstein is said to have remarked, "the important thing is never to stop questioning, curiosity has its own reason for existing". Several generations later, educators in business creativity concur, "creativity always begins with a question," (Ray and Myers, 1986: 91). Creative people have a worldview that differs from other people which enables them to "make unique connections unseen by others" (Lucas 2001: 38). George Bernard Shaw famously quipped, "You see things and say, why? I dream things that never were and I say, why not?"

In organizations, creativity and innovation flourish when the environment is supportive (Haner, 2005). Often, organizational success stems from employee involvement that contributes to a supportive environment for learning (Shadur et al, 1999). Not surprisingly, this is similar to environments for learning creativity. Learning is most effective within an encouraging and supportive environment (Bull et al, 1995; Horng et al, 2005). A competent experienced educator is a fundamental part of this environment. Ideally, the educator aims to make the learning experience relevant and interesting with an ethos that is "dynamic and active" (Jeffrey and Craft, 2004: 79).

Teaching creativity involves multi-tasking by both learners and instructor and a multi-dimensional learning environment. In an environment for learning creativity, the learners "create, invent, discover, explore, imagine and suppose" (Sternberg, 2003: 333). For the learner, these features represent psychological and emotional experiences usually absent from conventional learning environments.

2.2 Profiles of the Learners and their Business Creativity Educator

Since October 2005 the College of Management Mahidol University, Bangkok, Thailand has offered a course in business creativity as a component of its Master's degree in management. Purpose-designed, the course is usually offered in the third trimester of a five-

trimester study program. Since its inception, the course designer/leader has refined the course structure and content in the light of observation and participant feedback. After the initial design of the course, the educator has tested the delivery efficacy of various aspects of the theoretical contents and practical applications of both techniques and methods in class. Over time, the delivery styles and course contents have been constantly improved and refined. This process follows the design technique of rapid prototyping (Kelley and Littman, 2002).

The course is extremely popular and is often over-subscribed. In nearly half of the trimesters since its inception, two sections of this course have been taught in parallel. Participants in the course in business creativity are mostly young professionals in the age range 24-30. Predominantly Thai nationals, with a smattering of participants from Japan, Singapore, and Europe, most hold jobs in multinational companies (MNCs), local companies and family business enterprises. As they are studying on a master's degree, all participants hold a bachelor's degree, although this may be in a non-management subject (e.g. languages, psychology, engineering, and other subjects from the arts, social sciences and sciences).

The course designer/instructor is a full-time faculty member at the College of Management, and a well-experienced creativity coach. A former accomplished track and field runner, he holds a PhD in international management from a traditional German university, and had over 16 years of business experience in a leading multinational bank headquartered in Europe. Starting his banking career in Germany, he also worked for the bank for several years in various parts of Asia. In July 2004, he resigned to start his own business in creativity (Thinkergy, the innovation company in Asia; www.thinkergy.com), and to reconnect to his academic roots. Possessed of an energetic personality, a lively enquiring mind, and a classic Myers-Briggs ENTP personality type[1], the educator realized that he could contribute more value to society in starting an idea company coupled with an academic career.

2.3 Teaching Methodology: Engaging Mind and Senses

Creativity is said to be "a state of mind in which all our intelligences are working together and involves seeing, thinking, and innovating." (Lucas 2001: 38). In order to engage this multi-faceted nature of creativity, the teaching methodology on this course is eclectic, high energy, and multi-focused. Music, video, role play and competitive activities, creative puzzles, and the application of thinking tools and creativity techniques are purposely combined to provide the participants with a stimulating experiential learning milieu.

As noted above, the course has a highly systematic design, as exemplified by the use of a systematic creative process that provides a sturdy skeleton to support all thinking tools and activities. This systematized design acts as a natural counterbalance to the often frenetic pace of both teaching and learning.

During the twelve weeks of the course, challenging physical – at times – playful activities and exercises vie with intellectual challenges, such as creative puzzles and problem-solving tasks. The environment is high energy from the word go. For large parts of each three-hour session, participants stand up, move around, and interact with each other, the

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[1] In the Myers-Briggs framework, a classic Extrovert Intuitive Thinker Perceiver (ENTP) type is someone who seeks to understand the world. An ENTP-type person is an avid gatherer of ideas and is able to process information quickly and deeply. ENTP-types are excited by ideas and are more able to start projects than follow these through to completion. They are mentally alert and agile and these attributes help make them visionaries.

instructor and the course activities. Barriers to energy such as tables, desks and, at times, even chairs are removed from the seminar room. Factors that psychologically encourage and foster creativity are emphasized (the so-called "Maxims of Creativity in Education"). These maxims include: keeping an open mind, acceptance of ambiguity, idea incubation, risk taking, and seeking multiple solutions (see: Kazerounian and Foley, 2007: 764). Adhering to the notion that "quantity breeds quality", from the initial weeks of the course onwards the educator aims to stimulate the participants towards fluent thinking by producing a multitude of observations, ideas and comments. This accords with the second ground rule of idea generation/brainstorming in Osborn's (1953) taxonomy.

Course content is multi-sensory and at times engages all five senses. This is especially so during the session number two. Here, the "Experience Evolution" activity at the start of the class session requires participants to replay mankind's evolutionary development from reptiles (crawling on the floor) via mammals (walking on all fours) and primates (using their hands and tools), and finally to become homo erectus. (Early on, participants learn that they come to the course in comfortable clothes that can stand stresses and strains). In this activity, participants re-discover the childlike behaviours of curiosity, openness, wonder and bliss. These attributes help the learning of creativity (Sternberg, 2003). The "Experience Evolution" activity is an ideal starting point to explain both the evolutionary development of the human brain and the related shift in the importance of the dominant senses. In this course, no opportunities are wasted. Every activity is used for an educative purpose, to explain and demonstrate salient content, and as a way of progressing the course and its syllabus. The course and its design subscribes to Goethe's maxim: "Knowing is not enough, we must apply; willingness is not enough, we must do."

Other activities too draw on a multi-sensory approach. For example, understanding the power of habit is done through a kinesthetic activity. Appreciating the power of words is an auditory demonstration. Understanding the importance of movement and flexibility for creative thinking is kinesthetically experienced through an idea race (participants run backwards for one lap of the race), or through writing with the 'wrong' hand to experience and thereby understand flexibility and ambidexterity. Another kinesthetic course design element is the educator's unique Ideas Circuit (session 10). Adapted from principles of athletic training, the session is purposely intensive, both physically and mentally. The methodology is designed to push the participants' creativities beyond the baselines of their ordinary ideas. Stressing the physical as well as intellectual encounter in successful learning is a well known principle in education. Perception illusions and some of the creative puzzles help the learners to understand the tricks and traps of their visual sense. The effects of aromatherapy on human sentiments are discussed in week two, and here participants receive an olfactory experience from bottles of potions.

Moreover, as a special auditory stimulus throughout the 12 weeks, music is used to either energize or relax the participants. Soothing and relaxing classical music (or Smooth Jazz) is played during contemplative thinking exercises. Creative tasks and activities are better suited to energizing, positive and up-beat "house music", recorded in a tempo range of between 118 and 135 beats per minute (bpm). At this tempo, pulse rates match the musical beat which helps to energize the participants and their thinking. Overall, music is used to set the pace, to balance energy and relaxation, and to demarcate phases of participant action and reaction. (As a former part-time DJ, the educator is well aware of the effects of musical tempo on people's behavior).

2.4 Business Creativity: Course Structure, Content and Pedagogy

The purpose of education is twofold: not only to inculcate and develop knowledge and skills, but to develop in learners the abilities to use their knowledge and skills effectively (Sternberg, et al, 2007). In teaching creativity there are two important concerns: to raise learners' awareness of their own creative capabilities, and to help learners understand how they can apply their own creativity in personal and organizational situations (see, Armstrong, 1999: 175ff). In essence: learning to know and learning to do. We see these two pedagogic aims as concerns to uncover individual potential and then develop this potential in wider contexts. The course design combines theory and practice. Theoretical elements are introduced at the beginning of the whole course, and throughout the various modules. Within the course, there is ample time and opportunity for participants to apply theory in situations that are controlled and free-ranging.

The course comprises three stages. The first stage (weeks 1-3) covers the foundations of creativity, and includes a description of the three fundamental aspects of business creativity. The second stage of the course (weeks 4-9) introduces a toolkit of thinking tools and educates the participants in a systematic creative process using creativity techniques. The third and final part of the course (weeks 10-12) comprise elements of a group project. The design here allows participants to integrate both theoretical knowledge and practical skills learned during the course. This part of the course has an added realism as the work centers on creating meaningful value for a real-life organization.

The course is underpinned by processes of learning, and combines conceptualization, experimentation, reflection and experience (see, for example: Kolb, 1984; Raelin, 1997; also Schön, 1983; Argyris and Schön, 1996; Argyris, 1999). Conceptualization is the focus of introductory content from the educator and also features heavily in practical activities. Experimentation is at the core of activities carried out at various stages of the course by individuals, pairs (buddy exercises), small groups (5-7 members), large groups (8-12 members), and the whole class. As described below, the educator selects activities as appropriate to content and participants. During breakout interludes, discussion and planning sessions, and pre-activity planning, time (and space) is allocated for reflection on past learning and its future application. The whole course has been designed to provide a new experience, in which current participants are an integral part as well as informants for the shape and content of their present course and subsequent course designs to be delivered to future cohorts of participants.

3. Detailed Description of the Course Contents

3.1 Part I: Foundations of Creativity (Weeks 1-3)

Week one introduces participants to creativity and innovation – and their symbiotic relationship – at a conceptual level. The intention here is to help participants appreciate the growing importance of creativity and innovation for business and management; especially the changing nature of business and management in the broader context of recent and predicted global developments. Participants address the prompt questions of this topic: What does creativity and innovation mean? How do these concepts relate to each other? Why are creativity and innovation important for business? As this is the first occasion that some

participants have met, the session also includes icebreaker activities to put participants at ease with each other.

Week two focuses on creativity at the level of the individual. Here the prompt questions are: Can everybody be creative? Am I creative? How can I reconnect to my innate creativity? The first two questions are achieved through an activity designed to demonstrate to the participants that they are creative thinkers. This is followed by explaining research findings on individual creativity. In essence, this research emphasizes that everyone is born creative – albeit with different levels of talent – and that everyone is highly creative as a child (Black, 1995). However, most humans lose their innate creativeness in socialization and education processes. By the time people reach adolescence, judgmental comments and behavioral expectations of schoolteachers, parents and peers suppress innate levels of curiosity and creativity.

To support this knowledge, the business creativity educator introduces a framework to help individuals reconnect to their innate creativity. The educator developed a framework on individual creativity called the Genius Journey method (Reis, 2015, 2017) which comprises ten pairs of antagonistic factors that oppose each other (such as 'doubts, worries and fear' versus "courage, persistence and belief', or 'ego' vs. 'self'). These factors are based on psychological research studies (Gardener, 1993; Sternberg, 2003). They also relate to biographies and autobiographies of widely acknowledged creative geniuses (such as da Vinci, Edison and Einstein) and of creative entrepreneurs (like Disney, Jobs and Branson), philosophers such as Heraclitus, Aristotle, and Goethe, and spiritual teachers such as the Lord Buddha, Lao Tze, and Gandhi. Participants engage in practical exercises relating to most of these antagonistic factors to gain an immediate understanding on how each factor positively or negatively affects their creative potential. In this way, they learn how to change their mental attitude and actions in order to become more creative on an individual level. For example, the participants become aware of their habitual behaviors and learn that becoming 'habit breakers' is a way to enhance the likelihood of personal creative breakthroughs (as new stimuli may trigger these).

In week three, the educator takes his students from the individual to the (interconnected) organizational level of creativity. Prompt questions in week three are: Which companies are considered to be innovation leaders? Why are those few companies continuously producing superior innovation results, while most others don't? Participants are introduced to organizational factors that either drive or impair innovation according to studies on organizational creativity (see: Robinson and Stern, 1998; Williams and Yang, 1999; King and Anderson, 2002; von Stamm, 2003). Thus participants learn more about the innovation-hostile factors that prevent many firms from producing original innovation themselves. In addition, an analysis toolset and framework to determine the innovation capacity of a firm, developed by the educator and tested in practice with firms, is introduced to the students at the end of the course. The first course assignment is based on the contents of this third session.

2.2 Part II: Creative Process Method & Tools (Weeks 4-8)

Having laid foundational aspects of business creativity in the first three weeks, the participants are now ready to move to part 2 of the creativity course format. In weeks 4-8, a systematic creative process and the related thinking tools and creativity techniques are

discussed and applied. Thereby, the educator uses X-IDEA, an awards-winning[2] innovation process method that the author has developed over a decade of practical work in the innovation field with his company Thinkergy.

X-IDEA cures some identified weaknesses of other innovation process methods, such as: use of only one creative process stage; neglect of intercultural factors and cognitive biases; no systematic linkage between thinking process and related thinking tools, among others (Reis, 2014). In part two of the course, the X-IDEA method exposes learners to the guiding question: How to reliably and systematically produce better, more meaningful creative outputs and innovation deliverables by systematically applying analytical and creative thinking tools with the safe confines of a structured creative process method? And: How can we do it? Figure 1 below visually depicts the five stages of the X-IDEA processes.
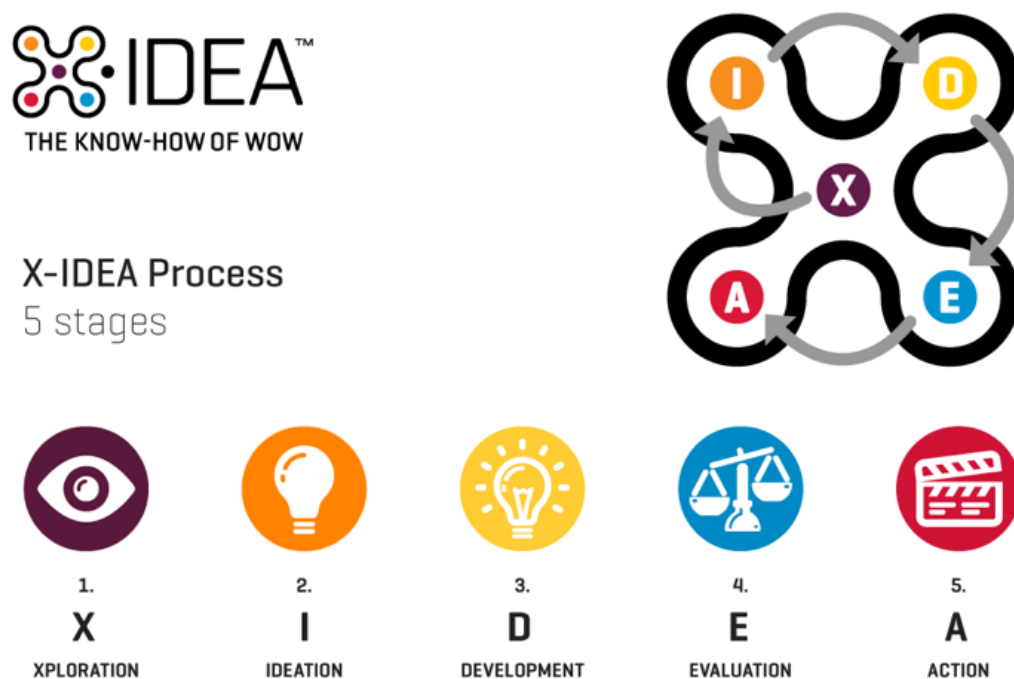
Figure 1   The five-stage process flow of the X-IDEA Innovation Method
Resource: Reis, 2016

In week four, the students are first introduced to the X-IDEA Creative Process in general. Thereafter, the content moves into the first process stage "X-Xploration". Here, the participants learn how to frame a creative challenge (i.e., a problem or opportunity), how they can extract information to further their knowledge concerning their challenge, and how to thoroughly explore an ambiguous business situation. Exploration tools (X-Tools) discussed and practiced in this stage are power questions, perspective shifts and cause and effect-analysis tools.

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[2] At the ISPIM Asia-Pacific Innovation Forum 2014 conference in Singapore on December 7-10 2014, Dr. Reis' paper titled "X-IDEA: The Structured Magic of Systematic Innovation" won the "Best Paper on Practical Implications for Technology" Award sponsored and selected by Nokia's Global Head of Idea & Innovation Management.

In the fifth week participants are exposed to more X-Tools related to the X-Stage (the Xploration stage). Here the participants are taught to do reality checks (on their own perceived knowledge of a situation) and how to use visualization techniques to visualize an ambiguous business situation. In the last hour of week five, participants compete against each other in a team game that emphasizes some of the creative thinking strategies and attitudes discussed in class beforehand, as well as entrepreneurial thinking and action-orientation.

Week 6 starts with a discussion about the question: What is an idea? Participants learn to understand the difference between an idea on the one hand, and a simple thought and an association on the other hand. In addition, special characteristics of ideas such as their transient, cyclical and intangible nature are emphasized. Thereafter, the educator invests an hour of time to elaborate on the very important four ground rules of idea generation in general and brainstorming in special that were introduced by Osborn in his classic book 'Applied Imagination' (Osborn, 1953). The educator has designed exercises to illustrate why it is so important to follow Osborn's four ground rules, which are: (1) no judgment and killing of ideas; (2) generate as many ideas as possible, as quantity breeds quality; (3) the wilder the better – shoot for wild, crazy and absurd ideas; and (4) combine and improve on ideas. After this introduction, participants are ready to move to the second phase of X-IDEA, "I-Ideation". The educator first explains to the participants the purpose and the (general) functioning scheme of creativity techniques, and then introduces some prominent creativity techniques for practice in class.

Week 7 sees more application of creativity techniques (I-Tools). One important learning objective of this session is to let participants personally experience the drawbacks of Brainstorming while exercising some creativity techniques, which then helps them to understand the important research findings on the inferiority of the hugely popular Brainstorming-technique as compared to Brainwriting (see: Diehl & Stroebe, 1987, 1991; VanGandy, 2005). Towards the end of session 7, the educator explains to the participants the methodology and rationale behind the third stage of the X-IDEA Creative Process (D-Development).

Part two is concluded in week 8, when the final stages of the X-IDEA Process, E-Evaluation and A-Action are discussed in class. The participants practice E-Tools such as Rapid Prototyping, learn how to enhance a good idea further by mitigating or eliminating its drawbacks, and are exposed to methods for electing the best ideas for real-life activation. The participants learn of the need effectively to sell their ideas in order to gain critical support from superiors, business partners or fund providers in the activation phase. The creative process and the related thinking tools and creativity techniques are subject of the second assignment, a take-home examination that is handed out to participants at the end of week seven for individual completion over a three-week period.

3.3 Part III: Creativity Practicum (Group Project Work; Weeks 9-12)

In the third and final part of his creativity course, the educator directs all participants into a final group projects that requires them to bring all theoretical knowledge and practical skills together. The participants are split-up into teams of 8-10 members and for the last four sessions work on an innovation case with a real-life business background. Thereby, the different phases of the X-IDEA Creative Process are systematically revisited and applied on

the case together with selected thinking tools and creativity techniques. Examples of class projects in courses include:

- Ideas for innovative advertisement styles and media for a Thai advertising agent company ("From billboards to ad-events and ad-arts") (Service Innovation)
- Ideas for creating a new music school experience (Customer Experience Design)
- Ideas for getting a sawmill out of the commodity trap and making it a value provider of wood-based client solutions (Product Innovation and Solution Design)
- Ideas for an image and branding campaign for Buffalo Milk Products, which have a negative customer perception due to the image of the buffalo as a 'stupid' animal in South-east Asia (Image Design)
- Ideas for building an international brand of a Thai coconut oil producer (Brand Design)
- Ideas for promotion campaigns for a solar-cell powered tuk-tuk trip from Thailand to Germany to promote clean-energy sources (Social Innovation).
- Ideas for tripling funds raised by a Japanese NGO that offers free education to disadvantaged children in North-eastern Thailand (Social Innovation).

In week 9, the participants begin their real-case innovation project with the X-Stage, wherein they are asked to frame their business challenge and employ selected X-Tools (which they have learned in weeks 4 and 5) to explore the situation. Sessions 10 and 11 are always conducted one after the other on one day in the same week. First, the participants are sent into an idea circuit. Here the educator facilitates them through 8-10 creativity techniques in 3 hours to generate a vast number of raw ideas (I-Stage). Thereafter, the students practice three hours of idea development, learn how to discover interesting ideas and then develop these into meaningful solutions by engaging idea development tools (D-Tools). As an out of class activity between the double session and the final week, the participants progress through the E-Stage of the X-IDEA Creative Process by themselves. Here they must evaluate and enhance their portfolio of interesting ideas in order to Elect the best ones for presentation in the last week of class.

In week 12, each team pitches its best ideas including their draft activation plans to the educator and all other participants. The whole group project is another important component of the assessment of the participants' performance. Extraordinary levels of creativity, energy, action and enthusiasm are exhibited in the final group presentations and idea pitches. The course concludes with the educator's suggestions on how the participants can carry over their new learning and attitudes into their work and personal lives. The 12-week business creativity course peaks with a final highly energetic creative game that involves and unites the whole class in solving an impossible task. This turns skeptics into believers.

Table 1 summarizes the overall design structure of the Business Creativity course with its course contents and assignment components.

Table 1 Overall structural design of a 12-week course in Business Creativity

Part	Weekly Course Sessions	Course Contents	Assignments
I. Foundational Aspects (Understand & build confidence)	1-3	Business Creativity & Innovation: Context & concepts Individual Creativity Organizational Creativity	Participation Score (measured through "Action Tags" given out week-by-week; 10%) Individual Creative Essay (20%)
II. Structured Innovation Method & Thinking Tools (Learn & Practice)	4-8	The X-IDEA Innovation Method and related Thinking Tools (with 5 stages Xploration, Ideation, Development, Evaluation, Action)	Individual Term Exam (Take-home exam case; 40%)
III. Innovation Case Practicum (Apply & Internalize)	9-12	"Creativity in Action" real-case innovation project dealt with by applying the X-IDEA Innovation Method & Thinking Tools	Group Project (Group report & work deliverables, final presentation; 30#)

4. Conclusions: Teaching Business Creativity: Controlling and Mastering Apparent Chaos

The structure of the course described above provides a robust framework on which flexible components may be added according to the needs and perceived profiles and backgrounds of participants. The course is delivered creatively and energetically by the course designer/leader conscious of the learners' prior educational history in traditionally-oriented classrooms, where learners tend to be passive and education has high information content. The course sets out to be intellectually challenging, needing high levels of active involvement on the part of both instructor and participants.

The course is multi-experiential and purposely aims to engage senses and intellect, hearts and minds. The teaching methodology is fast paced, delivered with high energy. Sensory experiences of sound, touch, and sight draw in the participants to the course form and content. Key aims include inspiring people to reach out for their creative potential through experiment and application. This is in the truest Zen sense, where: to know and not to do is not yet to know. The course aims to be fresh and changing and thereby motivating. The room is bare with open space to experiment. The intent is to free minds from any impediments to creative thought and to free bodies for creative action.

In terms of pedagogy, two strands take centre stage. Firstly, the course designer aims to bring to the surface the participants' innate creativity, and to encourage this to develop. Secondly, to design into the course adequate time, space and opportunity for skills and personality development (including reflection, self-awareness and subsequent improvement). A strong feature of the course design is to encourage learning to know and learning to do;

including awareness of theory and development of practical application of creativity models and tools.

The core structure of this course is a seeming paradox of a purposely rigid overall structure that brings order and orientation, while at the same time allowing flexibility and adaptation of contemporaneous examples, activities, techniques and innovation cases. This flexible course design enables easy adaptation to varying profiles of participants. Thus, the course can be taught anywhere. Variations of the course have been taught to participants of over fifty different nationalities from all five continents. The flexibility and variety of core content and instructor input results in a holistic and always fresh learning and teaching experience.

Thus a systematic framework underpins a constantly evolving content and delivery. In metaphorical terms, the course benefits from having both an anchor and turbulence. This contributes to the different observers' perceptions of the course. An outsider sees much chaos. For the participants, the experience provides challenge and fun mixed with a constant feeling of uncertainty and excitement. To the educator the apparent chaos is highly organized and systematic learning delivered with passion and sound pedagogic principles for teaching creativity.

5. Suggestions

Given the largely descriptive nature of this paper, which introduces an effective and highly popular course framework to teach the subject of business creativity to business professionals, we are in process of investigating the beliefs, perceptions and attitudes of learners undergoing a course in business creativity in an empirical follow-up study. Thereby, we want to also examine the learners' perceptions of the efficacy of using a structured innovation method and related thinking tools with regards to producing meaningful innovation outputs in innovation projects.

Acknowledgements

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Creative Class as One of The Solutions to Reduce the Number of Under-Age Workers in Padang City

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Abstract

The economic strength in Padang City up until now relies on the work related to the natural resources management such as agriculture, mining, and conventional trade. In these sectors, number of under-age workers is high coincide in other side, the creative business sectors in Padang City is very low. Due to the high number of under-age workers in the Padang City, the entrepreneurship education in early age is required, especially for creative business sector, so that the under-age workers can make money and help family economics circumstances. In this case, Padang City Government can resolve this issue by applying Creative Class program at the primary schools in Padang City. Creative Class is created in order to develop children's creativity from an early age by teaching them about simulation of creative business ideas, how to make several kinds of handicrafts of regions in Indonesia, how to make a good packaging design and its devices, and other creativities. Target participants of Creative Class is all primary school students. As for this research used a qualitative methodological research with collecting data methods based observation and sampling related research objects then will be analyze used qualitative description methods. With this creative class, primary school graduates can certainly have an asset which is very important for them to innovate and develop entrepreneurship in creative industries in the future, in order to have an income independently and at the same time reduce the number of under-age workers in Padang City.

Keyword: creative industries, creative business, Creative Class, entrepreneurship

1. Introduction

Padang City historically is one of the oldest cities in the west coast of Sumatra in the Indian Ocean, and on 20 May 1784 the Dutch set the Padang cityas a center of commerce and government in the western part of Sumatra, until now the Padang cityinto a central city and the capital in povinsi Sumatra West. Padang City which have tourism potential is high enough, the carrying of Padang which was surrounded by about 14 beaches and some tourist travel other than the beach. Equipped with a great potential of natural resources such as agriculture, fisheries, and one of most famous is the production of cement best in Indonesia and even in Southeast Asia. This potential is actually causing the desert city should have good reserves of economic strength.

But the implementation is counted within the last few years, the natural potential of Padang city is less coupled with the growth index of human development, so that the strength of the economy tend to rely on the results of agriculture and trade were a little stagnant in growth. Carrying on a survey conducted the Central Bureau of Statistics in 2013 that the Padang city only reaches**71.39%** related human development index**,** is still among the most smallest compared with other regions in the province of West Sumatra. According to a study in 2011, lack of direction and guidance to the community in terms of innovation in

entrepreneurial, and the threat of poverty forced many communities were attend their children to bear economic families. Children under the age required to work to help the family economy while continuing to pursue its obligations in studying at school.

Knowledge of entrepreneurship from an early age into an offer in solving problems of under-age workers and also problems in the strengthening of innovation in the economy in the city of Padang, entrepreneurship education in the form of creative industry business. This study was taken as seb uah step in response to the risk of under-age workers in the desert city to be able early on to master and have entrepreneurship skills so as to reduce the burden of a child in the continuing obligations also in schooling and support the family in the future. This study has also become a solution in improving the economic competitiveness of the Padang citycreatively so early in anticipation of limited natural resources and economic currents that gradually leave conventional business as a major source of economic strength.

2. Discussion

2.1. Data and Literature
Research appointed by the phenomenon that occurs that is reinforced by the data in the field. Underage workers issues have generated based two previous research.

First research released in 2011 by Zahratul Husnaini raised the issue of child labor as a phenomenon of economic inequality in Padang and problems in the family enculturation that predispose a child to work.

Second researchs released in 2016 as a thesis by Silvia Yulianti raised about the rules and laws in Padang were not protecting the rights of working children under the age so it is still a lot of abuse rules in the limitation of working hours, the rights and needs of workers under other age. Furthermore, it takes the data amplifier to produce a program that will be relevant to these issues.

2.2. Demographics of Padang
Padang city is central located in the province of West Sumatra, due to officially become the administrative center of the province of West Sumatra itself, and also be central in a region Economics movement. The astronomical Kota Padang lies between $0^{\circ} 44c00^{2}$ and $1^{\circ} 08c35^{2}$ south latitude and between $100^{\circ} 05C 05^{2}$ and $09^{2} 100^{\circ} 34c$ east longitude. Based on the geographical location, the Padang city on the west coast of the island of Sumatra. Padang city recorded in the last census had a population of 876 678 inhabitants, which is divided into 437,162 inhabitants gender to male and 439,516 residents are female then divided into 206,358 household. Total population was then followed by the rate of the economy is indeed in recent years have increased, but not significantly, and the main axis of economic resources desert town still relies on regulations gangan and services sectors.

In the total population, percentage of the labor force in the town padang countless people aged 15 years and above are at 11:48 per cent, with the proportion of job seekers in 2013 as many as 14,954 people, with a ratio of graduates from high school is as much as 6,046 job seekers and graduates from postgraduates (Degree) as many as 6,479 job seekers. This number describes the quantity and quality of workers in the city of Padang.

2.3. Mapping of Labor in Padang

UN Summit Millennium Conference in New York and the signing of the Millennium Declaration generate commitment and the international communities for the achievement Millennium Development Goals (MDG), the Millennium Development Goals (MDGs) nowadays, as a one of the issues that the practical world of the eight main objectives homework together Across countries and communities of the world, including Indonesia, which must realized according to the targets agreed time. Indonesia joined together 188 countries in the world when the MDGs were formulated through the Millennium Declaration 2000th ago. In short, an eight-point MDG explain the mutual objectives include achieving the objectives in several areas of life.

- Objective 1: Eradicate extreme poverty and hunger.
- Objective 2: Achieve universal primary education
- Objective 3: Supporting gender equality and women's empowerment.
- Objective 4: Reduce child mortality.
- Objective 5: Improve maternal health.
- Objective 6: Combat HIV / AIDS and other infectious diseases
- Objective 7: Ensure environmental sustainability
- Objective 8: Develop a partnership in development

Indonesia itself, through the achievement program of the MDGs, there is objective points transferred to targets more practical and derivatives. MDGs translated as some objectives and efforts of human development, as well as efforts to reduce poverty. Padang city was included in this program improvement efforts, so the city government is expected to work together in realizing the targets above, by improving facilities and infrastructure that support the improvement of the regional economy specifically.

In this case, the government of Padang were positively respond enough with constraints that brought in the MDGs, but are still not optimal in implementation. Padang city in terms of economy still relies on traditional trade sectors or conservative so it is less able to compete with modern market today, as well as the needs of an increasingly diverse society. Lack of direction by the government to the people of Padang, such as farmers, traders, workers do not receive guidance or seriously in terms of the ability for independent entrepreneurship.

In the following data, it can be seen how the percentage of workers in the Padang city was based on field work:

Lapangan Usaha / Industrial Origin	Laki-laki / Male	Perempuan / Female	Jumlah / Total
(1)	(2)	(3)	(4)
1. Pertanian, Kehutanan, Perburuan dan Perikanan / Agriculture Forrestry, Hunting & Fishery	8.71	3.37	6.04
2. Pertambangan dan Penggalian / Mining & Quarring	1.46	0.20	0.83
3. Industri / Manufacturing	5.89	8.05	6.97
4. Listrik, Gas dan Air Bersih / Electricity, Gas & Water Supplay	1.21	0.38	0.80
5. Konstruksi / Construction	15.06	0.68	7.87
6. Perdagangan, Hotel & Restoran Trade, Hotel & Restaurant	24.75	33.58	29.17
7. Komunikasi dan Transportasi / Communication & Transportation	9.71	1.00	5.36
8. Keuangan / Finance	1.90	1.89	1.90
9. Jasa -jasa / Services	24.72	46.11	35.42
10. Lainnya / Others	6.60	4.74	5.67
Padang 2013*)	100	100	100

Table 1.1 Percentage of Labor accordance Courses efforts in Padang
Source: Central Bureau of Statistics

Based on the above table, we can see that many jobs are taken by the people of Padang are the trade and services sector both public administration and private services, while industrial fields, including fields that maintain less. People who live and work almost took the trade as mostly located in the traditional trade sector or the conventional market, or trade in their small shops, well-shaped grocery or simple stand.

Stacking working in the same field is then made the competition is so tight, then compounded with the emergence of modern markets such as supermarkets, malls and shops scale retail traders increasingly choke opportunities in the circle of competition. It ended up being one of the main community impact of Padang employing teenagers or children under age between 13-16 years to work together cover the economic demands of families who are not covered by the income of their parents, and also the demands of school fees for themselves.Workers under the age of majority is certainly only get employment opportunities in accordance with their capacities are likely to menial work such as construction workers, couriers up to trade.

Here is the data that shows in the end many people of Padang who ended their school bench and decided to work due to the demands of the environment and their economies.

a) In accordance with the number of job seekers Education Level Recently in the Padang city.

Tingkat Pendidikan / Level of Education	Laki-laki Male	Perempuan Female	Jumlah Total
(1)	(2)	(3)	(4)
1. Sekolah Dasar / Elementary School	14	4	18
2. SMTP / Junior High School	47	95	142
3. SMU / Senior High School	3.457	2.589	6.046
4. D1 dan D2	6	58	64
5. Sarjana Muda / D3 Bachelor / D3	675	1.530	2.205
6. Sarjana / University	2.102	4.377	6.479
Padang 2013	6.301	8.653	14.954
2012	5.594	7.197	12.791
2011	2.801	3.393	6.194
2010	6.104	7.841	13.945
2009	7.121	9.289	16.410

Table 1.2 Number of Job Seekers In accordance with Education Levels in Padang
Source: Central Bureau of statistics

Many of the students in the Padang city eventually discontinued their education or decide to end his education because of economic necessity. From the above data can be seen jobseekers in the City field that a university degree is not much different from the number of high school graduates seekers which is in fact only about 10-20% to be received in a job, and for the marginalized must fight worked random or rude jobs to meet their economic needs. Some of the factors that led to this situation that one of them is the lack of guidance from early education related to the effective and innovative entrepreneurship from the government so that people no longer are bound to have to work, but have the capital to create their own jobs independently.

b) Number of Workers Who Have Placed According to Education in the Padang city

Tingkat Pendidikan / Level of Education		Laki-laki Male	Perempuan Female	Jumlah Total
(1)		(2)	(3)	(4)
1. Sekolah Dasar / Elementary School		6	2	8
2. SMTP / Junior High School		3	13	16
3. SMU / Senior High School		54	32	86
4. D1 dan D2		0	0	0
5. Sarjana Muda / D3 Bachelor / D3		2	2	4
6. Sarjana / University		23	62	85
Padang	2013	88	111	199
	2012	157	242	399
	2011	83	240	323
	2010	270	813	1.083
	2009	465	523	988

Table 1.3 Number of Workers Has Been Issued
Source: Central Bureau of Statistics

The table above is a comparison with the data into a table before, if we analysis it can be seen that the number of job seekers in both the education level final is not comparable to that put to work. The comparison can be seen as an example of a high school graduate job seekers who numbered about six thousand people had been placed just about 86 people, so far does not even reach 10% of it.

This is been one of the biggest causes of unemployment in the Padang city who became a sustained effect on the parent's inability to fund their family needs and eventually cause children to work were help family economy.

The phenomenon of high unemployment became one of the causes of poverty continues to increase, and eventually workers under age necessarily linearly also increased. If this situation continues, the city's economic matters will suffer gaps and uneven, although the pace of economy continues to increase but can not be felt by all elements of society.
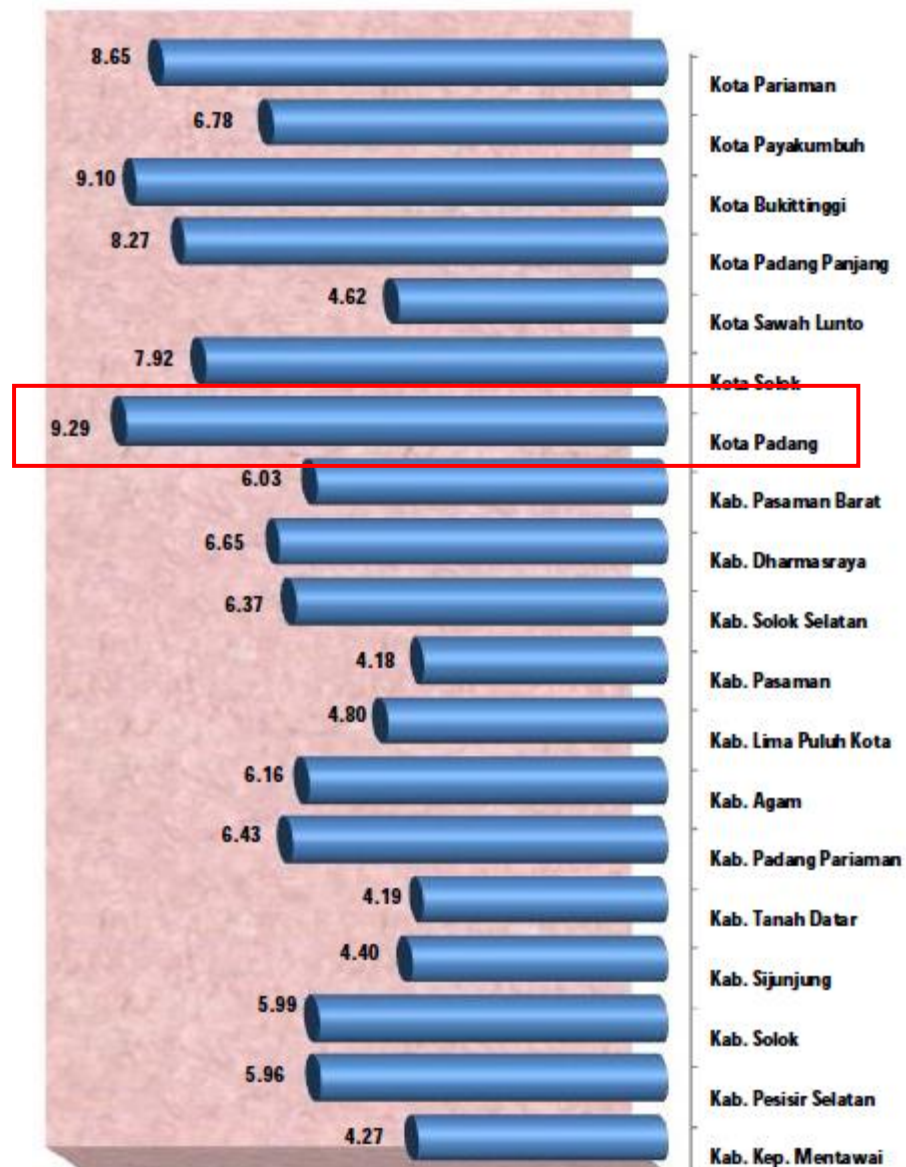
Table 1.4 Percentage of Unemployment Diagram in Padang
Source: Central Bureau of Statistics

1.2 Methodology

In designing the program creative classes for children of primary school is needed is a method in retrieval and analysis of data. The research method uses two methods of descriptive qualitative research method that is based on direct observations step by step in the field, resulting in a Data accumulative later in the analysis into a set of facts that can be used as a foundation in designing the program, then the second method uses a method quantitative which is generated based on surveys in quantity conducted by government agencies in Padang city, which are summarized in Padang in Figures documents on the Central Bureau of Statistics, the quantitative data collected consist of the data resident in the City field, the data of workers in Padang by level of education, data received work, and unemployment data in Padang.

3. **Analysis and Result**
   3.1. S.W.O.T Analyzes
- **Strength   :**
  - Original ethnic Minangkabau have an entrepreuneural spirit
  - Original localities quite a lot, so it can be powered optimally
- **Weakness:**
  - The lack of guidance from a long time associated the creative and entrepreneural economy.
  - Innovative spirit has not been embedded in the community of Padang.
- **Opportunities:**
  - The government was open to admit the suggest
- **Threat:**
  - Readiness to adequate facilities to support this progran
  - The technology has not been distributed to all areas in the Padang city

3.2 Creative Class Models As a Entrepreneurship Development

With the problems that occurred in the Padang city today, though on this day can not be directly felt the impact, or are not yet visible impact on a large result of this problem at this time, but it can be predicted that the next few years this will be a problem, as a result of some analysis studies that have been conducted, including the results of the hypothesis of the draft Work Programme for economic Department of the Padang city itself, that of Padang will face strategic issues related to economic development in the future.

Model program Creative Class this could be an alternative to solve the problem which this model is an idea of the results of research based on various analyzes generated by the factors, along with the facts that occurred in the Padang city itself so relevant to the program that will be created and developed.

On realization, this program would have to go through stages that are performed in order to program the creative class is very closely related to factors related to the needs of the issues raised and also related to the culture of the people of Padang.

3.2.1 Some Factors Should be Attentively to design Creative Class Program

Some of these factors will affect the suitability of program content and community needs of Padang which it would be relevant also to the ethnic Minang culture as noble values of the people of Padang. There are several noteworthy things such as locality, customs, culture of Minangkabau itself in designing creative class content later.

a. Minangkabau ethnic and indigenous culture

Minangkabau ethnics (West Sumatra original ethnic including Padang) is known as persistent persons and has a high spirit of entrepreneurship, evidenced by the many genuine entrepreneurs minang fairly successful outside its borders. Eventhough not on the whole community of Padang is Minang, but at least the values of hard work and high spirits can be

transmitted. Good coaching and the provision of adequate facilities who ultimately deter many people who are not able to channel his spirit. Until now, even on the one hand, Minang people who have a business can only produce medium-sized enterprises in its early stages, very rarely went on to become major employers. Deficiency in the business culture of Minang people may be located from business systems is still largely dependent on the family system, due to the limited human resources should relate relatives.

Based on statement submitted by *Irwan Prayitno* as the *Governor of West Sumatra* in his book "**Inspiration for the Nation",** that the Minang community (including Padang) is still lacking in terms of modifications to the models and patterns of business management so lacking in formulating systems and new patterns to develop the business almost without limit and pushing the boundaries confines of the region and the country. A meant by the governor of West Sumatra was, how should the understanding and realization of creative economic system must begin to be developed in order to quickly catch up with Padang city that one of regions or other major cities in Indonesia.

b.   Localities and natural resources Minangkabau

Minangkabau including Padang city has a lot of natural resources and the wealth of local wisdom in it. For example Minangkabau or West Sumatra province has a genuine locality handicrafts which to this day still persist that the weaving of Pandaisikek area, where cloth weaving is still holding to the traditional system of using hands, without interference from modern tools. The quality of the resulting woven fabric is still counted as one of the best in Indonesia. However, the lack of knowledge of the creative and entrepreneurial businesses make this craft can not develop massively so bumped into a craft that produce products on a small scale.

As well as natural resources in West Sumatra, Padang City-Only has 14 beaches that have not been managed properly so it does not become a large-scale tourist sites, both national and foreign, as well as mountains and lakes that exist in other areas in West Sumatra.Managed properly to maximize the locality such as handicrafts, souvenirs typical of the region in tourist places can actually be used as a source of economic strength of the Padang city, and related educational and cultural Padang city itself to the public at large.

3.3.Realization of Creative Class Program Models in Padang

a.   Making Creative Class Models as the Primary School Curriculum

The primary school is an education that is very effective in forming and developing the potential and interests of children, because at the elementary level is the new kids on the stage of planting of basic values in life, as well as the planting of basic sciences in knowledge, so kids at primary school level is still very easy to set up and directed the development of their potential, including entrepreneurship. Children at this age can be described like a blank sheet of paper that can be stroke wherever we want.

In the implementation, we will cooperate with the government as a strategic step to instruct the Department of Education to include this program into a mandatory local content program obtained by student in public primary schools in the city of Padang. This is said to be a strategic move because its implementation will certainly take a long time due to external factors such as uniformity of the curriculum in every school will be, how the flow of socialization associated with the program in each of the schools evenly and also limited access both facilities and accommodations this program in every primary school. Although the strategic ideas related to this creative class can not be realized now at least this great idea if addressed properly and seriously it will be a major foothold in the beginning in creating a sovereign Padang city economically based creative economy.

b. Content Model Creative Class In Curriculum

In the implementation of this creative class, is necessary to develop a strategy in the processing of the content so that later can be a useful provision for children after graduating from primary school education.

As the main purpose of the creation program creative class is to how primary school student in the city of Padang early own abilities in entrepreneurship to become their initial capital in the future in order to develop the business and to earn money without hanging by intansi-agency existing, or jobs that are very limited resources. There is some content that is designed as a form of program that will be offered in the curriculum of primary schools in the city of Padang in the future, there are:

➢   The first, **Creative Bussiness Simulation models**

A models used with an application that is integrated with school facilities of computer technologies. This application contains everything about the business of creative, ranging from how to find creative ideas in business, here, students directed their creativity in generating an ideas as the beginning of their business, then the idea or notion that children already had, poured into in these applications form a simulation in business, in this application will provide a space or empty content with tools all of things needed by an entrepreneur start a business, such as the setting up of asset, the products will be sold, and the last is the students are given guidance in designing own website or a link where they will promote their products in the future, so it looks attractive and marketable. Due to this application will be applied to students who are still in primary school, it's still very much needed full guidance from the teachers to operate any tools that exist in the application through this Creative Business Simulation.

This simulation if goes well, the future of student who have been given experience in starting a business in the primary school will keep the memory of this until he was an matures, and the future has a picture in starting and being an *entrepreneur.*

➢   **The second**, is to advance the existing locality in West Sumatra province itself, including Padang such as the results of native crafts, *handcraft,* souvenir symbolizing the symbols typical of West

Sumatra. As we know Minangkabau own craft their own original like cloth weaving original hand area *Pandaisikek.* It is now the craft is already marketed both domestically and abroad, but still not managed properly and less coaching seriously from the government in developing the craft business this becomes a big undertaking and compete.

If since a primary school level, they are taught how to preserve the cultural wealth of their own, of course when the children of these students grow up they got a sense and a willingness to love wealth and local wisdom of their own area, and they will introduce this craft to the wider community as a form of pride. On the other hand, this culture can be maintained after time with inheriting wealth of knowledge so original Minangkabau does not go away in the future.

In the implementation in the creative class program, students are pupils in primary schools was introduced with localities in Minangkabau, such as handicrafts native, symbols typical area to the arts in Minangkabau. Once they know the cultural wealth of their own earlier , children are directed to choose their interest in developing one of the last cultural richness, as an example, if you choose to learn weaving *cloth Pandaisikek* then they are taught how to weave science, to be taught how this will be widely marketed creatively.

Aims from implemented model of this program is hopefully authenticity of the Minangkabau culture can survive its existence with inheriting a continuous basis to the new generation, then the tourist places in the city of Padang can be fulfilled by the works of indigenous area itself, and can be introduced to public who come to visit the sights.

3.4 Creative Class Classification

3.4.1 Student Characteristics

Student Aspects	Classification
Age	Student among 11-13 years old
Education levels	Among 4th to 5th grade in primary school
School Subjects	Every Primary Public Schools in Padang

3.4.2 Creative Class Mechanism

Timeline	Subjects	An application or locality crafts (Handmade) class	Objective Parameters
Term 1 (The first term going for student at 4th grade)	• Plan the idea	Application and Handmade class	Brainstorming many ideas become student decide one of the brilliant ideas
	• Having idea	Application and Handmade class	Re- mind mapping the idea that could developed
Term 2 (Second term going for student at 5th grades)	• Develop idea	Application and Handmade class	Re-concepts the mind mapping, idea maturity
	• Implementation	Application and Handmade class	Implement the idea into the products
	• Display designing	Handmade class	After product created, student should be design the innovative product packages
	• Creative Marketing	Application class	To be marketable products and bargained

4. Conclusion

Based on the above discussion we can conclude that underage labor is associated with factors magnitude of unemployment in the City field due to the inability of parents to fund the family needs, forcing children to work. Then, influenced also by the overwhelming dependence of people to work is not entrepreneurship so that when jobs are inadequate, these people can not find another alternative.

With the Creative Class program in Padang City, will make an early coaching evenly by the government through educational institutions in creating a new entrepreneur for the future so that it becomes a source of economic power in the city of Padang in the future.

5. Suggestion:

Within this research of Padang become a strategic agenda Padang city government to the Department of Education for the purpose of this program can be achieved

6. Recommendation:

Should have research and further development of the program creative class is that the future of this program can be developed again and relevant to the needs in the city of Padang itself, because in this design would still be a shortfall in the various aspects that could be the new land to research and develop into an effective program for Padang Communities

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Strategic Impact Assessment and Business Proliferation and Innovation of Creative Entrepreneurship: A Study on Bangladesh NGO Foundation

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Abstract

Bangladesh NGO foundation (BNF) was started functioning in the year 2004 as a Government organization to help distress people with special emphasis on women under sustainable development program through partner organizations. Total number of partner organizations of BNF is 1120 out of which around 5% organizations are working in the area of creative micro and small enterprises for arranging better livelihood and social welfare. Creative entrepreneurship is the performance of production through which an entrepreneur is a self-employed at the creative industries. Foord (2008) commented that the proliferation of designated creative places in recent years is testimony to policy practitioners' belief that almost regardless of local conditions they too can mobilize creativity to transform their economies and communities. Creative industries are inclusion of arts and handicrafts, folk songs, folk dances, street drama, skills development programs for youth living with disabilities, community theater, nursery and botanical garden, multimedia and creativity etc. In Bangladesh, a scanty amount of money can help poor folk to come out from the below poverty level equilibrium trap for example through setting up and doing business on arts and handicrafts, folk songs, folk dance, skills development programs for youth living with disabilities, nursery and botanical garden, community theater, street theater and multimedia and creativity for creating awareness for stopping child marriage, women trafficking, violence against child and women etc.

Intellectual Property and Innovation in the Creative Industries: The Need for a Balanced Approach to Copyright Laws

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Abstract

A balanced international intellectual property rights regime is necessary for incentivizing innovation and creative industries. The latter are major contributors to a country's culture and economy. In particular, the preservation of a balanced approach between the rights of copyright holders and those of the public is vital. A basic question that animates this paper is the following: What are the main problems in modern international copyright law that may have an impact on creativity and the advancement of culture? This preliminary examination of the copyright system purports to examine the rationale for monopoly rights under copyright regimes, the role it plays in fostering culture and economic growth, and the challenges to the preservation of a balanced copyright regime in the current international intellectual property environment, which features the WTO TRIPS Agreement, "TRIPS plus" bilateral free trade agreements and WIPO's copyright related treaties.

Keywords: Creative industries, Copyright Thailand, ASEAN intellectual property rights, Knowledge economy

WORK IN PROGRESS. NOT FOR QUOTATION.

1. Introduction

In the contemporary, globalizing knowledge based economy (KBE) a balanced international intellectual property rights regime is necessary for incentivizing innovation in creative industries, which are major contributors to a country's culture and economy. Whereas copyright law seeks, in principle, to ensure that authors can benefit from their creations while ensuring public interests in those creations are also protected, concern has surfaced over the extent to which copyright standards have become too protective of rights holders, to the detriment of the public interest and hence to a fundamental goal of encouraging further creativity.

This paper seeks to scope out the contours of these concerns and to make a preliminary assessment of the role of contemporary copyright law in promoting creativity, in particular in Thailand. It starts by briefly outlining the meaning of "creative industry", which refer generally to the forms of activity that contribute to the cultural vitality of a country. Together they increasingly comprise an important part of the KBE. Scholarly and policy

oriented studies to the creative industries has increased over the past two decades, including in Thailand.

An examination follows on the role a balanced copyright law plays in incentivising creativity while providing public interest limitations. Specific debates in copyright law in the Internet-age related to the loss of balance and the expansion of the scope and the duration of protection of copyright are addressed. In addition, a key concern is the diminishment of the traditional latitude to tailor laws to the local circumstances by the imposition of higher international copyright standards – beyond WTO minimum standards - through bi-lateral free trade arrangements in particular.

2. The Creative Industries in the KBE

In contemporary KBEs, in which intellectual property assets are a key feature, creative industries comprise an increasing percentage of their gross domestic product (GDP). This is borne out in studies around the world over the past 15 years, including in Southeast Asia.

WIPO has note that the term "creative industries" encompasses "a diverse group of activities, all of which rely to a greater or lesser degree on the contribution of original work, and its protection through various IP rights. They link important elements of our shared artistic and cultural heritage with a future based around the digital transfer of ever- increasing amounts of information and content." [1] Various definitions exist and are usefully surveyed in a 2009 report on the creative industries in Thailand.[2]   The latter report, and other studies, uses the UK's Department for Culture, Media & Sport (DCMS) definition of creative industries as "those requiring creativity, skill, and talent, with potential for wealth and job creation through the exploitation of their intellectual property."[3] Another study on Thailand's creative industries, following WIPO's guidance, distinguished between core copyright, interdependent, partial and support industries. The core copyright industries were those that produced copyright products. [4]

The exact make-up of the creative industries differs from place to place, "reflecting the different cultural histories and market opportunities that present themselves."[5] Thai creative industries featured in the report included wooden furniture, printing and publishing, drug and medicine, jewelry and related articles, research, motion picture production, movie theatre, radio, television and related services and information technology. They included in the definition science and research and development (R&D) "as there are major economic gains to be derived from intellectual property stemming from scientific research and increased cooperation between science and industry."[6] Singapore has also used the UK definition of the creative cluster "is fuelled by ideas at the intersection of the arts, business

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[1] WIPO, *How to Make a Living in the Creative Industries, WIPO 2015. Accessed on 14 May 2015*
http://www.wipo.int/edocs/pubdocs/en/wipo_pub_cr_2016_1.pdf
[2] Kenan Institute Asia and Fiscal Policy Institute, *Economic Contributions of Thailand's Creative Industries: Final Report*. December 2009, pp.2-3. The report cites other models such as symbolic texts model, a concentric circles model, a WIPO copyright model and an UNCTAD model.
[3] The definition comes from the UK Creative Industries Taskforce, *Creative Industries Mapping Document*, November 1998.
[4] WIPO c.2000, p. 8
[5] WIPO 2015
[6] Kenan Institute Asia and Fiscal Policy Institute, *Economic Contributions of Thailand's Creative Industries: Final Report*. December 2009, p.II

and technology. It leverages on the multi-dimensional creativity of individuals – artistic creativity, entrepreneurship and technological innovation – to create new economic value."[7]

Assessment of the economic impact of the creative industries were captured by Harry Hillman Chartrand, a former Research Director of the Canada Council for the Arts, who suggested that the economic impact can be felt at four levels: a) The Primary Economic Impact which concerns the direct and quantifiable contribution to the national economy. It includes contribution to Gross Domestic Product (GDP) and employment; b) The Secondary Economic Impact of concerns the indirect but quantifiable contribution to the national economy, which involves the 'multiplier effect' of spending; and c). The Tertiary Economic Impact concerns the direct but less tangible contribution to the national economy. It includes the contribution of the arts to industrial invention, innovation and differentiation, and ultimately economic competitiveness.[8]

While there is no conclusive evidence of the relationship between IPRs and economic growth, collectively, the collective importance of creative industries to national economies has been noted in various studies over the past 15 years or so. A WIPO study of some 47 countries published in 2015, noted the average contribution to GDP of the creative industries stood at 5.16 per cent. Their contribution to total employment averaged 5.36 per cent across the same countries. A number of countries are usefully surveyed in the report on Thailand's creative industries.[9] The report notes that during the period 1999 – 2000 Australia's copyright industries contributed USD19.2 billion to the industry gross product (IGP), equivalent to 3.3 % of Australia's GDP and by August 2007, 3.7% of Australia's workforces18 (or 345,000 people) were employed in copyright industries.[10] In the United States copyright industries contributed 11.12% of GDP by 2005 and employed around 18 million people. While the creative cluster in China was still small, at 2.5 per cent of GDP by 2008, it had grown remarkably to some 200 clusters by then in coastal areas, notably Beijing and Shanghai.[11] In 2013, the creative industries accounted for 5% of the economy and grew almost ten per cent in 2013, three times that of wider UK economy. It accounted for some 1.7 million jobs in 2013, 5.6 per cent of UK jobs. 5.6 per cent of total UK jobs.[12] A 2016 report noted of the National Endowment for the Arts and U.S. Bureau of Economic Analysis showed that the creative industries in the United States contributed nearly US $700 billion or 4.32 percent of U.S. goods and services and employed over four million people.[13] Globally, the increasing importance of the creative industries on national economies, employment and trade has been noted in various studies.[14] A recent study by UNESCO has noted that creative

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[7] Kenan Institute Asia and Fiscal Policy Institute, P.51

[8] Ibid., p. 51

[9] Kenan Institute Asia and Fiscal Policy Institute, *Economic Contributions of Thailand's Creative Industries: Final Report*. December 2009, p.II

[10] P.33

[11] Ibid. p.40

[12] Government of the UK, "Creative Industries now worth £8.8 million an hour to UK economy," Department for Culture, Media & Sport, 13 January 2015.
 https://www.gov.uk/government/news/creative-industries-now-worth-88-million-an-hour-to-uk-economy

[13] Chicago Tribune, Federal analysis: Arts, culture add $700B to U.S. economy, http://www.chicagotribune.com/entertainment/chi-arts-culture-add-700-billion-to-economy-20150112-story.html; See also Associated Press, "Hollywood, Creative Industries Add $504 Billion to U.S. GDP," *The Hollywood Reporter*, 12 May, 2015. http://www.hollywoodreporter.com/news/hollywood-creative-industries-add-504-662691.

[14] Oxford Economics, British Council, IDB and OAs, *The Economic Impact of the Creative Industries in the Americas*, December 2015, http://idbdocs.iadb.org/wsdocs/getdocument.aspx?docnum=38370643;

industries cultural and creative industries (CCI) generated US$2,250b of revenues and 29.5 million jobs worldwide. Asia-Pacific accounted for US$743b in revenue (33% of global CCI sales) and 12.7m jobs (43% of CCI jobs worldwide).[15]

Southeast Asia countries are fast becoming KBEs, with creative industries also comprising a major part of the overall economy and the work force in certain countries. A report on Thailand with WIPO's assistance noted that export revenue from copyright industries totaled $5.23 billion by 2000.[16] The 2009 study on Thailand noted that 12 percent of Thailand's GDP was from the creative industries sector and that the government intended to increase this to 20 per cent by 2012. [17] The Thai government has promoted creative industries and the development of a more creative economy "as the keys to Thailand's efforts to move beyond low and middle-level manufacturing and agriculture towards higher-value-added activities." [18] Studies on Singapore have also highlighted the contribution of the creative industries to it economy. Singapore has long been a leader in promoting its creative clusters, which were already by 2000 contributing some 2 per cent of GDP. By then employment in the creative industries was 47,000 (2.2 per cent of nation-wide employment), with an additional 32,000 persons employed in distribution industries.[19] From the outset Singapore sought to increase this economic contribution to 6% of GDP by 2012. The Philippines has also taken note as seen in its report: The State of Philippine Competitiveness 2006: The Creative Industries – Interplay of Art, Business and Innovation (December 2006) which announced support for the creative industries.

The fundamental assets in the creative industries are the intellectual assets that are expressed in various forms. Intellectual property protection therefore plays an important role in incentivizing or obstructing creativity and plays an important role in the development of countries.

IP refers to creations of the mind, knowledge that can be transferred without loss of information to the inventor. IP is divided into copyright and related rights and industrial property (patents, trademarks and geographical indications). Sui generis IP regimes exist for specific types of technologies, such as plant varieties or the emerging regime for traditional knowledge, genetic resources and folklore. The WIPO Convention that created the organization in 1967 provides a list of the types of intellectual property in Article 2 (viii). It states that "intellectual property" shall include the rights relating to: literary, artistic and scientific works; performances of performing artists, phonograms, and broadcasts; inventions in all fields of human endeavor; scientific discoveries; industrial designs; trademarks, service marks, and commercial names and designations; protection against unfair competition; and all other rights resulting from intellectual activity in the industrial, scientific, literary or artistic fields.[20]

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[15] UNESCO, *Cultural times: The first global map of cultural and creative industries*, December 2015, p. 8 …. http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/ERI/pdf/EY-Cultural-Times2015_Low-res.pdf
[16] WIPO 2015, p.
[17] Kenan Institute Asia and Fiscal Policy Institute, December 2009.
[18] Ibid., p. 1
[19] Economics Division Ministry of Trade and Industry Economic Contributions Of Singapore's Creative Industries, Economic Survey of Singapore, First Quarter 2003. p.54
[20] Convention Establishing the World Intellectual Property Organization, July 14, 1967 and as amended on September 28, 1979. Accessed on 13 May, 2016.
http://www.wipo.int/wipolex/en/treaties/text.jsp?file_id=283833

The creative industries in Thailand of concern to in this paper are those that are impacted by the copyright, namely, printing and publishing, motion picture production, movie theatre, radio, television and related services and information technology.[21]

3. Intellectual Property and Creativity

Statutory intellectual property rights represent a public intervention into the free market of ideas and their physical expressions. It is justified on the ground that 'free riding' may occur to the detriment of creators and inventors. This would discourage innovation and would be contrary to other public interests such as freedom of expression, access to information, education, the advancement of culture and technological innovation. It is fair to note that creativity and innovation has taken place outside of IP frameworks for much of history. IP rights in no way prohibit the free dissemination of knowledge by creators. In such instances, copyright is retained – moral rights - in knowledge freely distributed. Moreover, creators, in academia for example, have generated many works despite lower returns from creative income as compared to other sources of income such as salaries.

In today's KBE, however, there is great demand for the protection of information assets from unethical and illegal exploitation by potential free riders. The challenges are compounded by the Internet, which enable copying, misuse and misappropriation on an unprecedented scale. The latter challenges are especially acute in the area of copyright[22] as copyrighted works are easily reproduced (in multiple forms), and disseminated on the 'click of a mouse'. The scale, rapidity and geographic scope of contemporary misappropriation are a major challenge to right holders. Thailand, for example, was in the past seen as a haven for piracy and misappropriation. This affected not only foreign right owners but also local ones, a situation that is familiar all over the world.

As WIPO has noted on the occasion of an international conference on IP and the creative industries, "In order to nurture and manage creativity, creators and creative enterprises –those engaged in the commercial exploitation of Intellectual Property-based works, i.e., books, film, and music– must count on a balanced Intellectual Property (IP) system."[23]

4. The Need for Balanced Copyright Systems and Thailand's Framework.

A creative environment requires an effective copyright regime which protects author's rights but allows for easy circulation of information and the enjoyment of the fruits of creativity. Copyright laws across the world and in Thailand try to chart a fine balance between protection of authors' rights and the need to protect the public interest. The latter has been treated at length elsewhere. Suffice it to recall justifications for limitations on the rights of copyright holders as noted by Martin Senftleben.[24] Limitations encompass instances

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[21] The WIPO (2015) study noted that "in three-quarters of countries surveyed using WIPO evaluation guidelines, the copyright industries made a contribution to GDP of between 4% and 6.5%. Notably, countries which have recently experienced rapid economic growth typically have an above-average share of GDP attributed to copyright industries." P. 8.

[22] Protected trademarks, especially well-known marks, are also prone to easy mis-appropriation and to cybersquatting.

[23] WIPO, International Conference on IP and the Creative Industries (Geneva, October 29 and 30, 2007), http://www.wipo.int/meetings/en/2007/ip_ind_ge/

[24] Martin Senftleben, *Copyright, Limitations and the Three-Step Test: An Analysis of the Three Step Test in International and EC copyright Law*, Kluwer Law International, 2007.

where a work may be used without authorization and payment of remuneration. It also includes non-voluntary licenses, both statutory and compulsory.

4.1. Limiting Copyright Protection in the Public Interest

Copyright limitations rest primarily on the defence of fundamental rights and freedoms, such as the guarantee of freedom of expression, including the right to receive information, and the right to privacy. Disseminating information to the public is a corollary to the right of freedom of expression. Already in 1883, at the time of the conclusion of the Berne convention it was noted by the president of the diplomatic conference, that "limitations on absolute protection are dictated….by the public interest".[25] The president, Numa Droz also noted that "ever-growing need for mass instruction could never be met if there were reservation of certain production facilities, which at the same time should not generate into abuses. Limitations enable, for example, freedom of religion and for the state to carry on its legislative function unhindered by copyright.

Freedom of Expression

Freedom of expression is guaranteed by Article 19 of the Universal Declaration of Human Rights. Thailand is party to ASEAN's Declaration of Human Rights, which has accepted the rights under the UDHR. Elsewhere, the European Court of Human Rights has noted eloquently that this right "constitutes one of the essential foundations of a (democratic) society, one of the basic conditions for its progress and for the development of every man." [26] Freedom to seek and receive information must be guaranteed. These are essential components of forming an opinion. On the other hand, freedom to impart information must be guaranteed. It has been noted that "a society with no public domain is a society in which people are free to speak only in so far as they own the intellectual components of their communication." [27] Strengthening of author's rights entails potentially barring members of society from using or communicating information under certain circumstances. [28]

Copyright must contribute to the exchange of diverse ideas and perceptions of the world. Expansion of copyright – which means enclosing the public domain – may serve this function if it also encourages the activities of small producers. However, concentration among commercial producers may stifle cultural diversity rather than foster it. Freedom of authors to build upon the ideas of predecessors, as long as the latter's' selection and arrangement is not copied wholesale, ensures that the creative process remains possible and that free speech is not unduly curtailed. This is why ideas per se are not copyrighted, only the expressions of ideas.

Stronger protection of copyright per se may not be detrimental to freedom of expression provided that appropriate limitations are in place. Privileges in favour of a free press epitomize this. Where even the expressive core of an idea is required to inform the public properly Article 10bis (2) of the Berne Convention allows the free use of literary or artistic works seen or heard in the course of a current event for the purpose of reporting the event. Article 2bis(2) of Berne also allows for lectures, addresses and other works of the same nature which are delivered in public to be freely reproduced by the press, broadcast and

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[25] Senftleben, p. 23
[26] ECHR in Handside Case, 1976, cited in Senftleben… p. 24.
[27] Benkler in Senftleben, p. 25, cf note 123
[28] Senftleben, p. 25.

communicated to the public. Article 2bis(1) of Berne excludes political speeches and speeches delivered in the course of legal proceedings from the protection granted by the Berne Convention.

Dissemination of Information

Limitations help society to benefit from information contained in works of intellect. This has led to privileges for libraries and archives, for example. Work continues in WIPO's SCCR on international instruments regarding limitations and exceptions for libraries.[29] In the contemporary Internet age, notes Senftleben, "copyright law is not unlikely to be primarily understood as a means to ensure the just distribution of information resources. To deprive segments of the population of information would inevitably raise the spectre of a 'digital divide' of society that might have serious social and political consequences.

Personal use limitations are already provided for and serve this public policy imperative. However, the traditional "market failure" justifications for personal use privileges are no longer plausible with the advent of technological capacity to track who is using a work in the digital environment. Therefore the public imperative of dissemination of information is a better basis for the personal use limitation. Senftleben notes that "unrestrained access to information literary and artistic products enables individuals to participate in the intellectual life of society." [30]

The right to Privacy

The right to privacy protects individuals from intrusion of copyright holders into the intimacy of the private sphere of each individual. Personal use and enjoyment of intellectual works are not subject to control by holders of exclusive rights, as long as there is not profit motive in the use of the work. The private use exception, which has traditionally had little impact on the enjoyment of the exclusive right, is provided for in relation to the public performances and recitals,[31] and the right of reproduction. With respect to private copying the right of privacy may be invoked. In the digital environment, this justification is on the defensive given the ability to follow consumption patterns and on-line behaviour of individuals.

The democratic function of copyright

It has been argued that "unbridled" copyright protection must be subjected to state involvement insofar as it fulfils a democracy enhancing function. By limiting the scope of the proprietary entitlement, copyright constrains owner control over expressions and must seek to ensure possibilities for critical exchange and diverse reformulation of previous works. [32]

Stronger copyright protection in the digital age, along with contract law and technological measures have sought to counter an imbalance, namely the ability of users to take advantage of digital technology to access and use copyrighted material in line with the

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[29] See WIPO SCCR, *Working Document Containing Comments On And Textual Suggestions Towards An Appropriate International Legal Instrument (In Whatever Form) On Exceptions And Limitations For Libraries And Archives*, SCCR/26/3, V, http://www.wipo.int/edocs/mdocs/copyright/en/sccr_26/sccr_26_3.pdf

[30] Senftleben, p. 31g

[31] Berne articles 11(1), 11bis(1), 11ter(1), 14(1)(ii) and 14bis(1) and in A.8 of the WCT.

[32] Senftleben, p. 33

private use privilege. The TRIPS Agreement, the WCT and the WPPT have sought to address this imbalance in the digital era.

As copyright systems around the world seek to conform to international standards they must pay heed to available flexibilities, such as the three-step test provided for in various treaties, notably the TRIPS agreement of the WTO. We shall return to this below.

4.2. Thailand's Copyright framework

Thailand's copyright system has been upgraded over the past two decades so as to conform, largely, to international standards. It has also sought to avail of flexibilities permitted by those standards.

Thailand's copyright law[33] provides for the protection of expressions of ideas by creators, not the ideas themselves. The protection of creators in Thailand, as elsewhere, is served by the following elements, which reflects international standards. The rights granted include both economic rights (reproduction, distribution, dissemination, adaptation, translation, etc.) in the common-law tradition and moral rights (to authorship) in the French, civil law tradition. Thailand's laws reflect this general framework that is found in international instruments - the Berne Convention of 1883 (as amended in1971) and incorporated in the 1994 TRIPS Agreement of the WTO, as well as in the WCT (1996) and the WPPT (1996).

i. Subject matter for protection

Thai Copyright Act, BE 2537 (1994) defines copyright in Article 6 as "a work of authorship in the form of a literary, dramatic, artistic, musical, audiovisual, cinematographic, sound recording, sound and video broadcasting work or any other work in the literary, scientific or artistic field whatever the mode or form of its expression." Copyright arises upon fixation of an idea in some form. Copyright does not extend to "to ideas or procedures, processes or systems or methods of use or operation or concepts, principles, discoveries or scientific or mathematical theories."

Exclusions from copyright are stipulated in Article 7 of the Thai Copyright Act: (1) News of the day and facts having the character of mere information, not being works in the literary, scientific or artistic fields; (2) The constitution and legislation; (3) Regulations, bylaws, notifications, orders, explanations and official correspondence of the Ministries, Departments or any other government or local units; (4) Judicial decisions, orders, decisions and official reports; (5) Translations and collections of the materials referred to in items (1) to (4), made by the Ministries, Departments or any other government or local units.

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[33] Successive acts…

ii.   Principles: Territoriality and national treatment for foreign firms

Thailand decides whether to grant IP rights to its nationals and to foreigners. The Copyright Act BE 2537 also provides in Section 8 for national treatment[34], a principle which provides for equal protection in Thailand of foreign authors. IP rights are territorial, meaning that each country decides independently whether to award protection to creators. International treaties provide common norms and processes for acquiring IP rights, though there are attempts to harmonize laws that are discussed in the final part of this essay.

iii.   Economic and Moral Rights

Copyright arises upon fixation of an original work. Economic rights enjoyed by authors are stipulated in Section 15 and include the exclusive rights of: (1) reproduction or adaptation; (2) communication to the public; (3) rental of the original or the copies of a computer program, an audiovisual work, a cinematographic work and sound recordings[35]; (4) assigning benefits accruing from copyright to other persons; (5) licensing the rights mentioned in items (1), (2) or (3), with or without conditions, provided that such conditions shall not unfairly restrict competition.

Where a work is assigned under the Act, Section 18 entitles the author of a copyright "to identify himself as the author and to prohibit the assignee or any person from distorting, shortening, adapting or doing anything detrimental to the work to the extent that such act would cause damage to the reputation or dignity of the author." Amendments to the copyright in 2014,[36] provided for recognition of moral rights of performers in addition to the economic rights provided by law. According to Section 51/1, a performer has the right to identify himself or herself as the performer of his or her performances and to prevent his or her assignee or any other person from any modification of his or her performances that would be prejudicial to his or her reputation or dignity.

iv.   Scope of protection

Early on, Thai law protected only novels and poems as of 1892.[37] The Copyright Act, BE 2537 (1994) brought Thai law in line with international standards after Thailand joined the WTO in 1995. The range of "works" that are afforded protection is defined in Section 4

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[34]   (1) In the case of an unpublished work, the author must be a Thai national or reside in Thailand or be a national of or reside in a country which is party to the convention for the protection of copyright to which Thailand is party provided that residence must be permanent or that most of the time must be spent on the creation of the work

In the case of a published work, first publication must have been made in Thailand or in a country which is party to the convention for the protection of copyright to which Thailand is a party or in the case of first publication made outside Thailand or in a country which is not party to the convention for the protection of copyright to which Thailand is a party, publication of the work must subsequently be made in Thailand or in a country party to the convention for the protection of copyright to which Thailand is party within 30 days as from the first publication, or the author must be eligible as prescribed in item (1) at the time of first publication.

[35] Rental right added to Copyright act of 2537 (1994)

[36] WIPO Lex, Copyright Act (No. 3) B.E. 2558 (2015), WIPO Lex No. Th035 and Copyright Act (No. 2) B.E. 2558 (2015), WIPO Lex No. TH036. See Suebsiri Taweepon, "Ten key changes to the Copyright Act," Tilleke & Gibbins, Bangkok. May 2015. ManagingIP.com

[37] See Julia Sorg, "Thailand", in Intellectual Property in Asia: Law Economics, History and Politics, edited by Paul Goldstein, Joseph Strauss. MPI Studies on Intellectual Property, Competition and Tax law, Vol. 9. Pp. 303-309

the Copyright Act, BE 2537. These include: Literary works[38], computer programs[39], dramatic works[40], artistic works[41], musical works[42], audiovisual works[43], cinematographic works[44], sound recording[45] and broadcasting works[46]. Databases and computer programs are protected as literary works.

v. Duration of protection

The term of copyright protection subsists, as per Section 19, for the lifetime of the author and for 50 years after his or her death.[47]

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[38] "Any kind of literary work such as books, pamphlets, writings, printed matter, lectures, sermons, addresses, speeches, including computer programs."

[39] instructions, a set of instructions or anything which is used with a computer to make the computer work or to generate a result no matter what the computer language is.

[40] "a work of choreography, dancing, acting or performance in dramatic arrangement, including pantomime

[41] "a work of one or more of the following descriptions: (1) work of painting or drawing, which means a creation of configuration consisting of lines, light, colors or any other element, or the composition thereof, upon one or more materials; (2) work of sculpture, which means a creation of configuration with tangible volume; (3) work of lithography, which means a creation of pictures by printing process and includes printing blocks or plates used in the printing; (4) work of architecture, which means a design of buildings or constructions, a design

of interior or exterior decoration as well as a landscape design or a creation of a model of buildings or constructions; (5) photographic work, which means a creation of pictures with the use of image recording apparatus which allows the light to pass through a lens to a film or glass and developed with liquid chemical of specific formula or by any process that creates a picture or an image recorded by any other apparatus or method; (6) work of illustration, which means a map, structure, sketch or three-dimensional work with respect to geography, topography or science; (7) work of applied art, which means a work which takes each or a composition of the works mentioned in items (1) to (6) for utility apart from the appreciation in the merit of the work such as for practical use of such work, decorating materials or appliances or using for commercial benefit, whether with or without artistic merit, and shall include photographs and plans of such works."

[42] "a work which is composed for playing or singing whether with rhythm and lyrics or rhythm only, including arranged and transcribed musical notes or musical diagrams."

[43] "a work which consists of a sequence of visual images recorded on any kind of medium and which is capable of being replayed with equipment suitable for such medium, including the sound track of such work"

[44] "an audiovisual work which consists of a sequence of visual images which can be continuously shown as moving pictures or can be recorded on another medium so as to be continuously shown as moving pictures, including the sound track of such cinematographic work, if any".

[45] "a work which consists of a sequence of music, sounds of a performance or any other sound recorded on any kind of medium and capable of being replayed with equipment suitable for such medium, but not including the sound track of a cinematographic work or other audiovisual work"

[46] "means a work which is communicated to the public by means of radio broadcasting, sound or video broadcasting on television or by any other similar means"

[47] Section 19 also stipulates that: In the case of a work of joint authorship, copyright shall subsist for the lifetime of the joint authors and for 50 years after the death of the last surviving joint author. If the author or all joint authors die prior to the publication of a work, copyright shall subsist for 50 years as from first publication of the work. Where the author is a legal person, copyright shall subsist for 50 years as from authorship; if the work is published during such period, the copyright shall subsist for 50 years as from first publication. Copyright subsists in various types of works as follows: Photographic, audiovisual, cinematographic, sound recording or audio and video broadcasting – 50 years as from first publication; Applied art – 25 years as from authorship; 50 years from first publication; Copyright in course of employment, instruction – 50 years from authorship and if published 50 years from first publication

vi. Enforcement: Infringement of copyright

The charge of infringement seeks to sanction unauthorized use of works. Infringement takes place where a copyrighted work is, without permission of the author, reproduced or adapted and/or communicated to the public.[48] (Section 27)

While civil remedies are provided for - copyright owners can seek civil protection for their losses or damages – the law also provides for criminal sanctions. Both imprisonment and monetary compensation may be imposed on those committing a crime. Maximum term for jail served is high as 4 years, while fining can be up to 800,000 Baht (approx. US$20,000). The Thai National Police is engaged in enforcement of copyright along with other bodies.

In 2014, amendments introduced Preliminary injunctions against infringement of copyright in computer systems: Section 32/3 allows copyright owners to seek preliminary injunctive relief against the unauthorised distribution of copyright works in computer systems. *If a copyright owner has evidence to believe that copyright infringement is taking place in the computer system of a service provider*, he or she may file a motion the court for an order against the service provider to stop such infringement.

The 2014 amendments also provided for ppunitive damages under Section 64, paragraph 2. If there is clear evidence that copyright infringement or infringement of a performer's right is committed intentionally so that the copyright work or a performer's right can be widely accessed by the public, the court may award higher levels of damages but may not exceed double the amount. In addition, seizure and destruction of counterfeit goods was also introduced. Section 75 has been amended to allow the court to order that infringing materials be destroyed at the expense of the infringer. Previously, an owner of a copyright or performer's right had to take possession of infringing materials. Unauthorized recording of movies in cinemas, even for personal use, was explicitly prohibited under Section 28/1. Violators of this provision may be subject to the penalties listed in Section 69/1, which include imprisonment for six months to four years, or a fine ranging from B100,000 to B800,000 ($3,000 to $24,000), or both.

5. Issues of Concern for the Public Interest Protecting the Public Interest

As noted above a balance copyright system seeks to incentivize creativity while at the same time preserving the public domain that is vital for creative expression and advancement of culture. Article 27 of the Universal Declaration of Human Rights stipulates that while "Everyone has the right to the protection of the moral and material interests resulting from

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[48] In relation to an audiovisual work, a cinematographic work or a sound recording infringement also includes rental of the original or copies of a work without permission. (Section 28) Infringement of a sound and video broadcasting occurs when, without permission, (1) there is 'making' an audiovisual work, a cinematographic work, a sound recording or a sound and video broadcasting work in whole or in part; (2) there is rebroadcasting whether in whole or in part; (3) and making a sound and video broadcasting work to be heard or seen in public in return for the payment of money or other commercial benefit. (Section 29) In relation to computer programs infringement takes place when there is unauthorized reproduction, adaptation, communication to the public, or rental of the original or copies of the work. (Section 30) Anyone who knows or should have known that a work is made by infringing copyright also infringes copyright by committing any of the following acts (Section 31): (1) selling, holding for sale, offering for sale, letting, offering for lease, selling by hire purchase or offering for hire purchase; (2) communication to the public; (3) distribution in a manner which may cause damage to the owner of copyright; (4) self-importation or importation on order into the Kingdom.

any scientific, literary or artistic production of which he is the author", everyone also "has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."

Changes in Thai copyright law over the past 20 years have sought to bring the Copyright Act in line with international agreements, to which Thailand is a party, namely the TRIPS Agreement of the WTO (1994) and the "Internet treaties" of WIPO – the WCT and the WPPT (1996) which addressed concerns of right holders in the Internet age.[49]

In relation to Thailand specifically there are some issues that need to be monitored that may affect the balance and the public interest. These are: 1) lack of clarity on how to avail of flexibilities under international instruments, 2) the excessive use of criminal enforcement in infringement cases, 3) the need for collective management societies, 4) technological protection measures and 4) uncertainty over orphan works.

5.1. Lack of clarity on the Fair Use/Dealing Provisions

There is lack of clarity in relation to flexibilities allowed in enacting exceptions and limitations. Court decisions in Thailand have in the past left this aspect unclear. The doctrine of fair use (USA) or fair dealing (UK) is a critical component of a balanced copyright system. It allows for the protections – especially economic rights – afforded to creators to be balanced by limitations of those rights in certain instances to serve the public interest.

In enacting exceptions and limitations, Article 13 of TRIPs, following Article 9(2) of Berne provides that, 1) "Members shall confine limitations or exceptions to exclusive rights to certain special cases", 2) "which do not conflict with a normal exploitation of the work" and 3) "do not unreasonably prejudice the legitimate interests of the right holder." This 3-step test has been extended into the digital environment via the Article 10 of the WIPO Copyright Treaty (WCT) and the WIPO Producers and Phonograms Treaty (WPPT).

Similarly, Thailand's copyright has taken advantage of this provision and provides that the charge of infringement does not arise in relation to acts listed Section 32: (1) research or study of the work which is not for profit; (2) use for personal benefit or for the benefit of the user and his family members or close relatives; (3) comment, criticism or introduction of the work with an acknowledgment of the ownership of copyright in such work; (4) reporting of news through mass media with an acknowledgment of the ownership of copyright in such work; (5) reproduction, adaptation, exhibition or display for the benefit of judicial proceedings or administrative proceedings by authorized officials or for reporting the result of such proceedings; (6) reproduction, adaptation, exhibition or display by a teacher for the benefit of his teaching provided that the act is not for profit; (7) reproduction, adaptation in part of a work or abridgment or making a summary by a teacher or an educational institution so as to distribute or sell to students in a class or in an educational institution provided that the act is not for profit; and (8) use of the work as part of questions and answers in an examination. Fairness dictates that there must be a "reasonable" citation, quotation, copy, emulation or reference in part with an acknowledgement of the ownership of copyright to avoid the charge of infringement. (Section 33) For educational purposes, librarians shall not be deemed to infringe copyright "provided that "the purpose" of reproduction of a copyrighted work by them "is not for profit". In this case they can make a reproduction for

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[49] See footnote…. above

use in their library, and make a "reasonable" reproduction" in part of a work for another person for the benefit of research or study." (Section 34).

In the case of computer programs, Section 35 stipulates that infringement will not have taken place if the purpose of the following acts is "not for profit" in relation to the acts under Section 32 and in addition: use of the computer program as part of questions and answers in an examination; adapting the computer program as necessary for use; making copies of the computer program so as to keep them for reference or research in the public interest. A temporary reproduction exception was introduced in 2014. Under Section 32/2, reproduction of copyright works in a computer system, which is necessary for the system to operate normally (as computers make temporary copies of data in the memory), does not amount to copyright infringement.

The 2014 amendments also introduced an exception for ddisabled persons and a first-sale doctrine exception.[50] Under Section 32 (9), reproduction or adaptation of copyright works for the benefit of disabled persons is not considered copyright infringement, provided it is for non-profit purposes. A

A form of the first-sale doctrine is found in Section 32/1, which states that lawful distribution of an original copyright work or its copies by a person who has lawfully obtained the ownership of such work or copies is exempt from copyright infringement.

A problem that persists, however, at the international level and domestic level in Thailand is the lack of clarity on the fair use doctrine. There is no substantive guidance at both levels on which exceptions may qualify to meet the conditions set out in the 3-step test.[51] This may result in a chilling effect when it comes to devising new exceptions corresponding to their individual socio-economic, cultural and technological levels of development.[52]

Whereas Thai Courts may provide such guidance, it has been noted that they have yet to do so. Such guidance would provide clarity in infringement proceedings. Noppanun Supasiripongchai has argued that in interpreting the decisions of the Thai IP Court in relation to Article 32:

" Importantly, it is still unclear whether or not the two conditions in section 32 paragraph 1 can be applied as a general exception like fair use. …[The] exception in the Thai copyright law is still limited to certain special cases. [53]

At issue is whether or not two conditions in section 32 paragraph 1 should be applied as a general exception and if they can be applied as a general exception, whether they will satisfy the requirement of "certain special cases". "It is clear that the current legal approach to the copyright exceptions in Thailand is unlikely to pass the second and third criteria of the three-step test." Allowing for wholesale reproduction of books, for example, is questionable. Noppanun has noted that "in the case of Thailand it is clear that the exception allows the

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[50] Following the WIPO Marrakesh Treaty.

[51] Kur and Rise-Khan, 8.

[52] Id., 8.

[53] *Noppanun Supasiripongchai, "* Copyright exceptions for research, study and libraries in Thailand: What should be developed and reformed in order to improve the copyright protection regime?" Thailand Law Journal 2014 Spring Issue 1 Volume 17, http://www.thailawforum.com/articles/thai-copyright-exceptions.html.

photocopying or reproduction of entire books and multiple reproductions without the payment of equitable remuneration to copyright owners."[54]

Nevertheless, commentators have argued for an equitable approach to interpreting the 3-step test and one that aims at "su1bstantive equality" requires that "interpretation of these norms should be generously construed in favour of development," which is consistent with the drafting history of the Berne Convention.[55] Such an interpretation might hold that the operation of the educational exception provisions within their specific sphere was unaffected by the more general provision in Article 9(2) and that the uses allowed under them are therefore excluded from its scope.[56] The Munich Declaration on the 3-step test, adopted in … by advocates of the copyright system, provided in Article 6 that the test should be interpreted in a manner that respects the legitimate interests of third parties, including interests derived from human rights and fundamental freedoms, interests in competition and other public policy interests, notably in scientific progress and cultural, social or economic development.

5.2. Prevalence of Criminal Enforcement Procedures

It has been noted that criminal proceedings are used mainly in enforcing copyright, as well as trademark infringement. Julia Sorg has noted that the criminal route is attractive to right holders because they can initiate criminal proceedings by bringing a private claim even if the Public Prosecution department does not initiate a public criminal action, the criminal track procures a quicker resolution than civil proceedings and the court can order the infringer to pay the right holder a fine. Moreover the claimant can request additional damages at the same court if the amount of the fine was not sufficient to compensate him.[57]

The aggressive use of criminal enforcement does not necessarily enhance respect for IP, given increasing numbers of criminal cases and given a general cultural context in which law has been seen as a punitive institution rather than a protective one. In addition, Nopannun Supasiripongchai, has noted the decline in creativity due to "over-deterrence" and fears of involvement in the criminal system.

A necessary complement to criminal enforcement is the creation of collective management societies (CMS) for different types of works. While CMS exist for the music sector, there are few or none for the literary works. Nopannun Supasiripongchai has noted that such rights management organizations that act on behalf of right holders – licensing and collecting royalties - could provide a better avenue for the protection of right holders while not negatively impacting on small businesses.[58]

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[54] Noppanun Supasiripongchai, " Copyright exceptions for research, study and libraries in Thailand: What should be developed and reformed in order to improve the copyright protection regime?" Thailand Law Journal 2014 Spring Issue 1 Volume 17, http://www.thailawforum.com/articles/thai-copyright-exceptions.html.

[55] Chon, 13.

[56] WIPO 2003.

[57] Sorg, op.cit. p. 311.

[58] Noppanun Supasiripongchai, "The Enforcement of The Copyright Law in Thailand," What Could be the Answer to Massive Copyright Violations in Thailand," European Intellectual Property Review, Vol 33 ,No. 12, 2011, pp.795-805.

5.3. Technological protection measures (TPMs)

TPM provisions seek to protect authors from illegal circumvention of technological measures that protect their works. Amendments in 2015 provide that circumvention of TPMs is punishable by either a fine of up to 100,000 baht or, if undertaken for commercial purposes, of imprisonment up to 4 years and/or a fine of up to 400, baht.[59]

From the perspective of Access to knowledge, especially for development and the transfer of technology and know-how, TPMs have raised concerns. They have been used to restrict access to copyright protected works. WCT Article 11 stipulated that Members "shall provide adequate legal protection and effective legal remedies against the circumvention of effective technological measures that are used by authors in connection with the exercise of their rights under this Treaty or the Berne Convention and that restrict acts, in respect of their works, which are not authorized by the authors concerned or permitted by law."

Anti-circumvention provisions based on those in American copyright law have been included in the IP chapters of the bilateral free trade agreements (FTAs) that the U.S. has concluded with Jordan, Singapore, Chile, CAFTA (Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua and the Dominican Republic), Australia, Morocco and Bahrain. The recently concluded Trans Pacific Partnership requires signatories to provide legal sanctions for circumventing technological measures added to protect copyrighted works.

The concern, expressed by copyright experts, is that TPMs may override fair use applications and create serious barriers to accessing information and the promotion of research and innovation. Barbara Stratton, Advisory Board Member, of the International Federation of Library Associations (IFLA), had noted at the time of the adoption of the A2K Treaty, that "The chasm between the digitally advanced and the digitally deprived is widening. Current copyright rules foster the dependence of developing countries on developed countries."[60] The IFLA argued for "the promotion of pro-development norm setting including the recognition of different countries' levels of technological, economic and social development and also the recognition of the rights of different stakeholder groups and the citizen as users of IP, and the development of supportive IP and trade policies by industrialised countries."

The Lyon Declaration on Access to Information of August 2014, adopted by 597 libraries and related associations, called upon all member States of the UN, as they engaged in drafting the Sustainable Development Goals for 2016-2030, to "ensure that everyone has access to, and is able to understand, use and share the information that is necessary to promote sustainable development and democratic societies." A right to information would be "transformational" and supports development by empowering people, inter alia, to "be economically active, productive and innovative." [61]

5.4. ISP providers

ISP providers face secondary liability for infringements of copyright law and are subject to take-down duty after notice. Some Thai scholars have argued for the tightening of

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[59] Sinfah Tunsarawuth, "Thailand Toughens Copyright Law to Deal With Internet Providers, Unlawful Movie Recording in Theaters," *IP Watch*, 1 April 2015.
[60] http://www.ifla.org/node/7370
[61] Lyon Declaration on Access to Information and Development, August 2014.

rules related to ISPs because of, inter alia, increased illegal file sharing of copyrighted content.[62] Amendments in 2015 stipulate that the onus is on copyright owners to file requests before the court to order a service provider to stop any violation of his or her copyrighted work.

It is to be noted that the meaning of the term "service provider" is borrowed from the Computer Crime Act of 2007, which covers providers for technical access to the Internet, providers of platforms for communication between or among people and providers of computer data storing. However, in court cases prosecuted under the Computer Crime Act, the following are also regarded as service providers: people who are webmasters, website owners, or people who provide content on the Internet and allow readers or users to comment or post on their web pages.[63]

The challenges to ISP providers are captured in a proposed A2K treaty, adopted in May 2005 by A2K advocates.[64] Provisions related to ISPs in Articles 3-5 on ISPs stipulated that members agreed that the exclusive economic rights of copyright owners including but not limited to reproduction, distribution, display, performance, adaption and communication to the public *shall not apply to*

a) an ISP transmitting routing or providing connections for material through a system or network controlled or operated by or for the service provider, or by reason of the intermediate and transient storage of that material in the course of such transmitting, routing or providing connections

b) an ISP's intermediate and temporary storage of material for the purposes of caching material, as long as they do not modify the material or provide it in a manner inconsistent with access conditions set by the copyright holder,

c) an ISP's storage at the direction of a user of material that resides on a system or network controlled or operated by or for the service provider.

d) The referring or linking to an online location containing infringing material or infringing activity in cases in which the service provide has the right and ability to conduct such activity, this exemption applies only if the ISP does not receive a financial benefit directly attributable to the infringing activity,

e) The caching of electronic documents for the purposes of enhancing functionality of internet search engines, as long as the original webpage address is clearly indicated on the cached page, and it is clear that the cached page may not be the most up-to-date version

f) The transmitting of a universal resource locator or other electronic points that has the effect of instructing a user's browser to load electronic documents from a third-party server.

The matter arose recently in Lens v. Universal Music Corporation which came before the US. 9th Circuit, in September 2015, in which fair use provisions came under fire after

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[62] Korrasut Khopuangklang, "Should ISPs in Thailand act at the behest of the entertainment industry to control P2P file sharing?," *European Intellectual Property Review*, E.I.P.R. 2011, 33(10), 632-639
[63] Tunsarawuth, op.cit.
[64] http://zoo.cs.yale.edu/classes/cs457/backup/A2K_Treaty_consolidatedtext_may9.pdf

copyright holders of a song, used in a home video uploaded on YouTube featuring a child dancing to a popular tune (that was very faintly heard in the background), sought to have the clip taken down. While their motion was defeated, the chilling effect of such an action was clear.[65]

5.5. Orphan works

Works that are protected by copyright but whose authors or right-holders are not known or cannot be located or contacted to obtain permission, fall in the category of orphan works. This situation is inclusive of the following circumstances: the publishing of a work by an unknown author, there are no heirs, the publishers are bankrupt, and authors are not interested in copyright protection because he or she has no intention of commercializing.

Under Thai law, Orphan works are addressed, somewhat, in Sections 20 and 62 of the Thai Copyright Act. Section 20 states works created by a pseudonymous or anonymous author will be protected for 50 years from the date of authorship. If the work is published during this period, the protection will last for 50 years from the date of first publication. Copyright subsists even if the author is unknown. Section 62 describes the presumptions of copyright ownership that apply in litigation. It sets out the presumption that ownership of a copyright work that bears no name or claim of ownership will vest in the printer or publisher of the work. The situation is unclear where an enterprise goes out of business. The intellectual property office provides a service for the search of right-owners.

While orphan works have always existed, concern is a 20th century phenomenon and more-so in the digital environment. Google Books has sought since 2005 to make available through digitization, raising concerns over copyrighted materials and the potential usurpation of the rights of copyright-holders.[66] Uncertainty surrounding the use of orphan works, and potential charges of infringement, have led the US Copyright Office to study the matter in a report to the US Congress, "Orphan Works and Mass Digitization". The report noted that "For good faith users, orphan works are a frustration, a liability risk, and a major cause of gridlock in the digital marketplace."[67] It continued:

By electing to use a work without permission, users run the risk of an infringement suit resulting in litigation costs and possible damages. By foregoing use a significant part of the world's cultural heritage embodied in copyright-protected works may not be exploited and may therefore fall into a so-called "20th-Century digital black hole."[68]

This would unduly restrict access to millions of works that might otherwise be available to the public, an outcome that would be difficult to reconcile with the objectives of the copyright system. There appears to be a significant orphan works issue across the European Union and North America.

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[65] Suebsiri Taweepon and Chidapa Kongrassmee, "Using photos from the internet: copyright ownership and 'orphan works'," *Bangkok Post*, 25 December 2015, http://www.tilleke.com/sites/default/files/2015-dec25-using-photos-from-the-internet.pdf
[66] See, Beth Hutchens, "The Google Book Settlement and Orphan Works," *IP Watchdog*, 1 May 2011. Available at http://www.ipwatchdog.com/2011/05/01/the-google-book-settlement-and-orphan-works/id=16733/.
[67] See US Coypright Office, *Orphan Works and Mass Digitization*, pp. 34-35. Available at http://copyright.gov/orphan/reports/orphan-works2015.pdf
[68] Ibid., p. 35.

Solutions may lie in legislative provisions related to fair use of orphan works, exceptions to exclusive rights for the use of orphan works so that use of on orphan work would not be considered copyright infringement, a government license model for orphan works in which putative user of an orphan work submits evidence of failed diligent search for the owner to a government agency, extended collective licensing where a fee is pain to a collective management organization that then distributes the proceeds to those owners, a limitation on liability model in which good faith users provide Notice of Use allowing owners to connect with the users.

6. Conclusions

This paper has provided a preliminary examination of copyright law and its role in fostering creativity. An effective copyright system is one that protects both authors' rights and the public interest. Thailand's system has been upgraded and seems to be in line with international standards and with contemporary realities of the digital era. There are some issues that need fine tuning, in particular the 3-step test. Further research is necessary to measure precisely the impact of tightened copyright rules on local creativity and the creative sector. At this point, we have merely sought to identify the general contours for such an analysis.

Hit or Miss? The Making of Creative Industries Policy in Thailand

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Abstract

This research investigates the making of creative industries policy (hereafter "CIP") in Thailand between 2000s and 2015. It examines two central questions, one descriptive, the second explanatory in nature. First, the study asks: To what extent has CIP emerged as a distinct policy in Thailand? Second, what explains the dynamics of the policy process and the substance of the policies adopted? The explanatory account focuses on the influence of institutional factors, the role of actors and their interests, and dominant CIrelated ideas in shaping the development of CIP over time. The original findings can be summarised as follows. Despite several attempts at establishing CIP as a circumscribed, distinct policy focused on the promotion of a selected number of sectors seen as being defined by their "creative elements", no agreement on what constitutes CI and what should be the central tenets of CIP emerged. Policy initiatives were later taken up selectively by a range of public bodies, including ministries and agencies, which sought to align the concept with their existing activities. As part of this process of internalisation, CI as a concept aimed to blend progressively into cultural policy (i.e. marketiazation of arts and culture sectors) and economic policy (i.e. CI as an economic remedy); but it did not inspire a far- reaching reorientation in either. Nor did CIP emerge as a distinct domain. Examining the dynamic among institutions, actors, their interests and ideas over time, the policy process was characterised by top-down CIP initiatives emanating from the prime minister's office and organisations closely linked to the centre of government. But these largely failed to diffuse throughout a highly fragmented bureaucracy, partly due to lack of knowledge and co operation among actors, partly due to a failure of the centre to engage with sectoral actors and interests.

Creative Industries and Industrial Policy in Korea and Southeast Asia

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Abstract

One of the most important means by which the Republic of Korea (ROK) was able to escape from the Middle Income Trap was through the creation and implementation of the Hallyu, which was a wave of inter-related forms of cultural production supported and promoted by government. Hallyu was successful, at least in part, because of the freedom of expression won by the Korean people in the struggle for democracy. Its various forms, including popular music, television, dance, food, cosmetics and other consumer goods can be complementary in nature and were supported by various incentives, subsidies and other forms of industrial policy. Some of these policies have been recreated for application in other countries of East and Southeast Asia, while others have yet to be evaluated or adopted. In other cases, policies have been employed which have actively constrained creativity, sometimes for justifiable state-level reasons and sometimes not. This paper outlines the different forms of industrial policy that have been employed to affect creative industries, inspired by the Korean example and using Southeast Asia as the primary area of investigation. Implications are drawn from the analysis as to which kinds of policies are likely to be successful in which kinds of policy regimes and political systems. Social, cultural and religious constraints to the expression of the creative industries in the region are also discussed and possibilities of change considered.

Keywords: creative industries, hallyu, industrial policy, Korea, Southeast Asia

1. Introduction

The development economist Ha-Joon Chang was written of industrial policy that it suggests, at least in the sense that most people speak of it, that it involves selective policies of targeting "… a policy that deliberately favours particular industries over others, against market signals, usually (but not necessarily) to enhance efficiency and promote productive growth (Chang, 2009)." This was explicitly the case in the example of Japan, where it was referred to as *sangyo seisaku*.

In the first wave of the implementation of this policy in East Asia, concrete actions were possible because authoritarian or semi-authoritarian regimes were at first able to instruct corporations what to do to help bring about state-level developmental goals. During this period, Cold War politics meant that easy access to American markets provided an additional stimulus to development within a militarized region in which American capital provided most of the external security necessary. This was a period of relatively equitable global growth that meant strong demand for manufactured goods of a low-cost and mostly standardized manner. As a result, *sangyo seisaku* could act in a prescriptive and obvious manner. That the contemporary environment shows so many changes from that earlier period has significant implications for the ways industrial policy can now be enacted. These changes include the following:

- International relations are now based on a single superpower and a potential emerging rival, China, whose economic dynamism has helped to support economic growth during a period of crisis within capitalism. Multilateral trade deals mean that preferential access to national markets is now almost impossible;
- The neoliberal revolution has brought about an end to the relatively equitable growth that characterized the post-WWII decades and replaced it with the grotesque inequalities that are now common. Wages for working people have stagnated, thereby reducing demand for goods and services internationally. The crisis of austerity has exacerbated this trend and, by reducing government expenditure on services and infrastructure, economic growth is weakened even further;
- Technological improvements have meant that increasing proportions of goods and services incorporate information, intellectual property and digitally delivered products. The distribution between such products and basic manufactures has intensified such that the latter is worth comparatively little. In order for states to achieve rapid economic development, therefore, they must encourage relevant corporations to include more value adding activities and qualities;
- The processes of globalization have removed or reduced societal or so-called cultural differences in states in a wide range of product markets. Economies of scope and scale have become more important in many of these markets;
- Global climate change and its impacts have become increasingly evident and this has led to pressure on companies to produce their goods and services in ways that are deemed to be sustainable and, in some cases, those companies will embrace that opportunity. The more efficient use and allocation of resources and the movement for consumption of local produce are just two of many trends to have emerged from this new awareness.

These political, economic and social changes have all had important impacts on workplace arrangements, although these are manifested differently in different parts of the world. In some cases, this – together with the new architecture of international trade agreements – can result in off-shoring or the transfer of jobs to lower wage costs countries, as manufacturing jobs led the way previously. This has an impact on the entire economy: "It is often assumed by workers in the developed economies that the point of moving work offshore is to eliminate the jobs back home. But this is to miss the point. The purpose of a reserve army is not to take over all the work but to act as a disciplinary force (Huws, 2014: 52).

Although the methodology may vary from place to place, employers take the opportunity to place workers in the precariat through implementing policies, generally in collaboration with government in one way or another, to lower costs, limit or reduce the permanent workforce, maximize the flexibility of those in the workforce, reduce labour's capacity for organization and shift employment risks to workers (Kalleberg & Hewison, 2015).

This occurs at a time of demographic change, when most of the countries of Southeast Asia have already passed through or are achieving their demographic dividend, which is the point at which the proportion of people in the labour force is at its maximum (i.e. a point between the initial preponderance of young people and before the impact of the greying society takes over) and, hence, the opportunity to invest more of personal earnings into future earning potential (Lee & Mason, 2006). Demographic change in the region is also associated with urbanization, deforestation, greying agricultural sector, migration and environmental

deterioration (Curran & Derman, 2012). These changes all have impacts on the types of industrial policy that are possible and desirable and the relationship that has with the nature of production and consumption. This will be explained in the light of the Korean Hallyu and in the context of Southeast Asia as a region.

2. The Southeast Asian Context

Relevant factors of the Southeast Asian region germane to this subject are addressed under the following headings:

Cold War: as observed by Berger (2003) among others, the first wave of East Asian industrialization took place during the Cold War and the region was considered crucial in the international struggle against the spread of Communism. In addition to providing the bulk of defence costs, the American state also provided preferential access to its home markets to East Asian allies. This greatly facilitated the rapid growth of NICs, as too did turning a blind eye to some incidences of reverse engineering and the use of non-tariff barriers to entry for goods moving in the reverse direction.

Spatial and Climatic Arrangements: most of northern East Asia suffers from low levels of water and a large proportion of land unsuitable for intensive agriculture. The countries are also required to import their own energy sources, given the lack of oil and gas hydrocarbons in the area. This is quite different to some of the Southeast Asian nations, where agriculture is flourishing and, despite incidences of low levels of productivity, represents a significant source of exports. Further, more discoveries of oil and gas in the Gulf of Thailand, Indian Ocean and South China Sea all suggest that further phases of modernization can take place with the assistance of comparatively cheap forms of energy.

Availability of Investment Capital: one major international investor during the early waves of rapid industrialization, after Japan itself had developed, was Japanese capital. This capital was used in outsourcing much of the Japanese manufacturing industry to Southeast Asia, notably to Malaysia and Thailand, This transfer of capital facilitated the creation of the EAEM in those countries and enabled them to create supportive small and medium-sized enterprises (SMEs) of their own which would supply the inwardly investing firms. This is particularly evident in the case of the automobile and automotive industrial sectors in Thailand, in which a number of SMEs have Japanese manufacturers as their sole customers. Some Japanese firms have been involved in apprenticeship schemes in which prized and comparatively scarce skilled Thai workers are given training in Japan as well as Thailand in return for signing long-term guarantees of employment. On the other hand, there is evidence to suggest that the inward investment of Japanese firms has, in Malaysia at least, had only a limited impact on the deepening of relationships within industrial sectors: that is, in the degree of connections between not just the international investor and direct sub-contractors but also second and third-order stakeholders (Yean and Hang, 2011). Such connections, if present, would help in the inwards transfer of technology and skills and the ability of the domestic economy to launch its own high-quality SMEs.

Diffusion of Technology: manufacturing in the 1950s until the 1980s was rather a different undertaking to the kind of manufacturing that is expected in the contemporary world (see, e.g., Lei, Hitt and Goldhar, 1996; Bo, 2003). Corporations need increasingly to take account of computerized systems, organizational flexibility, real-time connections with stakeholders and so forth. Even when developing countries manufacturing companies expect to participate on an OEM basis, they must at the very least anticipate international scrutiny. Both local and international monitors of corporate behaviour now report on workplace conditions and, even when suppression of workers' rights generally and of the media is enforced, stories can still be distributed widely owing to the availability of low cost photography, citizen journalism and internet connectivity. There are both opportunities

and threats, in other words, for developing country companies in manufacturing and with respect to relationships with international investors.

Infrastructure Development: considerable effort has been spent on developing the physical transportation infrastructure such that it constitutes what is known as the Asian Highway Network: this network consists of both road and rail inks aimed at linking places of production and of consumption right across the continent. Inevitably, some links have proved more popular than others in terms of attracting investment, owing to the availability of evident market opportunities. The link between Bangkok and Kunming, for example, which also links Singapore with Shanghai, has been built comparatively quickly and has been accompanied by the opening of three new bridges across the Mekong River, the development of cross-border customs posts and linked industrial estates and special economic zones (Swe and Chambers, 2011: 34-5). By contrast, the East-West Economic Corridor (EWEC) has proved much less attractive, owing to the comparatively limited economic opportunities likely to arrive from linking Danang in central Vietnam to Vientiane in Laos and beyond, ultimately to India. There are also severe problems involving crossing Myanmar, resulting both from the role of the government and in the case of those areas in which ethnic minority insurgencies either resist the building of roads across what they consider to be their territory and, perhaps more importantly, will plan to exact tolls on those vehicles which may subsequently travel on such roads, just as they do on the existing north-south highway. The Network and generally improved infrastructure and legal considerations make for numerous new opportunities for firms and places of assembly and manufacturing to become connected with international capitalist networks.

3. The Hallyu

Korea is notable, in terms of economic development, for having risen from being one of the world's ten poorest countries to being one of its richest, as demonstrated by its membership of the Organization for Economic Cooperation and Development (OECD). Along the way, Korean society managed to overcome the Middle Income Trap, which is "… a situation whereby a middle-income country is failing to transition to a high-income economy due to rising costs and declining competitiveness (Griffith, 2011)." Korea overcame this problem by a radical restructuring of the relationship between the state and the people brought about by the June 1987 demonstrations. These demonstrations, which led to the government accepting all of the demands of the demonstrators, led to a greater and more thorough democratization of society and the trusting of the people: "The key to the opposition's success in mobilizing popular support lay in its moderate political agenda, one that accepted the basic experience of the ruling party and promised not to interfere with the economic status quo (Hart, 2003:173)."

This change led to the success that Korea subsequently achieved, although the failure to challenge corporate power successfully has led to alienation and mental health problems among Koreans enmeshed in a neoliberal society (Chang, 2012). It has permitted, nevertheless, Koreans to become able to speak their mind and become creative. When I lived in the country in the late 1990s, Korean culture seemed to be (compared internationally) moribund, with incredibly dull television programmes, worthy but mostly uninspiring food and a fashion culture almost entirely dependent on overseas influences. Twenty years later, Korea leads the way across much of Asia in terms of pop music, hairstyles, innovative barbecued foods, dance, cosmetics and cosmetic surgery and sophisticated soap operas that inspire millions o mostly Asian viewers to deal with the social pressures brought about by aspiration to a middle class lifestyle and change from patriarchal familial structures to more advanced forms of living. This wave of cultural production – the Hallyu – did not come about by chance but was, at least in substantial measure – the result of government support for new

generations of export industries to supplement the existing export of manufactured goods. Government support was received in the following areas:

- Early and comprehensive support for internet technology and infrastructure so as to encourage all citizens to participate in online society and to be able to contribute positively with their own content;
- Promoting the development in important cross-sector industrial skills such as those related to animation and online computer games production;
- Make involvement with computer games and other potential export industries socially acceptable and, indeed, desirable;
- Promoting potential export products through government agencies and portals overseas;[1]

These approaches supplemented an emergent national innovation system that had been pieced together in the country owing to the need to invent or reverse engineer the goods that were to be exported during the initial stage of rapid economic development (Kim, 1993).

4. Future Forms Of Industrial Policy

The nature of future industrial policy with respect to creative industries is difficult to determine because of the wide variation of definitions of creative industry in different countries. In western countries such as the UK, creative industries can receive a skeptical response, since many of the activities contained within that category are difficult to quantify in terms of value. In other countries, for example Thailand, in which the largest and most creative form of industry is considered to be jewellery and gold decorations, the creative industries take a quite different form. In general, the following points can be made:

- provision of infrastructure: infrastructure is an enabling technology that permits a wide range of people to use it in a wide range of ways. This is true whether the form of infrastructure involved is roads and rail links joining cities in the countries concerned with others domestically or across borders, wither it is free, high-speed internet access available in well-populated areas or the creation of legal systems that permit investors to give full range to their ability to innovate. Inevitably, some people will seek to use these forms of infrastructure in ways that are considered to be unproductive: roads can be used not just for transporting goods but for transporting victims of trafficking as well, while the internet can be used to create and distribute pornography as well as valuable information products. To some extent, therefore, there is a need to monitor the use of infrastructure in such a way as not to inhibit useful creativity but to provide the disincentive of possibly being caught to those using it in an unhelpful way. This is not a lesson that all East Asian governments have learned, of course, as the draconian restrictions on internet use in China and Thailand imposed in the name of 'public order' or 'public morals' amply demonstrates;

- provision of networking and proximity opportunities: when people are able to interact with each other, it is possible that their meetings and conversations will strike some new ideas which would not otherwise have occurred to them or, at least, not at that time. This is a form of synergy that acts as a positive sum game: that is, assets or resources working together can produce more than just the sum of their parts. In order to encourage this type of activity, governments can provide incentives for different

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[1] For more details on these issues, see Walsh (2014).

units to work in proximity with each other on a permanent basis by providing attractive industrial estates or business parks or, on a temporary basis, by promoting networking opportunities such as trade shows, exhibitions and conferences;

- intervening in the education system to provide incentives for people, especially young people, to gain the kinds of skills and competencies that would benefit companies working in the KBE. Means could also be provided for encouraging lifelong learning among all members of the labour force and helping people move from old-fashioned or 'sunset' industries into higher value-added or 'sunrise' industries. The types of incentives required to manage these processes are likely to vary on a case-by-case basis.

5. Conclusion

The adoption and adaptation of industrial policy remains of considerable importance to states wishing to achieve rapid economic development and, indeed, states of all stripes around the world. However, the nature of the industrial policy that can be put in place depends to a considerable extent on the social-cultural-geographical nature of the place concerned and the nature of the creative industries in such a place. Creative industries are defined differently in different places and require different forms of consideration based on the nature of comparative and competitive advantages applying in the space considered.

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Developing or Hindering? Creative Industries Policy in Malaysia

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Abstract

National economic transformation has been identified as a key ambition of the current Malaysian government as it aims to be a developed nation by 2020. The creative industries have been identified as being integral to that transformation in the 2009 Dasar Industri Kreatif Negara document and in a number of policies and agencies. This paper considers the context in which the DIKN was launched, namely after the highly visible Multimedia Supercorridor and pro-Malay bumiputera affirmative action. In discussing the creative industries schemes introduced in the wake of the DIKN, we show that the policy has been narrowly focussed on funding and skills development, and much different to the ambitions of the original DIKN. We then consider how creative industries are understood in the context of digital technology, arguing that digital has become synonymous with creativity.

Keywords: Malaysia, Creative Industries Policy, Multimedia Supercorridor.

1. Introduction

In 2009 the Malaysian government officially joined a growing global trend by launching its own creative industries policy called the Dasar Industri Kreatif Negara (DIKN, National Creative Industry Policy). In its ambition to become a high-income, 'developed' nation by 2020, the Malaysian government sees the creative industries as an important indicator of developed nation status and a means to escape the 'middle income trap' by expanding the economy into post-industrial sectors (Menteri Penerangan Komunikasi dan Kebudayaan, 2009). With the creative industries only contributing 1% to GDP in 2008 (RM9.4 billion contribution recorded in 2012), the Malaysian government hopes to increase its contribution from between 2% and 5%, or RM33 billion by 2020 ("Rais," 2012). By 2020, the government predicts that the creative digital industry alone is expected to contribute RM51.5 billion in 2020 to GNI (gross national income) (Lee, 2015). Already Malaysia is able to boast of success stories including the animated TV series *Upin & Ipin* (2007-) which has been exported to Indonesia, local office of Rhythm & Hues contributing to the Oscar-winning special effects in the Hollywood movie *The Life of Pi* (2012), and Tomato Animation's Chinese Zombie War games finding markets in China, Taiwan and Hong Kong (Azizan, 2013).

In this paper we critically analyze creative industries policy and programs in Malaysia by looking beyond the celebratory rhetoric that accompanies much discussion of the creative industries to see how creative industries policy is adopted and implemented in Malaysia. By positioning the DIKN within historical context, we show how the comprehensive vision imagined in the DIKN of 2009 is weakened by existing policies on the one hand and over-ridden by bureaucratic proliferation on the other. This is further complicated by political

events which have resulted in administrative disorganization. Secondly, we show how 'technology' and/or 'digital' have become synonymous with 'creativity' for both legacy and ideological reasons. For those working in Malaysia's creative industries, we argue that the creative industries have become entangled in ways that do not bode well for their development.

2. Creative Industries Policy

Since the 1990s with the release of *Creative Nation* (1994) in Australia and the DCMS Creative Industries report in the United Kingdom (Department of Culture Media and Sport [DCMS], 1998), defining the creative industries, mapping them, and developing appropriate policy has become increasingly prominent around the world. In the oft-quoted DCMS definition the creative industries are defined as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property". For practical purposes, the DCMS divides the creative industries into thirteen different categories consisting of advertising, architecture, arts and antiques, crafts, design, fashion, film and video, video and computer games, music, performing arts, publishing, television and radio (DCMS, 1998).

Creative industries policy emerged at a time when developed and post-industrial nations have been struggling with stagnant economic growth and increased global competition. Creativity has been presented as a panacea for this current malaise, promising economic revitalization whilst contributing to social cohesion, problem solving, and cultural expression (Oakley, 2009). In doing so, creative industries policy seeks to replace traditional 'arts and cultural' policy which had become synonymous with state support and elitism. Creative industries promise to replace them with the more democratic and forward-thinking concepts associated with 'creativity' (Galloway and Dunlop, 2007) and innovation (O'Connor, 2009). Much of this hubris in creative industries was embodied in the work of Richard Florida (2004) whose concepts of the 'creative class' captivated urban administrations across the world as they sought to revitalize depressed urban areas and attract creative workers to their cities.

Over the past decade, numerous other definitions of creative industries have emerged from the NGO, academic, and arts sectors seeking to clarify or expand the definition. UNCTAD for example emphasizes the opportunity to preserve forms of cultural heritage and local culture within new media and cultural products. WIPO emphasizes how intellectual property underpins creative products, calling for greater protection of copyright to ensure that owners of intellectual property are able to exploit what they create. Most creative industries policies emphasize both their economic and cultural contribution in ways that depoliticize the arts and subject them to an economic logic (O'Connor, 2009, p. 387-388).

For Malaysia's neighbor Singapore, creative industries policy was adopted as a means to further develop Singapore's economy as imagined in its Renaissance City concept under Prime Minister Goh Chock Tong. Coupled with Singapore's emphasis on being a 'hub', it has successfully attracted many multi-national media companies such as HBO and Lucasfilm to establish regional offices in Singapore. Concerns however remain around the censorship and conservative social values imposed on the arts and media, especially as the values of the so-called 'heartlanders' come into conflict with the values of the mobile, cosmopolitan creative class. Other issues around a heavy state presence, cost of living, and lack of bohemia

similarly shape the possibly emergence of greater homegrown creativity. There is no 'quick fix' in building and strengthening the creative industries and involves a multi-faceted policy approach that stretches far beyond the traditional domains of art and culture policy.

3. Malaysia's Dikn

Before getting into the specifics of the 2009 DIKN, this section discusses the national context of Malaysia via two contextualizing policies. Whilst these are external to the 'creative industries' they nevertheless influence how creative industries policy can be implemented. Existing arts and culture policy is essentially unified and renewed under the DIKN, including the film industry and FINAS the relevant government agency. Before discussing the DIKN, this section will look at the Multimedia Super Corridor established in the 1990s and then *bumiputera* policies.

3.1 Multimedia Supercorridor

In line with Prime Minister Mahathir Mohamad's Vision 2020, Malaysia launched its Multimedia Supercorridor (MSC) to spur the development of information technology industries in an effort to emulate Silicon Valley in California. Extending fifty kilometers from central Kuala Lumpur south to the new KLIA Airport, it would incorporate the administrative center of Putrajaya, and the new technology city of Cyberjaya (Bunnell, 2002; King, 2008). Included in the MSC plan and located in Cyberjaya is the technology focused Multimedia University (MMU) (Ibrahim & Goh 1998, p. 9) founded in 1996, and since 2004 accompanied by the Limkokwing University of Creative Technology. Companies located within the geographical area of the MSC can be accorded 'MSC Status' if they operate in the knowledge or information sectors making them eligible to receive tax incentives, expedited visa applications for foreign staff, and so on. Broadly, the MSC is meant to position Malaysia within the global information economy, attracting foreign companies to Malaysia to develop local manpower and technology transfer, whilst supporting local companies to become globally competitive players.

Analysis of the MSC by Bunnell (2002; 2004) has questioned the utopian vision embedded in the MSC and the ways in which its development reproduces social and economic exclusion. In the decade since Bunnell's research, the Multimedia Supercorridor has struggled to remain competitive in the face of global competition and underwent a rebranding in 2006 and is now called MSC Malaysia (Lee, 2007).[1] At the same time, the MSC has proliferated spatially beyond its original 'cluster' to allow firms located outside the original geographical area to be accorded MSC-status and has broadened its scope to include "Creative Multimedia". Beginning in 2005, MDEC began to invest in animation and digital effects, and in particular Les' Copaque Production, an animation studio who produced the children's animation series *Upin & Ipin* (2007-) which has since become a flagship Malaysian production and success-story. MDEC data shows an increase in employment, income, and companies in its 'creative multimedia' cluster. More recently, focus has shifted to app and mobile development through the MDEC backed incubator "MaGIC" located in Cyberjaya and through support to other similar operations.

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[1] Lee, Min-Keong (2007, October 16). Malaysia's MSC needed rebranding. *ZDNet*, http://www.zdnet.com/article/malaysias-msc-needed-rebranding/

Due to the prominence of the MSC and MDEC in Malaysia's economic plan, when creative industries were introduced as a new area of focus after 2009, much of the existing funding, infrastructure, and discourse already favored information technologies and digital media. Garnham (2005) has argued that this shift from information society policy to creative industries underpins much of the rhetoric surrounding creative industries, but arguably this is much more explicit in Malaysia where information society policy embodied in the MSC has been much more prominent. Indeed, much of the national data pertaining to Malaysia's creative industries is drawn from information recorded in MSC's 'Creative Multimedia' cluster. This means that what counts as 'creative' will be subject to the logics of 'digital' and 'information' technology already embedded in the discourse of the MSC. This is evident in the companies listed in the 'Creative Multimedia' cluster. In the directory found on the MSC website, this includes large media companies such as Al Jazeera, Media Prima, animation, and video effects companies, but also photography studios.

3.2 Bumiputera And Islamization

In addition to the promotion and development of the MSC, much of the discourse and discussion around Malaysian government policies continues to be shaped by a suite of 'affirmative action' policies for the 'bumiputera' (Gomez and Jomo, 1999, p. 23). Bumiputera refers to the Malay racial group who were historically marginalized under British colonialism and at independence were socially and economically disadvantaged compared to the ethnic Indians and Chinese. Following the race riots in 1969, the UMNO-led Barisan Nasional government introduced the NEP (National Economic Policy) designed to improve the wealth of the Malays by giving them greater access to higher education and housing, in ownership and operation of businesses, and increase their presence as government sector employees. Coupled with a heavy state presence in the economy through GLCs (Government Linked Corporations), it has had the effect of increasing the wealth of the Malays as an ethnic group such that the distribution of wealth within the community now mirrors that of the Chinese. However, the consequence of this has been to enrich a Malay super-elite, especially cronies, and to have introduced a state-dependency that many now see as anti-meritocratic and anti-competitive.

In the context of the MSC, whilst the MSC was originally exempt from bumiputera ownership and equity requirements, since 2005, the MSC has introduced specific programs and schemes promoting and targeting bumiputera participation. This allowed *Bernama*, the national news agency, to celebrate in 2008 that the MSC had created "Bumi Technopreneurs" and "succeeded in its mission to bring about greater Bumiputera involvement in the information & communications technology (ICT) field through its programmes".[2] Where previously the MSC was exempt from supporting bumiputera polices, it is now its "mission". This signals the influence of domestic race politics on a domain that was imagined as internationally-orientated and thus free from domestic politics. In many ways this was to be expected as the original MSC project was itself built on contradictory aims of economic liberalization on one hand, but state interventionism and protectionism on the other (Bunnell, 2002, p. 278).

Linked to the bumiputera policy, but by no means synonymous with it, is the influence of rising Islamization on the future of the creative industries and Malaysian

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[2] http://www.bernama.com/bernama/v3/printable.php?id=315586

governance. Whilst much of the evidence remains anecdotal, observers note the increase in moral policing, more assertive Islamic authorities, Arabisation, and a general increase in the visibility of Islamic symbols such as women wearing the headscarf (e.g. Mahatir, 2016).[3] Film censorship has for a long time been shaped by regulations that prohibit disrespecting Islam, such as the cuts made to Liew Sengtat's 2007 film *Flower in the Pocket*, but increasingly concerts and other events have been opposed and shutdown due to arguments made in the name of Islam and/or Muslims. In one recent cancellation from 2016, UMNO politician Eddy Casmady targeted the KL Urban Music & Art Festival claiming it "could encourages immoral behavior. Remember our country is an Islamic nation, and not a secular state. Lead the nation according to Islamic values, and not in the name of freedom to indulge in entertaining events".[4] Islamization increasingly narrows what can be portrayed or become content and what types of creative activity are allowed to exist and flourish.

3.3 Dasar Industri Kreatif Negara

To date the Dasar Industri Kreatif Negara (DIKN, National Creative Industry Policy) issued in 2009 is the only comprehensive articulation of a broad creative industries policy by the Malaysian government. It was issued in the wake of similar 'vision' documents from Singapore (2003, Economic Contributions of Singapore's Creative industries), Hong Kong (2002, Creative Industries in Hong Kong), Australia (2001, The Economic Contribution of Australia Copyright Industries), outlining the definitions, significance and goals of a national creative industries policy. Its formulation represented a continuation of the Vision 2020 project launched in the early 1990s in which Malaysia aims to be a developed nation by 2020, and thus move beyond manufacturing into post-industrial sectors of economic production, thereby escaping the 'middle income trap'. It is also worth noting that the DIKN was launched at the beginning of Prime Minister Najib Razak's tenure who was hoped would remove some of the government's more draconian laws (e.g. Sedition Act) and curtail the Bumiputera policies which were criticized for having outlived their usefulness. Symbolically the DIKN was also linked to the '1Malaysia' slogan which was a centerpiece of Razak's political platform promoting racial and ethnic harmony and solidarity (DIKN, 2009, p. 3).

Although the DIKN document acknowledges creative industries policy drawn up in countries such as Japan, Australia, Germany, Spain and the United Kingdom, the document offers its own definition for the Malaysian context. According to the DIKN document, creative industries are defined as:

> mobilization and production abilities and talents of individuals or groups based on creativity, innovation and technology that lead to economic success and a source of income for the country with emphasis on copyright and intellectual works in harmony with the culture and values diversity in Malaysia. (DIKN, 2009, p. 4).[5]

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[3] Mahatir, Marina (2016, January 14). Unnecessary hoo-ha and nonsense. *The Star*.
http://www.thestar.com.my/opinion/columnists/musings/2016/01/14/unnecessary-hooha-and-nonsense-common-sense-has-slowly-been-taking-a-back-seat-over-the-last-few-yea/
[4] Source: http://pulseradio.net/articles/2016/03/malaysian-politician-claims-edm-festival-will-destroy-muslims-morality
[5] Original in Malay reads: "penggemblengan dan penghasilan kebolehan dan bakat individu atau berkumpulan berasaskan kreativiti, inovasi dan teknologi yang menjurus kepada sumber keberhasilan ekonomi dan pendapatan tinggi kepada negara dengan memberi penekanan kepada aspek karya dan hak cipta intelek selaras dengan budaya dan nilai-nilai murni kepelbagaian kaum di Malaysia."

Although similar to the DCMS and UNCTAD definitions, the emphasis in this definition and throughout the DIKN document is on the contribution the creative industries can make to national income on one hand and its integrative cultural function on the other. Minister for Information, Communications and Culture Rais Yatim echoed this in a speech claiming that the DIKN would "empower the creative industries as a whole based on creativity and innovation, thus contributing to a high income economy and to uphold the nation's cultural heritage" (Yatim, 2011). The policy therefore sees the creative industries in instrumentalist terms, supporting the state's own agenda. Creative industries are seen as a means to boost economic activity, national income, employment, and intellectual property. Culturally, the creative industries are conceived as a way to maintain "the nation's cultural heritage" or "diversity of culture and values". Culture here follows the state's normative precepts that each racial group has a distinct and fixed culture and normative values premised on the supremacy of Islam.

Here also the DIKN brings together existing Ministries and agencies under a single umbrella without amalgamating them. It conceives the creative industries policy involving the Ministry of Tourism and Heritage, The National Department for Culture and Arts (JKKN), National Film Development Corporation Malaysia (FINAS, Perbadanan Kemajuan Filem Nasional Malaysia), and MDEC (Multimedia Development Corporation) to coordinate policy direction for the creative industries that have hitherto existed uncoordinated under their different jurisdictions. The DIKN advocates establishing a National Creative Industry Council (Majilis Industri Kreatif Negara) under the KPKK, and building new facilities including a Malaysian Film Complex in Dengkil (near the administrative capital Putrajaya), a National Music Complex, and a number of galleries, museums and libraries. Funding is also encouraged through incentives, loans, and grants as well as encouraging foreign investment and new forms of funding for restoration and preservation activities in the heritage sector.

Table1. DIKN Classification of the Creative Industries (Source: MPKK, 2009)

Industri Kreatif Multimedia	Industri Kreatif Seni Budaya	Industri Kreatif Warisan Budaya
Penerbitan Filem dan TV (Film and TV)	Kraf (Crafts)	Muzium (Museum)
Pengiklanan (Advertising)	Seni Visual (Visual Arts)	Arkib (Archives)
Seni Reka (Design)	Seni Muzik (Music)	Pemulihan (Restoration)
Animasi dan Kandungan Digital (Animation and Digital Content)	Seni Persembahan (Performing Arts)	Pemuliharaan (Preservation)
	Penulisan Kreatif (Creative Writing)	
	Fesyen dan Tekstil (Fashion and Textiles)	

Drawing on the DCMS definition, the DIKN identifies fourteen industries and divides them into three categories: multimedia, cultural arts, and cultural heritage (see Table 1 above). These three categories correspond to the remit of existing agencies and ministries namely MDEC and FINAS (multimedia), JKKN (cultural arts), and Ministry of Tourism and

Heritage (cultural heritage) respectively. Further the 'kreatif' adjective in each category can be read as a meaningless addition. This is evident in the third grouping (Cultural Heritage) which arguably has nothing creative in it. It is debatable whether preservation and restoration are creative activities and why archives and museums are included whilst art galleries and libraries are not. We could therefore say the DIKN reverses the old idiom by 'putting old wine in new bottles'.

Given these issues, it is little wonder that the DIKN has largely faded from view becoming less relevant to creative industries policy in subsequent years. Three years after the DIKN was released, the Ministry of Information, Communication and Culture was renamed the Ministry of Communications & Multimedia Malaysia (MCMM). The website setup to host the DIKN (www.industrikreatif.gov.my) is now defunct and the DIKN document is now only available on the MCMM website, but no longer retains the prominence it once had. As the DIKN has receded in prominence and relevance, responsibility for creative industries policy has similarly devolved back to individual agencies and ministries. In doing so, creative industries policy has lost the coherence and broad vision that the DIKN promised, and as the next section shows, it now comes from a number of agencies and through an array of policy initiatives which are multiple, complex, and often-overlapping.

4. Creative Industries Policy Since The Dikn

Having introduced the policy background to the DIKN, and the aims of the DIKN itself, this section analyses how creative industry policy has been formulated and implemented in the years since. For this we collected information about the creative industries schemes and programs that have been announced to assess how significant the DIKN is in policy-making. Most creative industries policy is implemented by one of two ministries: Ministry of Communication & Multimedia Malaysia (MCMM, also known as KKMM Kementerian Komunikasi Dan Multimedia Malaysia) or PEMANDU, the Prime Minister's Office, but may also come from the Ministry of Culture, Arts and Heritage (Kementerian Kebudayaan, Kesenian dan Warisan).

MCMM and PEMANDU operate a number of different schemes and programs, designed to encourage and support creative business and productions. Under MCMM sit three important agencies: Multimedia Development Corporation (MDEC), Perbadanan Kemajuan Filem Nasional Malaysia (FINAS, National Film Development Body), and Malaysian Communications and Multimedia Commission (MCMC). PEMANDU oversees the Economic Transformation Program (ETP) whose broad goals are closely aligned with Wawasan 2020. Composing the ETP are 13 priority sectors (NKEA), and under the Communications Content and Infrastructure NKEA is the 'Nurturing Malaysia's Creative Content' program. Most of the government programs either provide development and production funding or forms of training and skills development (see Table 2 below).

Table 2. Creative industries schemes introduced since the DIKN.

Year	Program	Ministry/Agency	Funding (RM)	Scope
2010	Creative Industry Fund (CIF)	PEMANDU	200 million	Soft loan scheme administered by Bank Simpanan Nasional (BSN)
2011	Creative Industry Lifelong Learning Programme (CILLP) http://cill.my	FINAS (under KKMM) with funding via PEMANDU	unknown	Scholarship and funding scheme for skills training.
2011-2014	Creative Industry Development Fund (CIDF)	MCMM (KKMM)	100 million	Television, mobile and web content development.
2012	MyCreative Ventures http://www.mycreative.com.my/	Minister of Finance[6]	200 million	Investment via equities or loans in viable Malaysian creative businesses
2012	Creative Content Association Malaysia (CCAM)	PEMANDU (ETP)	unknown	Subscription-based networking and promotion body for creative industries.
2014	Sabah Creative Content Incubator Centre / Sabah Animation Creative Content Centre (SAC3)	Sabah Economic Development and Investment Authority (SEDIA)	20 million	Facility in Kota Kinabalu built in conjunction with University College Sabah Foundation (UCSF)
2015	Dana Industri Kandungan Digital (Digital Content Industry Fund)	CMPC (Content Malaysia Pitching Centre) under MCMM and FINAS	100 million	Fund to be administered by the Content Malaysia Pitching Centre.

Announced at the launch of the DIKN and introduced in 2010, the RM200 million Creative Industry Fund (CIF) funded individuals and companies, especially those engaged in marketing their products in both local and global markets. The local animation industry was given priority for the funding due to its digital content and its potential to reach worldwide. PEMANDU then appointed Bank Simpanan Nasional (BSN) to administer the loans. As of 2013, 80% of the recipients were from the film and television industries, including RM5 million (US$1.2 million) loaned to Malaysian filmmaker U-Wei Shaari to finance his film *Hanyut* (Mahpar, 2010). *Hanyut* has become something of a white-elephant having cost RM18 million (US$4.5 million) to make, far above the average cost of a film in Malaysia, with much of its funding sourced from government grants (Ect, 2015). Although the film was completed in 2012 it has yet to be released in Malaysia. It was released in Indonesia under the title *Gunung Emas Almayer* (Almayer's Golden Mountain) in November 2014 where it performed badly at the box-office. Although *Hanyut* may be an extreme example, it nevertheless raises questions about how the CIF funds were disbursed and whether there has been any financial oversight. In November 2013, Fadhlullah Suhaimi Abdul Malek from PEMANDU said the CIF funds were depleted and described the scheme as "a leaking bucket" as many recipients had defaulted on repayments ('Creative industry can bloom', 2013).

From 2011 to 2014, the MCMC administered another scheme called the Creative Industry Development Fund (CIDF) and allocated MYR100 million (US$25 million) for

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[6] Note the Minister of Finance, Najib Razak, is also the Prime Minister.

television, mobile and web content development. When the CIDF ended in June 2014, a total of 44 projects had been funded with 39 launched (Malaysian Communications and Multimedia Commission, 2014). According to the closure notice of the CIDF found on the MCMC website, some of its funded projects included: TV documentary *Lost over France: Malaysia's Unsung Hero* by 3Line Media broadcast on the *History Channel* in 2013; and *Knowsy Nina wants to Know*, a cartoon series for 4-6-year-old children by Avant Garde Studios. Both productions were also broadcast locally with *Knowsy Nina* also televised on DAAI TV in Indonesia. The fund also provided capital for mobile apps and online websites that include travel consultant website 'Islands of Malaysia' (www.islands.com.my, www.myoutdoor.com), the now defunct www.wallpaper4share.com, and gigapan.com, a website providing technological solutions for high-resolution panoramic photos. All of these online projects are of dubious 'creative' value, especially the wallpaper4share website which has been defunct since 2011 and was little more than a gallery of travel photographs linked to myoutdoor.com.

In 2012, the Malaysian Prime Minister announced an additional RM200 million (US$50 million) for the development of the creative industries in the annual national budget. This involved setting up MyCreative Ventures, a government investment arm to administer loans to creative industry businesses following the DIKN schema. Whereas banks are typically reluctant to provide loans to non-traditional businesses, MyCreative Ventures is designed to support creative industries businesses, which typically have a different cash flow and financial plan compared to normal bricks-and-mortar businesses. In February 2014, MyCreative Ventures announced investments totaling RM21 million (US$5 million) for 29 businesses (MyCreative Ventures, 2014) including fashion houses/designers, music, film, and crafts. By administering loans and equity rather than giving grants, and with a board comprising of government, industry and academic figures, MyCreative Ventures aimed at avoiding problems encountered by the CIF and CIDF. By taking equity in creative businesses, it means that the Malaysian state via MyCreative Ventures has become a player in the creative industry contradicting the idea that the creative industries are to be market-based.

Another scheme called the Creative Industry Lifelong Learning Programme (CILLP) was introduced in 2012 under PEMANDU and FINAS as part of the Economic Transformation Programme (ETP). In part the rationale for CILLP states "although there appears to be enough talent to meet the demand, the industry has however expressed serious concern over the quality and skills of talent pool" (CILL, n.d.). The Creative Content Industry Guild (CCIG) an independent Civil Society Organization was chosen to lead the initiative. Inspired by the "lifelong learning" principle aims at improving knowledge, skills and competence, CCIG aims to increase relevant skills for creative content practitioners. There are four schemes in the program: the up-skilling and re-skilling scheme; internship scheme; attachment scheme; and creative skills certifications. The fields of study in the schemes mostly include producing and directing, scripting and screen adaptation, animation, games development, visual and special effects, sound effects and production support services. The scheme also includes a series of short courses and workshops. Successful applicants are then required to work in the creative multimedia industry for a maximum period of three years. According to one anonymous inside source, the attachment scheme that would send Malaysians overseas to work for a period of six months has to date only attracted three applicants.

The Creative Content Association Malaysia (CCAM) was also established under PEMANDU-ETP in 2012. Local content producers pay to become members of CCAM, which then acts as a forum for creative industry players to network, and as a promoter of "local content and creative services to overseas markets and international broadcasters" (CCAM, n.d.). CCAM is headed by Mohd Mahyidin Mustakim who is the current CEO of Straits Films Sdn Bhd and former director of FINAS and Pesona Pictures. The CCAM board members include representatives from Astro (Khairul Anwar Salleh, VP, Malay Language Business), and Media Prima (Kamal Khalid, COO) and an Advisory Panel comprising officials from FINAS, RTM (Radio Television Malaysia), MDEC and ETP. Its role is to be a marketing body for a range Malaysian-made digital, multimedia, and traditional media content at overseas markets, including sponsoring a program of Malaysian films at the 6th Cambodia International Film Festival in 2015. The establishment-bias of its organizational structure and its embeddedness in existing government agencies puts into doubt its ability to represent smaller, independent, or alternative players in the creative industries. CCAM's flagship networking event KL Converge was held in August 2015, inviting forty buyers from around the world to match with local content producers.

Within the seven-year period since DIKN was introduced, a number of programs and initiatives have been implemented to develop and cultivate the creative industries through funding or skills development. There however seems to be significant duplication, especially in the funding programs, and a proliferation of bodies and agencies operating in the creative industries space. At other times, established bodies such as FINAS are partnered into often overlapping programs either involving PEMANDU or MKMM. Moreover, there is a lack of detailed information about who has been receiving funding and whether the funding has been well utilized, raising questions of transparency and oversight ("Najib not doing," 2013). In Budget 2015 another RM100 million (US$25million) was allocated for a Dana Industri Kandungan Digital (Digital Content Industry Fund) to be administered by the MCMM (Bernama, 2014). Despite over RM600 million (US$150 million) being budgeted for the creative industries over the past seven years and under seven different schemes, information about the effectiveness of funding remains scarce with many beginning to question whether the creative industries can be viable in the absence of government funding (Ch'ng, 2015).

What is broadly missing from the programs and policy outlined above is a clear and systematic effort to reform and restructure the regulatory and institutional eco-system in which the creative industries operate. As the DIKN has largely been forgotten, the efforts by government agencies have narrowed to funding and skills development schemes. By contrast, the DIKN outlines a far broader range of policy areas including developing infrastructure, reforming broadcast and exhibition regulations, and strengthening intellectual property. None of these recommendations have been adopted. Instead, those in the creative industries operate under an ad-hoc regime of funding programs, that are often short-term, and focused on bringing content to market, rather than strengthening the domestic market to help make local companies independently viable.

5. Is Digital Creative?

In this final section, this paper assesses the emphasis on digital technologies and media evident in the funding and promotional ambitions of the Malaysian government. As noted earlier, this is an extension of the already developed ICT and digital technology sector under the MSC and MDEC since the 1990s and the transition into digital content is therefore

a logical extension. We want to question the rationale and consequences behind these choices, which will bring into question the idea of 'creativity' itself.

The emphasis on digital technology can be comprehended not only as embracing new technologies and opportunities, but also as escaping the structures and limitations of legacy cultural industries such as film and television. Policymakers, businesses and entrepreneurs are able to start afresh in a 'new' space without having to deal with established players and distributors such as media conglomerate Media Prima or the national film agency FINAS. Moreover, digital offers more global opportunities and is less encumbered by many of the content and distribution problems that film and television companies have to deal with such as negotiating with broadcasters or cinemas, or dealing with broadcast codes and regulations. Computer games or video effects can be made 'culturally odourless' (Iwabuchi, 2002) and has already been done with Malaysian infographics website Piktochart (http://piktochart.com/) and app-based taxi booking service Grab (formerly MyTeksi). These are both Malaysian products but nothing from their design, content and function indicate their Malaysian origins. Products that are culturally specific causes their market to often become limited, as is the case of *Upin & Ipin*, which has only found export markets in Indonesia.

One of the oft-touted success stories is the Cyberjaya based subsidiary of the California-based special effects company Rhythm & Hues. Rhythm & Hues (Cyberjaya) employs 150 artists and personnel and were part of the team that did work on *The Life of Pi* (2012) that won an Academy Award. However, just before Rhythm & Hues won the Academy Award news emerged that the parent company had gone into financial administration. This was despite the fact that Rhythm & Hues had out-sourced much of its labor to its subsidiary studios in Malaysia, Taiwan, and India where costs are much lower. A local office of an international company is susceptible to decisions or events at the head office – usually in a 'developed' nation – and may just as easily move operations to another country or jurisdiction if the company feels that operating costs and benefits are more favorable. For Rhythm & Hues (Cyberjaya) the company was able to stay open when the Malaysian Chief Executive Offer was able to acquire the local office, renaming it Tau Films.

Similarly, the idea that Rhythm & Hues is a success story for the Malaysia's creative industries belies the fact that most of the decision-making process such as creative development, scripting, storyboarding, and directing would still occur in the United States. Although Malaysian artists may be highly skilled and capable of solving technical problems (for example texturing the tiger's fur in *The Life of Pi*), these roles are qualitatively different compared to the decisions made at the head office in consultation with the film production company. Malaysia therefore risks positioning itself as a 'digital content factory' where the mundane tasks related to texturing and rendering are conducted because of cheaper labor costs whereas the editorial and creative decision making occurs overseas. Animation and digital effects work is celebrated domestically as a success story of creativity and appears to be creative because of the usage of computers and new media, it is however arguably more technical than it is creative. In effect it replicates the logic of out-sourcing seen in manufacturing and only strengthens the global hierarchy of developed over developing nations.

6. Conclusion

Whilst the Malaysian government has outlined a broad creative industries policy in the DIKN, in the years since its introduction it has featured less and less in creative industries policymaking and policy thinking. Instead, creative industries policy has largely been left to the MCMM and PEMANDU, often in competition with each other, or overlapping in terms of scope, and partner agencies. Instead, the emphasis in policy remains on providing grants and funding or on skills training, suggesting that all Malaysia's creative workers lack are skills and money. Moreover, the pattern has been to establish more agencies to administer the schemes rather than utilizing or reforming existing government agencies. Much of the digital media funds could be administered by FINAS, expanding its remit beyond film and television, but instead new agencies such as MyCreative Ventures and CMPC were established. As of Budget 2014, it appears that the DIKN has disappeared altogether from the Malaysian government's policy platforms ("Najib not doing," 2013).

One thread that emerges from the Creative Industries direction adopted by the Malaysian government over the past decade is the emphasis on the Creative Industries as a technical and economic, rather than a social or cultural concern. In much policy 'creative' is really a synonym for 'digital', which not only extends the extensive work done by the MSC and MDEC since the 1990s, but allows policymakers to focus on products and technologies rather than bigger questions related to censorship, regulation, and infrastructure. In Malaysia, 'creative' often conflates with anything that involves digital technology or multimedia. Post-production for films, Video Effects, or animation studios may only be providing 'grunt work' that require technical skills, but not so much the 'creative' work including development and scripting. This approach treats the creative industries as basic industries without understanding that the creative industries involve culture, which cannot simply be produced and marketed in the same way as industrial or information products are (Garnham, 2005).

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Online Readers' Responses To News Stories On Thai Newspaper Facebook Pages

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Abstract

Facebook has emerged as the most popular social media platform, with more than 1.65 billion users worldwide (Facebook statistics, 2016). It has been especially popular in Thailand where Bangkok was identified as having more users than any other city in the world with 8.68 million users (Purnell, 2012), and as of August 2015, Thailand's national total of 37-million Facebook users was ninth largest in the world. Due to the large number of users, all major mainstream Thai media now maintain a significant presence on Facebook, setting up a new and interesting dynamic: with the adoption of new emoji readers can now express themselves and interact with newspaper reports in ways never before possible. Facebook users can respond to online news stories in several different ways—Like, Love, Ha Ha, Angry, Wow, or Sad. Users can also comment on news stories or share them with others. Employing a content analysis approach, this study investigated the responses of Thai readers who interact with two mainstream Thai newspaper Facebook pages having the largest number of followers. In this exploratory study, we examined the news types that moved readers to respond to stories and to the responses posted by other readers. The research revealed that Thai users responded by clicking on one of the Facebook emoji far more frequently than sharing or commenting, and sharing was more common than commenting. Looking at responses to individual stories, the greatest number of emoji clicks was recorded in a story about entertainment, the largest number of shares was found in a story concerning weather, and the news item that drew the greatest number of comments was found in a story in the crime/legal category. Thai readers also still much preferred the traditional Like emoji to any of the ones introduced in early 2016, though this preference may fade as users become more familiar with the new options.

Keywords: Facebook response, newspaper, Thailand

1. Introduction

Social media have emerged as important channels of personal interaction around the world, permitting users to maintain contact with friends and with enterprises with an online presence. Facebook has become the most popular social media platform, with more than 1.65 billion users worldwide (Facebook statistics, 2016). However, great differences among nations have been found in users' views on social media. One cross-national study of student opinions concluded that while Facebook was popular in the five central European and Baltic countries surveyed, Lithuanian and Romanian respondents considered social media a good way to spend leisure time, while less favorable opinions on this were expressed by Turkish and Ukrainian students. Most negative of all were the Czechs (Lamanauskas et al., 2013).

Due to the large number of users, most major media outlets now maintain a significant presence on Facebook, setting up a new and interesting dynamic: readers can now express themselves and interact with newspaper reports in ways never before possible. They can read, view photos, and watch video clips related to the news stories, and most importantly, they can respond by clicking emoji that indicate their feelings about the items. They can also write comments on news stories and share them with other Facebook friends.

Facebook has been especially popular in Thailand where Bangkok was identified as having more users than any other city in the world with 8.68 million users (Purnell, 2012). And as of August 2015, Thailand's national total of 37-million Facebook users was ninth largest in the world. Facebook's vice-president for Asia-Pacific, Dan Neary stated that "In Thailand, the number of postings is three times higher than the average for the Facebook population globally" (Leesa-nguansuk, 2015). Indeed, a previous study by the authors found that Thai users spent more time on the Facebook platform, and were more likely to use Facebook to express personal views than their American counterparts (Magpanthong & McDaniel, 2015).

2. Online News In Thailand

In Thailand, legal restrictions have caused newspapers to restrict readers' interactions. Some newspapers' Webpages require readers to create an account before they can leave comments, while others do not offer an option to post comments at all. Even those which do allow comments may not allow comment postings for all stories. A former Web editor of a major Thailand newspaper explained that this decision was taken in response to the 2007 Computer Crime Act (CCA) and the *lese majeste* laws (Anonymous, Personal communication, April 22, 2016).

Thailand's criminal code section 112, known as the *lese majeste* law, is intended to protect the royal family, and provides severe fines and imprisonment for any person who insults the dignity of the King and/or royalty. Specific to online journalism in Thailand, if readers' comments violate the CCA or the *lese majeste* law, the Website administrator and newspaper will be held fully accountable. This means that media are responsible for readers' comments on their Webpages. Moreover, allegations can be made to authorities concerning the *lese majeste* law by anyone, and this reality has produced a significant chilling effect for online news media. Consequently, Web administrators may choose to block comments for certain stories in order to avoid risky postings. Otherwise, newspapers would need to monitor comments 24/7, which, of course, would be unacceptable for most news outlets (Anonymous, Personal communication, April 22, 2016). However, despite the public identifications required for comments on Facebook it is not clear whether it presents a less provocative forum than media outlets' Websites. Rowe (2015) found that comments posted to the *Washington Post* Website were more deliberative—meaning relevant and meaningful—than postings on its Facebook pages.

Facebook offers protections against illegal postings. Online readers who access Facebook news pages without logging in cannot like, share, or comments in any way. Facebook news pages require readers to log in if they wish to react to news stories or post personal thoughts, and this prevents anonymous posts and ensures authenticity of reactions. In this way, in Thailand Facebook has become an important platform for newspapers' online presence, facilitating interactions between journalists and their readers as well as promoting thoughtful deliberation among readers.

3. Interacting With Online News

The Internet and the World Wide Web emerged in the mid-1990s and by the end of the decade, many mainstream newspapers created their online newspaper site. Online journalism enables newspapers to present breaking news in real time thus allowing them to compete with broadcast media. In addition, an online presence offers the newspapers a wide variety of potential readers at a very low cost. After 2004, the Web 2.0 protocols adopted by most online news media made it possible for Internet users to interact with each other creating two-way communications and virtual communities.

The ability to respond to news coverage on Facebook so far has generated only a few studies looking at different aspects of this new phenomenon. One obvious benefit of a newspaper's Facebook page is that it provides journalists with a clear picture of the kinds of stories that engage readers. Indeed, Hille and Bakker (2014) found users' responses to online news coverage did in fact provide news outlets meaningful feedback. Baresch, Knight, Harp, and Yaschur (2011) found that about half of users they studied shared news stories on their Facebook page, thus demonstrating their engagement. But Carey (2014) studied ten community newspapers' Facebook pages and found that stories that prompted readers to "give and take" exchanges online were rare and that "posts about crime, disasters, and the weather were more likely to generate responses than any other subjects" (p. 119). In addition to these news types, Oeldorf-Hirsch and Sundar (2014) found that among US university students they studied technology and entertainment were types of stories frequently shared. Yet the sorts of stories that move readers to respond in some way are likely to be culturally specific. For instance, Larsson (2016) found that health news stories rather than crime/disasters were more likely to prompt readers to share Swedish newspapers' online news stories. One of the key objectives in this study was to construct a profile of Thailand's Facebook users' interactions in response to stories posted on mainstream newspaper pages.

In February, 2016, Facebook introduced a new set of "reaction" options allowing the users to express their feelings to Facebook posts via the five new emoji of Love, Ha Ha, Angry, Wow, and Sad in addition to the familiar Like emoji. This leads to more different ways for Facebook users to respond to online news stories and provides richer interactivity. In this exploratory study, we also asked: Which response options are preferred by readers in interacting with mainstream Thai newspapers on Facebook? To our knowledge, this is the first study looking specifically at the use of the new emoji in responding to media content. Our expectation was that the familiar and well-accepted "Like" emoji would continue to be preferred by users over the new and less accustomed emoji.

Similar to emoji, sharing postings with other users is another important way of interacting with Facebook news stories. Larsson (2016) found that the types of stories most often posted (human interest types) were not the ones most often shared among readers. Malik, Dhir, & Nieminen (2015) investigated the reasons for sharing photos and found that affection, attention seeking, disclosure, habit, information sharing, and social influence were the most common motivators. Interestingly, McEwan (2013) studied sharing practices on Facebook and found that "individuals who share frequently without being responsive to their Facebook connections may risk aggravating these friends" (p. 867). Thus, another objective of our study was to determine which kinds of Facebook news reports moved readers to share items with their friends.

Finally, comments in response to news stories appear to be strong indicators of engagement as, unlike sharing or clicking emoji, users must place a higher degree of thought and effort into their comment posts. Because comments lack information richness such as facial expressions, gestures, body language and so on, they can be easily misunderstood. One study of Facebook comments in Tamil found that "emoticons and punctuations are used as non-verbal cues in the same way as facial expressions and intonations" (Sinayah, Muthusamy, Narayanan and Normaliza, 2015, p. 243). Ballantine, Lin, & Veer (2015) studied the influence of comments on Facebook and concluded that the positive or negative valence of comments were powerful in shaping users' attitudes toward status updates. Similarly, a study of the Louisiana Senate election campaign in 2014 concluded that negative Facebook posts "similar to negative ads . . . may have the greatest effect at engaging and connecting with the general electorate (Teten, 2016, p. 32). And so we again asked which sorts of Facebook news reports motivated readers to post comments.

Based on the findings cited above, the following research questions and hypotheses were posed for this study:

RQ$_1$: What kinds of stories prompt Thai newspaper Facebook readers to respond to online reports?

H$_1$: There are differences in the types of news stories that prompt users to click emoji.

H$_2$: There are differences in the types of news stories that prompt users to share reports.

H$_3$: There are differences in the types of news stories that prompt users to comment on reports or postings.

RQ$_2$: What emoji responses are preferred by Thai readers of mainstream Thai newspapers?

H$_4$: The frequency of the use of "Like" emoji will be greater than other emoji types.

4. Method

A content analysis method was employed to examine online readers' responses to news stories on Thai Newspaper Facebook pages. The coding instrument recorded readers' use of emoji as well as sharing, and commenting on news items. Readers might click only one of Like, Sad, Wow, Love, Ha Ha, and Angry emoji options. Facebook instantly updates the count of emoji clicks and presents a total for each on the Webpage. Readers could also share a news story by clicking "Share," causing it to appear on their Facebook wall hence making accessible to their friends. Also, readers could leave comments on news stories. All responses were optional and readers might neither click, share, nor comment. We found that comments fell into five main categories: text only, text with sticker, text with photo, text with video, and comment with replies. Again, Facebook instantly updates the totals of shares and comments.

Based upon preliminary analysis and previous studies we defined 12 categories of news stories. They were: Politics, crime/legal, sports, health, entertainment, tourism, spirituality/religion, business/economy, weather, human interest, accident/disaster, and other.

4.1 Sample Collection

Two Thai Facebook news sources were selected based on their largest "page like" records. In early 2016, *Thairath* had 5.5 million likes. *Post Today* had the second largest page like of 2.9 million likes. These two Facebook news pages were often changed due to news updates, and we noted that the number of news storied posted by the papers varied from day to day. We also found that stories were removed as time passed, sometimes by as many as two-thirds of the total posted within a few days. It was thus necessary to capture the stories day-by-day in real time. Collecting stories each day at the same time, data were gathered for the week of April 26th through May 2nd, 2016.

The two newspapers posted different numbers of news stories, and some items were repetitive due to developments in the stories. We employed a systematic sampling approach by beginning with the latest story appearing on each newspaper's daily Facebook news feed and then selecting every third story onward to the final story. However, if the news feed were large, the data collection stopped with a sample of 45 stories and any remaining stories were not included. This produced a maximum total of 90 stories per day.

Since *Thairath* newspaper has an affiliated television station, it used its Facebook news page as a promotional channel, posting some news stories from its television news programs and/or video clips from other entertainment television programs. These posts were screened out of the sample since they were not sourced from the newspaper. In addition, if the posts were not news but promotional messages or advertising, they were screened out as well. In total, the sample consisted of 496 stories. The *Thairath* newspaper yielded 279 stories or 39.85 news items per day and the *Post Today* newspaper provided 217 stories or 31 news items per day.

4.2 Intercoding Reliability And Coding Procedure

The two Thai Facebook news pages were presented in the Thai language and all items were coded by one of the researchers who is a native speaker of the language. Another Thai scholar who also was a native speaker was recruited for purposes of testing intercoding reliability. After training, both coders coded a test sample of 50 stories—25 stories from *Thairath* and 25 stories from *Post Today*. Since emoji, share, and comments totals were collected directly from Facebook, these data required no reliability testing and the only tests involved categorization of news stories. The intercoder reliability was analyzed using Cohen's kappa (κ) for nominal scale coding producing a coefficient of .83, which was deemed satisfactory.

5. Findings

Of 496 stories sampled, 279 (65.3%) were taken from the newspaper *Thairath* and the remaining 217 (43.8%) were taken from *Post Today*. Domestic news amounted to 424 (85.5%) stories and 72 stories (14.5%) concerned international news. Of the 12 news categories, the five with the largest number of stories accounted for 347 (70.0%) of all news coverage. They were: Crime/legal (20.4%), business/economy (14.1%), politics (13.7%), human interest (12.9%), and accident/disaster (9.1%). Appendix Table A1 summarizes the distribution of news by categories.

Of the five kinds of Emoji, only *Like* was found in every news story. The greatest number of *Like* responses was recorded for a story in the entertainment category, amounting to 78,982 clicks. *Wow* emoji were recorded in 403 stories (81.2%). The *Wow* response was greatest in the weather category with a total of 1,233 clicks. The *Love* emoji was clicked in 374 stories (75.4%) and the story receiving the largest number of *Love* responses (532 clicks) was found in entertainment category. Most news items (74.8% or 371 stories) elicited at least one *Ha Ha* emoji. The report that received the most *Ha Ha* reactions (678 clicks) was a human interest story. A total of 308 stories (62.1%) received at least one *Sad* response. A human interest story gained the largest number of *Sad* responses (2,373 clicks) and the next largest number (2,356 clicks) was an accident/disaster news item. Lastly, 242 stories (48.8%) received at least one *Angry* emoji click. A crime/legal story received the largest number (1,029 clicks) of *Angry* reactions. For further detail see Appendix Table A2.

Almost all stories in the sample (481 stories or 97%) were shared by at least one Facebook reader. Two weather stories recorded the greatest number of shares; they were shared by 5,987 and 5,765 readers respectively. In addition, the vast majority of stories (447 stories or 90.1%) received comments from readers. This statistic suggests that engagement with Facebook news reports is generally quite high among Thai readers. The two largest numbers of comments were recorded for stories in the crime/legal and weather categories, amounting to 1,833 and 1,403 comments respectively. Comments from readers were found in five different formats and some stories received more than one type. Appendix Table A3 tabulates the different forms of comments.

Comment types signified the different levels of the effort for reader responses. The five major formats of comments are as follows, arranged in ascending order of effort:

1. Text only. In this type, readers comment on stories in a text format only. In this study we found 439 stories or 98.2% had this kind of comments.

2. Text with sticker. Readers comment on a story in text supplementing it with a sticker. 275 stories (61.5%) contained this type of comments.

3. Text with photo. Readers comment on a story in text supplementing it with a self-supplied photograph. 172 stories (38.5%) had this kind of comments.

4. Text with video. A few readers commented in text and also provided a video clip. It was found in 11 stories (2.5%).

5. Comment with reply. In this type, readers replied to a comment posted by other readers, either in plain text, text with sticker, sticker only without text, text with photo, photo only without text, text with video clip, or video clip only. 168 stories (37.6%) had this type of comment.

Please note that this exploratory study did not examine the quality of comments or the quality of replies. Based on informal observation, comments and replies were in all forms imaginable, including coarse language, rude, polite, negative, and positive. We also took note of the fact that since readers were required to log in their Facebook account in order to provide reactions to stories, many readers used pseudonyms to create their accounts, employing nicknames, falsified names, letters, or catch phrases and faked photos, substituting photos of flowers or animals.

This study examined the mean frequencies of each reaction type for stories in each news category. The two largest mean frequencies of *Like* responses were found in the weather and tourism categories (M = 7422.47, SD = 10675.58; M = 4935.62, SD = 4488.85 respectively). The two largest mean frequencies of *Sad* reaction were found in the accident and human interest categories (M = 138.05, SD = 271.53; M = 54.19, SD = 121.71 respectively). The two largest mean frequencies of *Wow* reaction were found in the tourism and weather categories (M = 72.23, SD = 91.37; M = 55.93, SD = 74.77 respectively). The two largest mean frequencies of *Love* reaction were found in the spirituality/religion and tourism categories (M = 28.58, SD = 38.59; M = 25.00, SD = 80.57 respectively). The two largest mean frequencies of *Angry* reaction were found in the spirituality/religion and tourism categories (M = 26.90, SD = 72.10; M = 9.54, SD = 27.13 respectively). The two largest mean frequencies of *Share* reaction were found in the spirituality/religion and tourism categories (M = 369.50, SD = 622.60; M = 304.00, SD = 465.29 respectively). Finally, the two largest mean frequencies of *Comment* reaction were found in the spirituality/religion and tourism categories (M = 168.07, SD = 224.84; M = 136.72, SD = 231.50 respectively). Appendix Table A4 tabulates a complete summary of readers' reactions to news in different categories.

5.1 Hypothesis Testing

This study's first research question asked: What kinds of stories prompt Thai newspaper Facebook readers to respond to online reports? To answer this question, we proposed three hypotheses and the findings are as follows.

H_1: There are differences in the types of news stories that prompt users to click emoji.

For the six kinds of Facebook emoji available to users—Like, Sad, Wow, Love, Ha Ha, and Angry—we summed the clicks users made of each as a dependent variable for hypothesis testing. Appendix Table A5 summarizes the mean number of each emoji type. The researchers then employed one-way analysis of variance (ANOVA) to test the difference of emoji click amounts among the twelve news categories. To meet the required assumption of normality, 11 outliers were removed, yielding a total sample of 485 for the ANOVA test. Levene's Homogeneity of Variance value was significant, showing that the homogeneity of variance test was not met ($p < .001$). Therefore, Welch's adjusted F ratio was utilized, which was significant, Welch's F (11, 96.19) = 4.33, $p < .001$). Hypothesis 1 was thus supported—different types of news stories prompt users to click emoji at different rates.

Since the F-test was significant, a Games-Howell post-hoc procedure was conducted to test the difference between all unique pairwise comparisons. The mean number of emoji clicks for news stories on politics (M = 1631.71, SD = 1988.62) was significantly less than that of human interest news (M = 4209.37, SD = 5024.96); ($p = 0.015$). The mean number of crime/legal clicks (M = 2858.20, SD = 3571.57) was significantly greater than that of business/economy (M = 1130.4493, SD = 2396.19617); ($p = 0.012$). Moreover, human interest stories (M = 4209.37, SD = 5024.96) gained significantly more emoji clicks than business/economy stories (M = 1130.4493, SD = 2396.19617); ($p = 0.002$). Finally, the mean number of business/economy clicks (M = 1130.4493, SD = 2396.19617) was significantly less than that of accident/disaster news (M = 3499.07, SD = 3782.49); ($p = 0.023$). A full summary is provided in Table 1.

Table 1

Post Hoc results for mean number of emoji clicks by news category

News category	Mean	Mean Differences ($\bar{x}_i - \bar{x}_j$) (Only significant *p*-values are indicated in parentheses)											
		1	2	3	4	5	6	7	8	9	10	11	12
1. Politics	1631.71	--											
2. Crime/legal	2858.20	-1226.49	--										
3. Sports	1751.70	-119.99	1106.50	--									
4. Health	2069.38	-437.67	788.83	-317.68	--								
5. Entertainment	3489.49	-1857.78	-631.29	-1737.79	-1420.11	--							
6. Tourism	5052.85	-3421.14	-2194.65	-3301.15	-2983.47	-1563.36	--						
7.Spirituality/ religion	4458.21	-2826.51	-1600.01	-2706.51	-2388.84	-968.73	594.63	--					
8. Business/ economy	1130.45	501.26	**1727.75**[*] **(0.012)**	621.25	938.93	2359.04	3922.40	3327.77	--				
9. Weather	3882.92	-2251.22	-1024.72	-2131.22	-1813.55	-393.44	1169.92	575.29	-2752.47	--			
10. Human interest	4209.37	**-2577.66**[*] **(0.015)**	-1351.17	-2457.67	-2140.00	-719.89	843.48	248.84	**-3078.93**[*] **(0.002)**	-326.45	--		
11. Accident/ disaster	3499.07	-1867.36	-640.87	-1747.37	-1429.69	-9.58	1553.78	959.14	**-2368.62**[*] **(0.023)**	383.85	710.30	--	
12. Other	2803.50	-1171.79	54.70	-1051.80	-734.13	685.99	2249.35	1654.71	-1673.05	1079.42	1405.87	695.57	--

H$_2$: There are differences in the types of news stories that prompt users to share reports.

This hypothesis sought to determine which types of news reports would draw higher engagement from Facebook readers, as demonstrated by clicking *Share.* After eight outliers were removed, one-way ANOVA was used to compare the 12 news categories. Appendix Table A6 shows the means and standard deviations of share clicks for the sample of 488 stories. The Levene's Homogeneity of Variances test was significant ($p < .001$) so the Welch's adjusted *F* ratio was selected, and it was significant, Welch's $F(11, 95.12) = 5.83$, $p < .001$). Hypothesis 2 was therefore supported— there are differences in the types of news stories that prompt users to share reports.

Games-Howell was employed to test the difference between all unique pairwise comparisons among shared story types and the results are presented in Table 2. The mean number of share clicks for political reports ($M = 50.07$, $SD = 76.97$) was significantly less than those of human interest stories ($M = 189.03$, $SD = 305.11$); ($p = 0.002$). Crime/legal stories ($M = 109.31$, $SD = 171.48$) were shared significantly more than those of sports news ($M = 21.75$, $SD = 49.03$); ($p < 0.038$). Likewise, human interest news stories were shared much more frequently ($M = 189.03$, $SD = 305.11$) than those of sports ($p < 0.004$). Also, accident/disaster stories ($M = 132.09$, $SD = 172.24$) were shared significantly more often than sports news ($p < 0.008$). Finally, entertainment stories ($M = 36.75$, $SD = 93.08$) were shared much less frequently than human interest news stories ($p < 0.022$).

Table 2
Post Hoc results for mean number of share clicks by news category

News category	Mean	Mean Differences ($\bar{x}_i - \bar{x}_j$) (Only significant *p*-values are indicated in parentheses)											
		1	2	3	4	5	6	7	8	9	10	11	12
1. Politics	50.07	--											
2. Crime/legal	109.31	-59.23	--										
3. Sports	21.75	28.32	**87.56**[*] **(<0.001)**	--									
4. Health	107.44	-57.36	1.87	-85.69	--								
5. Entertain-ment	36.75	13.32	72.56	-15.00	70.69	--							
6. Tourism	167.92	-117.84	-58.61	-146.17	-60.48	-131.17	--						
7.Spirituality/ religion	229.00	-178.93	-119.69	-207.25	-121.56	-192.25	-61.08	--					
8. Business/ economy	55.44	-5.37	53.86	-33.69	52.00	-18.69	112.47	173.56	--				
9. Weather	194.77	-144.70	-85.46	-173.02	-87.33	-158.02	-26.85	34.23	-139.33	--			
10. Human interest	189.03	**-138.959**[*] **(0.038)**	-79.73	**-167.28**[*] **(0.004)**	-81.60	**-152.28**[*] **(0.022)**	-21.12	39.97	-133.59	5.74	--		
11. Accident/ disaster	132.09	-82.02	-22.78	**-110.34**[*] **(0.008)**	-24.65	-95.34	35.83	96.91	-76.65	62.68	56.94	--	
12. Other	228.38	-178.31	-119.08	-206.64	-120.95	-191.64	-60.47	0.62	-172.94	-33.62	-39.35	-96.29	--

H$_3$: There are differences in the types of news stories that prompt users to comment on reports or postings.

This hypothesis examined which types of news reports would produce more responses from readers through written comments or posted stickers or photos. Once again one-way ANOVA was used to test differences among the 12 news categories. After removing 16 outliers the total sample was 480. Means and standard deviations of comments by news categories are presented in Appendix Table A7. Levene's Homogeneity of Variance test was significant ($p < .001$) and the Welch's adjusted F ratio was significant, Welch's F (11, 100.82) = 6.27, $p < .001$). Hypothesis 3 was thus supported—news story types differ in the number of comments they draw from readers.

Post-hoc Games-Howell testing was employed to compare differences between all unique pairwise comparisons among shared story types. The results indicated that crime/legal news stories ($M = 99.82$, $SD = 171.54$) received more comments than those of sports news ($M = 16.98$, $SD = 22.55$; $p = 0.001$). Sports news also received many fewer comments that those of human interest stories as well ($M = 79.89$, $SD = 129.93$; $p = 0.017$). And sports stories prompted fewer comments than stories about politics ($M = 127.80$, $SD = 160.44$; $p = 0.038$). Similarly, political news stories drew more comments than those of health news ($M = 27.38$, $SD = 54.03$; $p = 0.005$). In addition, political news stories received more comments than those of spirituality/religion ($M = 45.77$, $SD = 48.56$; $p = 0.049$), business/economy ($M = 31.67$, $SD = 93.68$; $p = 0.003$), accident/disaster ($M = 45.31$, $SD = 85.96$; $p = 0.035$), and the other category (such as news related to technology, environment, and education) ($M = 34.38$, $SD = 41.22$; $p = 0.007$). See Table 3 for full details.

Table 3
Post Hoc results for mean number of comments by news category

News category	Mean	Mean Differences ($\bar{x}_i - \bar{x}_j$) (Only significant *p*-values are indicated in parentheses)											
		1	2	3	4	5	6	7	8	9	10	11	12
1. Politics	127.80	--											
2. Crime/legal	99.82	27.98	--										
3. Sports	16.98	**110.82*** **(0.038)**	**82.84*** **(0.001)**	--									
4. Health	27.38	**100.42*** **(0.005)**	72.44	-10.40	--								
5. Entertainment	63.25	64.55	36.57	-46.28	-35.88	--							
6. Tourism	80.46	47.34	19.36	-63.49	-53.09	-17.21	--						
7. Spirituality/religion	45.77	**82.03*** **(0.049)**	54.05	-28.79	-18.39	17.48	34.69	--					
8. Business/economy	31.67	**96.13*** **(0.003)**	68.15	-14.70	-4.30	31.58	48.79	14.10	--				
9. Weather	69.43	58.37	30.39	-52.45	-42.05	-6.18	11.03	-23.66	-37.76	--			
10. Human interest	79.89	47.91	19.93	**-62.91*** **(0.017)**	-52.51	-16.64	0.57	-34.12	-48.22	-10.46	--		
11. Accident/disaster	45.31	**82.49*** **(0.035)**	54.51	-28.34	-17.94	17.94	35.15	0.46	-13.64	24.12	34.58	--	
12. Other	34.38	**93.41*** **(0.007)**	65.43	-17.41	-7.01	28.87	46.08	11.39	-2.71	35.04	45.50	10.93	--

Our second research question concerned which emoji responses were preferred by Thai readers of mainstream Thai newspapers, and for this we proposed one hypothesis:

H_4: The frequency of the use of "Like" emoji will be greater than other emoji types.

The goodness of fit was employed to examine whether the six kinds of emoji were equally preferred. Table 4 presents the distribution of emoji clicks, which altogether totaled more than 1.7-million for the 496 news stories. Obviously, "Like" remains the preferred mode of emoji response at more than 1.6-million total clicks. Chi-square was performed comparing "Likes" with the other five emoji and not surprisingly the result was significant, χ^2 (5, $N = 496$) = 7943.56, $p < .001$. Furthermore, a Chi-square test comparing "Likes" with all five other emoji <u>combined</u> was performed with the result of χ^2 (1, $N = 496$) = 1506.50, $p < .001$, thus again demonstrating a strong preference for "Like" emoji responses. H_4 was thus supported.

Table 4
Frequency of emoji use

Emoji	Number of Clicks
Like	1,661,780
Sad	21,617
Wow	13,010
Ha Ha	9,141
Angry	6,442
Love	3,817
Total	1,715,807

6. Discussion And Conclusion

Crime/legal news accounted for the greatest number of stories, but it produced fewer emoji clicks than most other categories. Among the emoji types, crime/legal news ranked first only for "Angry" responses, and it ranked second in terms of comments generated. This is somewhat in contrast to Carey's finding (2014) that crime news was a leading cause of Facebook responses.

Business/economy and political news produced the fewest emoji clicks but paradoxically politics was the leading category of news that spawned comments. Commenting on news items requires a high degree of engagement and readers would need to be highly motivated to invest the time and effort required for this sort of response. Of course, for more than a decade Thailand has been in the midst of serious ideological clashes involving the "Red Shirts" and "Yellow Shirt" advocates, and the politically charged atmosphere undoubtedly contributed to the desire to voice opinions about news reports.

While business/economy news amounted to the second largest category in terms of items posted by the newspapers, it failed to produce much reader response, and it garnered the fewest "Like" clicks. It also ranked near the bottom in sharing and commenting. Similarly sport news received the fewest shares and comments, but ranked third in the number of emoji clicks. Human interest stories ranked fourth in both shares and comments, but near the bottom in emoji clicks. Unlike Larsson's findings in his study of Facebook users in Sweden (2016), health news was not a major source of Thai reader responses, although it did rank fourth in both comments and in combined emoji clicks.

Similar to commenting, sharing implies a degree of engagement higher than that of clicking emoji. We assumed that sharing news stories on users' Facebook walls indicated readers felt the shared item was important or worthy of note, and would like friends to be informed. It was interesting that the two news categories that contributed the largest number of shares were spirituality/religion and weather. The stories that were shared tended to reflect some sort of oddity or curiosity, such as unexpectedly hot weather or some apparently supernatural event. Although both entertainment and human interest news received emoji clicks at a rather high level ($M = 3489.49$, and $M = 4209$, respectively), our ANOVA results indicate that entertainment news stories were considered much less worthwhile to share to Facebook friends.

While we expected that "Like" would be used more often than the newer emoji, the imbalance in its favor was greater than expected. One explanation for the preference for Likes is that users are simply habituated to express themselves via this emoji. When we gathered data for this study, the other emoji had only been available for a few months, and as time passes news readers may become more accustomed to their use. At any rate, the clicks, numbering in the millions for these 496 stories was startling and indicates the degree to which readers desire to register their reaction to news reports. Emoji were clicked more than 22 times more frequently than stories were shared and about 35 times more than comments were made. The wide differences between the use of emoji and commenting on stories suggests that the two are wholly different sorts of reader responses. But what does a "Like" click mean? It could mean a range of different things: the reader might like the event or action described in the story, the way the story is reported, or that the story is reported at all. This, clearly, deserves further investigation.

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Interview

Anonymous, Personal communication, April 22, 2016.

Appendix

Table A1
Number of news stories by category (N = 496)

Category	N	Percentage	Category	N	Percentage
Crime/legal	101	20.4	Entertainment	36	7.3
Business/economy	70	14.1	Health	16	3.2
Politics	68	13.7	Weather	15	3.0
Human interest	64	12.9	Spirituality/religion	14	2.8
Accident/disaster	45	9.1	Other	14	2.8
Sports	40	8.1	Tourism	13	2.6

Table A2
Stories with the three largest total number of readers' responses by reaction type, including outliers

Type of Reaction	Ranking	Amount of reaction	Category	News story
Like (N = 496)	1	78,982	Entertainment	ดารารายงานตัวเข้าค่ายฝึกทหาร
	2	50,925	Weather	ข่าวพยากรณ์อากาศ ฝนตกคนดีใจ
	3	35,327	Weather	NASA โชว์ภาพไทยร้อนอย่างกับไฟ
Sad (N = 308)	1	2,373	Human interest	ธารน้ำใจช่วยคนป่วยผิวหนัง สามียากจน
	2	2,356	Accident/disaster	แล้งจัด เตาตายนับร้อย
	3	1,337	Accident/disaster	พบศพนักประดาน้ำที่ไปช่วยงมหาคนจมน้ำที่เขื่อนแล้ว
Wow (N = 403)	1	1,233	Weather	NASA โชว์ภาพไทยร้อนอย่างกับไฟ
	2	799	Weather	ข่าวพยากรณ์อากาศ ฝนตกคนดีใจ
	3	474	Human interest	ที่ญี่ปุ่นซ่อมถนนเสียหาย หนึ่งสัปดาห์เสร็จ
Love (N = 374)	1	532	Entertainment	ดารารายงานตัวเข้าค่ายฝึกทหาร
	2	245	Crime/legal	คดีอุ้มบุญ แม่ไทยแพ้
	3	177	Entertainment	แวนด้า ภรรยาปอ และลูก
Ha Ha (N = 371)	1	678	Human interest	นกไล่จิกคนไม่สวมหมวกกันน็อค นกหวงรัง
	2	571	Human interest	เจ้าทุกข์แจ้งความรถโดนสวมทะเบียนเพราะโดนใบสั่งจับความเร็วทั้งที่อยู่คนละจังหวัด
	3	554	Crime/legal	สำนักงานตำรวจ เผยใช้รถตำรวจและจ่าเฉยแบบ 3 มิติหวังลดซิ่ง
Angry (N = 242)	1	1,029	Crime/legal	รวบแก๊งทำร้ายคนพิการ 4 ใน 6 เป็นลูกตำรวจ
	2	444	Human interest	ห้างดังขอโทษนร.หญิงหลังกล่าวหาแบบผิด ๆ ว่าเป็นขโมย
	3	404	Crime/legal	รถเก๋งชนคนตาย ผู้ขับขี่คือวัยรุ่นไม่มีใบอนุญาต
Share (N = 481)	1	5,987	Weather	NASA โชว์ภาพไทยร้อนอย่างกับไฟ
	2	5,765	Weather	ข่าวพยากรณ์อากาศ ฝนตกคนดีใจ
	3	3,611	Human interest	ธารน้ำใจช่วยคนป่วยผิวหนัง สามียากจน
Comment (N = 447)	1	1,833	Crime/legal	รวบแก๊งทำร้ายคนพิการ 4 ใน 6 เป็นลูกตำรวจ
	2	1,403	Weather	อุตุประกาศพายุฝน ไทยรัฐ ชวนคนโพสต์ภาพที่ไหนฝนตกบ้าง
	3	1,372	Crime/legal	ทุบรถประชดแม่ ไม่ยอมให้เงิน

Table A3
Distribution of comments to stories by type (N = 447)

Types of comments	N	Percentage
Text only	439	98.2
Comment with reply	275	61.5
Text with sticker	172	38.5
Text with photo	168	37.6
Text with video	11	2.5

Table A4
Readers' reactions by news category based on mean number of clicks

Type of Reaction	Ranking	Category (Sample size with no outliers)	Mean	SD
Like	1	Weather (N = 15)	7422.47	10675.58
	2	Tourism (N = 13)	4935.62	4488.85
	3	Spirituality/religion (N = 14)	4393.00	4489.41
	4	Other (N = 13)	4261.69	6340.54
	5	Human interest (N = 62)	4075.74	4856.71
	6	Entertainment (N = 35)	3423.69	5010.89
	7	Accident (N = 43)	3360.65	3581.58
	8	Crime/legal(N = 98)	2481.21	2870.17
	9	Health (N = 15)	1454.07	1565.52
	10	Sport (N = 39)	1317.28	1368.80
	11	Politics (N = 65)	1272.20	1361.70
	12	Business/economy (N = 69)	1107.28	2336.86
Sad	1	Accident (N = 44)	138.05	271.53
	2	Human interest (N = 63)	54.19	121.71
	3	Other (N = 14)	41.21	72.20
	4	Weather (N = 14)	33.71	59.16
	5	Crime/legal(N = 100)	21.82	44.84
	6	Entertainment (N = 34)	6.59	27.21
	7	Politics (N = 66)	4.64	7.29
	8	Spirituality/religion (N = 13)	2.77	2.20
	9	Health (N = 15)	2.80	5.43
	10	Business/economy (N = 69)	2.64	6.08
	11	Tourism (N = 12)	1.33	3.11
	12	Sport (N = 39)	.23	.49
Wow	1	Tourism (N = 13)	72.23	91.37
	2	Weather (N = 14)	55.93	74.77
	3	Other (N = 13)	43.77	55.21
	4	Human interest (N = 62)	26.60	49.29
	5	Accident (N = 43)	19.33	30.92
	6	Crime/legal(N = 98)	12.87	17.34
	7	Spirituality/religion (N = 13)	11.69	8.78
	8	Health (N = 15)	8.73	17.50
	9	Entertainment (N = 34)	9.03	16.97
	10	Business/economy (N = 69)	7.35	17.63
	11	Sport (N = 39)	7.33	10.95
	12	Politics (N = 66)	5.97	9.15
Love	1	Spirituality/religion (N = 14)	28.58	38.59
	2	Tourism (N = 13)	25.00	80.57
	3	Entertainment (N = 35)	17.39	31.30
	4	Human interest (N = 62)	14.40	18.43
	5	Other (N = 13)	12.85	21.68
	6	Sport (N = 39)	11.43	18.53
	7	Weather (N = 15)	6.91	12.71
	8	Politics (N = 65)	4.85	6.71
	9	Health (N = 16)	4.08	5.83
	10	Crime/legal(N = 100)	3.25	6.99
	11	Accident (N = 44)	2.18	4.99
	12	Business/economy (N = 68)	1.07	2.31

Angry	1	Crime/legal(N = 100)	26.90	72.10
	2	Human interest (N = 62)	9.54	27.13
	3	Politics (N = 67)	7.82	11.58
	4	Other (N = 14)	1.50	1.79
	5	Accident (N = 43)	1.47	2.60
	6	Entertainment (N = 35)	1.09	2.43
	7	Weather (N = 14)	.86	1.75
	8	Business/economy (N = 67)	.54	1.16
	9	Tourism (N = 12)	.50	1.24
	10	Spirituality/religion (N = 13)	.23	.44
	11	Sport (N = 39)	.15	.43
	12	Health (N = 15)	.13	.35
Share	1	Spirituality/religion (N = 14)	369.50	622.60
	2	Weather (N = 14)	304.00	465.29
	3	Other (N = 13)	228.38	304.42
	4	Human interest (N = 62)	189.03	305.11
	5	Tourism (N = 12)	167.92	191.23
	6	Accident (N = 44)	132.09	172.24
	7	Health (N = 16)	107.44	156.94
	8	Crime/legal(N = 98)	89.34	128.29
	9	Politics (N = 66)	40.38	51.35
	10	Business/economy (N = 69)	33.61	79.71
	11	Entertainment (N = 35)	22.29	34.14
	12	Sport (N = 39)	14.90	23.22
Comment	1	Politics (N = 68)	168.07	224.84
	2	Crime/legal(N = 98)	136.72	231.50
	3	Tourism (N = 13)	80.46	88.11
	4	Human interest (N = 62)	71.87	114.20
	5	Weather (N = 14)	69.43	129.60
	6	Entertainment (N = 35)	51.23	88.42
	7	Spirituality/religion (N = 13)	45.77	48.56
	8	Accident (N = 44)	34.59	47.63
	9	Other (N = 13)	34.38	41.22
	10	Business/economy (N = 68)	16.62	28.90
	11	Health (N = 15)	16.00	30.16
	12	Sport (N = 39)	14.85	18.33

Table A5

Mean number of emoji clicks by news category

News category	N	Mean	SD
1. Politics	68	1631.71	1988.62
2. Crime/legal	100	2858.20	3571.57
3. Sports	40	1751.70	2947.77
4. Health	16	2069.38	2838.06
5. Entertainment	35	3489.49	5109.10
6. Tourism	13	5052.85	4615.77
7.Spirituality/religion	14	4458.21	4537.10
8. Business/economy	69	1130.45	2396.20
9. Weather	13	3882.92	4904.70
10. Human interest	62	4209.37	5024.96
11. Accident/disaster	43	3499.07	3782.49
12. Other	12	2803.50	3269.71
Total	485	2729.38	3790.01

Table A6
Mean number of shares by news category

News category	N	Mean	SD
1. Politics	68	50.07	76.92
2. Crime/legal	101	109.31	171.48
3. Sports	40	21.75	49.03
4. Health	16	107.44	156.94
5. Entertainment	36	36.75	93.08
6. Tourism	12	167.92	191.22
7.Spirituality/religion	13	229.00	347.18
8. Business/economy	70	55.44	199.08
9. Weather	13	194.77	231.46
10. Human interest	62	189.03	305.11
11. Accident/disaster	44	132.09	172.24
12. Other	13	228.38	304.42
Total	488	103.00	198.75

Table A7
Mean number of comments by news category

News category	N	Mean	SD
1. Politics	64	127.80	160.44
2. Crime/legal	93	99.82	171.54
3. Sports	40	16.98	22.55
4. Health	16	27.38	54.03
5. Entertainment	36	63.25	113.13
6. Tourism	13	80.46	88.11
7.Spirituality/religion	13	45.77	48.56
8. Business/economy	70	31.67	93.68
9. Weather	14	69.43	129.60
10. Human interest	63	79.89	129.93
11. Accident/disaster	45	45.31	85.96
12. Other	13	34.38	41.22
Total	480	69.18	127.44

E-Magazine Publishing in Thailand: Case study of Ookbee Company Limited

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Abstract

Magazine publishing industry in Thailand is falling into despair. Advanced technology has made quality content available online led to a sharp decline of readers and advertisers (Prajongsangsri and Duangamnee, 2015) - which are magazines main sources of income (Leslie, 2013). Nonetheless, with help of the largest e-publishing company in Thailand, Ookbee (2016) - a Southeast Asian digital magazine company with more than 10,000 new users per day and more than 500 magazines media titles - might give the magazine industry a second chance. This research explores the current market for print magazine publishing houses with digital replica format magazine (PDF) available on Ookbee application software (i.e. smartphone and tablet devices), whether its availability increases substitute income and sustain print publishers through revenue sharing model, digital subscriptions, and attracting advertisers to reinvest into the industry; lastly, it analyses the possibility of helping Thai magazine industry to survive and thrive once again in the digital era.

Keywords: E-magazine Publishing, Magazine Publishing Industry, Revenue Sharing model

1. Introduction

1.1. Industry Overview

The publishing industry is the force that drives the creative industry even though the industry is disrupted by the Internet. The industry is considered the 4th largest global advertising spent at $32,951 million after in television, newspaper, digital advertising respectively (Mckinsey & Company, 2014).

Revenue streams, which have been moved online forced publishers to reluctantly embrace digital strategy, many magazine titles are closing down one by one. Even though in western countries startup publishers starting to successfully and effectively adopt content-focused strategy, giving a gradual rise for the print magazine industry once again. In fact, academics had determined that the print will stay, but in Asia there is still a long and struggling period for the publishers to discover and experiment different a strategy for their markets and readers.

1.2. Changing Behaviour of Advertisers and Readers

As traditional print magazine business model based on subscription and advertisement, it is essential that publishers aware of trend shifting in consumption and advertising investment trend. Especially for consumer magazine publishing, which are relying heavily on

brand advertising (Ellonen, 2006). With 6 titles closing down in 2015 and 1 title in the first quarter of 2016; it is led to believed that the print magazine in Thailand, is in fact, dying.

In the present time, the Thai audience no longer cares about the medium as long as it offers diverse content and reach consumer faster than the traditional media (Phan-Udom, 2015). Magazines advertising revenue has declined from 6.1 billion to 4.2 billion in the year 2006 and 2015 (The Nielsen Company (Thailand) Ltd., 2015: MarketingOops, 2016). According to the Digital Advertising Association of Thailand (2015), the digital advertising market in Thailand has been growing from 2.7 billion baht in 2012 to 8.1 billion in 2015.

In a different light, disruption can support the failing business. It could be called as an opportunity for the latest e-publishing application software (smartphones and tablet devices) has been developed by *Ookbee Company Limited* (THAILAND) (2016) - a digital publication platform company - has become the leader of Thailand and Southeast Asia electronic market. With large reader based, the company could be the solution to the crisis.

This research aims to explore current market of print magazines in digital replica format (PDF) available on Ookbee application software. Furthermore, the paper will investigate whether its availability on Ookbee increases substitute income for print publishers in terms of sale per unit and digital reader based, and sustain magazine titles through revenue sharing model; and essentially attracting future advertisers to reinvest in the print publishing houses. Lastly, it analyses the possibility of helping Thai magazine industry to survive and thrive once again in the digital era.

2. E-Magazine Publishing Industry

According to Picard (2005: Ellonen, 2006, p. 3), the core competence of the producers of a magazine is not content *per se*, but rather the selection, processing and packaging of content and thus catching the look and feel of the concept. On the contrary, Hafstrand (2001: Ellonen, 2006, p. 3) argued that the strategic capabilities of a magazine publisher can be located in the dynamic functions of human resource, market knowledge and product development. We now know it is impossible to have both theories correct, but rather the factors which correlated to one another.

2.1. Effect of Magazine Advertising

Unlike newspapers which have the capabilities to reach out to larger number of audience with a short lifespan, magazines reach out to smaller number but more specific group of audience with a longer lifespan (Fill, 2013). Print media is often regarded as a secondary medium to television. Mainly reason is linked to the perceived 'emotional power'. Heath & McDonald (2007: Fill, 2013, p. 602) stated that according to OTX using CEP Test, the companies are able to identify that 'emotive power of both print television ads is basically the same', but with less investment.

Until today there is not much literature relating to the cause and effect of cross-media advertising between print and digital editions. Consterdine (2005) stated that these type of cross-media is effective in terms of hyperlinks which will help drive readers to advertisers' websites. In 2005 Mosaic Media Partners and 101 Communications (2005: Consterdine, 2005: p. 73) said the subscribers have similar demographic profiles to their print counterparts, and were happy with digital publishing formats, and become highly involved with editorial and advertising content.

Media Connection Study by BrandSpark International, Magazine Canada (2013: Magazine Canada, 2014) put forward the information in which print magazine together with its digital version can create brand advocate in brand loyalty, word of mouth and social networking. These factors leads to the key customer segments access that advertisers need – early adopters and influencers (GtK MRI: Magazine Canada 2014). These types of consumers have the tendency to enjoy seeing ads more than the content itself and help in purchasing decision more effective comparing to the use of social media alone (Simmons MultiMedia Engagement Study, 2003: Magazine Canada 2014).

2.2. Ookbee Company Limited For Publishers

Mr. Nathawut Peungchareonphongs, CEO of Ookbee Company Limited, established his company as an e-publishing platform-driven in 2010. The company quickly overtook 85-90% of the e-content share and estimate worth 2-3 billion baht (Panyapirom, 2015). Ookbee is currently offering more than 5000 magazine media titles (among other products) to the Philippines, Malaysia and Vietnam and has more than 30 million users. The company is self-described as 'a long term solution for publishers' (Panyapirom, 2015), which offering Thai publishers the solution to publishers and authors for interactive content, distribution channels, payment gateways and reporting tools in multi-platforms (Ookbee.com, 2016). The platform available is application software for iOs, Android, Window 8, Window Phone and Tablet devices.

2.3. Revenue Share Business Model

'The old traditional magazine publishing - one based solely on revenue streams from subscriptions and advertising - is over' - Conneighton (2013).

Possibility of strategic alliance can be made through 'revenue sharing' method. According to Glover & Wasserman (2003), a variety of agreements can be negotiated. It is complicated for two different organisations to agree on the expenses and overhead and which party should be responsible for it. Therefore, the most popular agreements are 'the gross' or 'the net' sharing. These two examples for the common case where can be found in the business arrangements: 1. A percentage of sales - Party A pay Party B a fixed percentage which sales made through the alliance channel; 2. A fixed Payment for New Customers - payment of a fixed dollar among for each new customer.

2.4. Revenue Sharing of Ookbee Company Limited

For publishers, selling directly to their readers through internet will help reduce the cost to 55% Joseph (2010). However, these intermediaries are helpful for publishers attracting more audience. Ookbee provided two revenue sharing sub-categories (Peungchareonphongs, 2016):

2.4.1. A percentage of sales

Revenue shared from online subscription will be shared to publishers by number of readers reading each magazine title. In this case, the ratio shared between publishers and Ookbee company 70:30. Therefore, the more audiences read, the more money magazine titles will make. Nevertheless, the percentage also depends on which operating system the users are using to read the publication.

2.4.2. A fixed payment

Difference practice from Glover & Wasserman's (2003) classification, fixed payment is used to ensure new or smaller publishing houses with smaller reader base for their monthly income by giving a fix rate income by Ookbee, not by the increase of readers.

2.4.3. Sale-Per-Unit

Publishers who do not wish to join the agreement number 1 and 2 can choose to benefit from sale-per-unit, with no involvement from Ookbee. They will have the freedom to control the price and promotion they desire.

2.5 Five Forces Model of Publishing

Industrial organization economics (IO) framework for magazine publishing was presented by Porter (1980: Ellonen, 2006) using the five forces model'. It is used to specify a tool to asses an industry's attractiveness and facilitates competitive analysis. The five forces are threat of potential entrants, the threat of substitutes, the bargaining power of suppliers, the bargaining power of buyers, and the rivalry among existing firms in the industry (Ellonen, 2006). According to Porter (1980: Joseph, 2010) the description is 'the model to the publishing industry helps to gain useful insights into how the industry operates and the power relations among the various stakeholders affected its profitability'. It's widely used among magazine publishing research at the industry level including digital context.

3. Methodology

The research methodology was qualitative. In-depth interviews were conducted among a focus group consisting of the industry's leaders and/or those highly experienced in the field. The procedures and techniques designed a pond 'business process, policy issue, people issue' (Brace, 2004) as the question which are divided into two areas:

1. Assessing whether the possibility for e-magazines published through Ookbee's application platform would help build substitute income and sustain print publishing company;

2. Future possibility that advertisers will reinvest into print magazine as it increases larger e-magazine reader based.

3.1. Outline of methodology and limitations

Though they are different sub-categories of e-magazines, the investigation is limited to one most widely used type of e-publication is PDF format which is known as a replica of a print magazine and generally have similar content, advertisers and number of pages. Other effect such as hyperlinks and page turning effect is also included.

This paper will rely on the findings from two sources (for chapter 3) 1. Primary data will be acquired by in-depth interview with focus group; 2. Secondary data will be gained from academic literature, internet search and case studies.

Main interview questions based on Brace (2004) pre-coded open-ended questions for free-responses. There is no precise phraseology that people use to respond question, therefore, we may predict the general sense of the response or quote verbatim responses for accuracy. The interviewers will be asked questions based on their background information and experiences in the field. The business model operation, characteristic, possibilities and recommendations will be discussed with the participants.

Recruitment of the respondents was selected by recruiting industry leader considering their high position such as business owners, executives, directors, editors which are ones who had the power to determine and forecast the future direction of the industries.

Each interview has 2 sets of questions in the following:

1. Demographic information (i.e. name, education, position, organisation, and year of experience in the field)

2. Specific questions for 1.) Ookbee's executive, 2.) Publishers, and 3.) Advertisers

3.2. Data Analysis

In addition to the notes made after each interview, each transcript was reviewed, and themes, patterns and insights were documented. When this process was completed, similar ideas and themes were grouped and given conceptual label.

The open-ended questions give a very unique result as well as contradictions which are noted within each finding.

4. Findings and Discussion

This chapter consists of the description, analysis and synthesis of academic literature as well as empirical data, which was collected through face-to-face and phone interviews.

The findings are structured into three sections as stated will firstly introducing interviewees with their name, position, organisations, and type of the company. Secondly, analysing the revenue sharing model. Lastly, question and answers classified by their professions starting with demographic questions and specified into more specific questions and the data analysis for future studies.

4.1. List of Interviewees

No.	Position	Institute/Organisation	Type of company	Years of Experience
1.	CEO	Ookbee Company Limited	Publishing/E-Publishing platform	7
2.	CFO	J.Walter Thompson	Finance/Advertising	20
3.	Associate Director, The Exchange	Mindshare	Advertising	26
4.	Media Buyer Director	United Media	Advertising	20
5.	Former Design Editor at *Wallpaper** (UK) magazine in Thai Edition	Media Expertise International Co., Ltd.	Magazine Publishing	4.5
6.	Marketing and Communication Manager	Media Expertise International Co., Ltd.	Magazine Publishing	10
7.	Digital Content Editor for *Esquire* (UK) Magazine	Grey Matter Co., Ltd.	Magazine Publishing	1 Yrs 3 months

4.2. Research Result (Overall)

Ookbee Revenue Sharing Model	Ookbee (1 person)	Advertisers (3 Persons)	Publishers (3 Persons)
Building substitute income publishing houses in terms of print subscription and sales-per-unit	Unlikely	Likely Likely Likely	Unlikely Likely Very Likely
Possibility of advertising reinvestment in to print magazines	Unlikely	Neutral Likely Very likely	Unlikely Very likely Likely

1. **5 out of 7** of the interviewees think it is **likely** that the Ookbee's business model can help building substitute income and sustain print publishing houses:

"It is very likely as the record shows that large number of readers has risen tremendously" said Publisher C

Even though Publisher C did not use revenue sharing model, he could see the growing number readers base. Therefore, he strongly believed that it is very likely to raise substitute income of what used to be print subscription and sales per unit with this method. While another opinion was put forward by CEO of Ookbee:

"I have been talking to Thai magazines which closed down recently and I have found that they all are saying similar thing. They have received gain income from Ookbee, but it is not fast enough to sustain their business. The advertisers leave faster." - CEO, Ookbee Co., Ltd.

Income generated by Ookbee's revenue sharing model is growing fast. Nevertheless, consumer magazines that were closed down recently tend to rely much more on advertising income. And it is almost impossible to compete with the pace in which advertisers moved to advertise on other channel of communication.

2. **2 out of 7** interviewees think it is **very likely** that advertisers will **reinvest** in print media   (Advertiser C and publisher B)

"Accessing content anywhere and anytime is a great opportunity to increase magazines' readership. It is very likely that advertising buyer will be interested in buying ads" - Advertiser C

E-magazines' mobility and its large achieve which can be equally accessible to subscribed users, is important to advertiser C.

3. **2 people out of x** think it is very **likely** (Advertiser B and Publisher C)

"It is likely because Ookbee is the middle ground of people born digital and analog" - Publisher B

Publisher B mentioned the platform that collides between two generations in which one were born analog and another was born digital. People who are born analog are still attached to physical print whilst younger generations who born digital uses more digital version. With affordable price range for younger generation and the familiar format of print replica would attract more readers of both generations.

4. **1 person out of x** is **neutral** (Advertiser A)

"It is possible but most advertisers are on digital strategy at the moment" - Advertiser A

Advertiser A generally thinks that if the platform become very popular, it publishers could be interested in reinvesting back into the print publishing houses which could offer both print and digital advertisement. However, at the moment there is no guarantee that the readership could grow to the same level of popularity as digital media had.

5. **2 people** think it is very **unlikely** (Ookbee and Publisher A)

"We allow people to modify their magazines before uploading on Ookbee, therefore

investing in e-magazine advertising is also an option" - CEO, Ookbee

Ookbee allows publishers to modify publication in anyway that would benefit their revenue most e.g. advertisers are not being forced to invest in print in order to have the portal to digital edition.

4.3. Research Result (Publishers)

	Publisher A (Wallpaper*)	Publisher B (7 titles)	Publisher C (Esquire)
Magazine Available on Ookbee app?	No	Yes	Yes
Revenue Sharing	N/A	Yes	No
Similarities between print and digital editions	N/A	Some adjustment	Replica
Bargaining power with advertisers (Promotion and etc.)	More bargaining power	More bargaining power	No change

1. Only publisher B uses revenue sharing model

Publisher B (with 7 magazine titles) uses revenue sharing. Whilst Publisher C did not use the model and only sell their e-magazine per unit because the promotion might destroy existing print subscription-based readers who paid the higher price.

*Wallpaper** (UK) magazine could not join the revenue sharing model as it has extreme limitation of online presence due to its license.

2. **Publisher C** owns a **replica version** whilst **Publisher B adjust 10-20%** of the content and advertisers

The rationale behind Publisher C's refusal to any adjustment is because the company believed that the price should already been included when advertiser purchased print ads.

On the other hand, Publisher B will make their adjustments for better layout design a well as giving the magazine its flexibility to negotiate to add/remove print and digital ads separately, depending on the each agreement.

3. **Publisher A and B** thinks it **increases bargaining power** with the advertisers as advertise across platforms. **Publisher C** thinks there is **no change**

"The bargaining power rises as bargaining power increases when we advertise across platform as a package" - Publisher A

Publisher A thinks it is more appealing to advertisers when ads could be purchased in a package where they will be distributing in many platforms.

"It is measurable," said Publisher A. She added further "The most important thing is that you invest on something and you are able to measure how effective it is, whilst for magazines you cannot. It is one of the reason why magazines loses their advertisers"

Ookbee is benefiting publishers by provide an accurate measurement of the readers' numbers and profile, which are the target audience for the advertisers.

On the other hand, Publisher C still confirmed that advertisers should not pay for digital as they paid for print so there will be no power increase.

4.4. Research Result (Advertisers)

	Advertiser A (J.WT)	Advertiser B (Mindshare)	Advertiser C (United Media)
Criteria of buying ads	Type of production	Type of brand	Type of product
Most preferred advertising platform	Digital Mass Media	Print (*Chanel* Cosmetics (FRANCE)) Digital (*Unilever* (ANGLO-DUTCH)	Print (Cosmetics, Fashion, accessories) Print and TV (Food)

Criteria for advertisers in placing their adverts and their most popular platforms are in the following:

"Our product is video content, therefore we aimed for large audience reach and engagement. We normally use digital, social media, and mass media." - stated Advertiser A. She then stated further, 'for now the advertising in digital media is our main focus. We produce adverts specifically for that.'

She addressed that from the direction of all clients, social media and mass media seems to be the trend to communicate to target audience.

Advertiser B stated, "We select different types of medium for different brands. For a high-end cosmetic brand like *Chanel* (FRANCE), its aims for older audience with more buying power. These people are still into print. Therefore, the brand publishes advert on magazine is consider 90 percent of total advertisement spent of Chanel Thailand."

This statement showed the global view of advertising trend beyond Thailand. Print advertisement is still being widely used among other communication channels as the world's leading luxury cosmetic brand.

According to Advertiser C, print advertising criteria depends on type of product: "We still use print magazine as the channel of communication. We use print more than digital when it comes to product such as cosmetics and luxury bags, while for food we use television broadcast. Print magazine gives more detail of the product, but then again, those are for niche target consumer.' Advertiser C stated before continues "We considered it as a long-term investment as magazines are collectable items. People can still see the adverts over years. Another factor is the readers. Niche magazines in public places that could be passed around and read by many target readers".

Apart from the type of product, longevity and niche market is also highly involved in the ads purchasing criteria. Advertiser C confirmed that print will never be replaced by the digital advertising as it serves difference purposes.

4.5. Digital platform of Ookbee Co., Ltd. and Porter's Five Forces

Porter's Five Forces	Digital Platform of Ookbee Co., Ltd.
1. Barrier to Entry	- Less entry barrier as platform provided as well as fix revenue share, which would guarantee income for new publishers.
2. Threat of Substitutes	- People believe in internet influencers more than magazines (Publisher B) + Advertisers still thinks magazines (both digital and print) are reliable sources to communicate with their royal customer (Advertiser B and C)
3. Bargaining power of supplier (Printer and journalists)	+ Print publishers are able to print in smaller numbers with Print-On-Demand - Self-Publishing is available for authors. They no longer need to rely on publishing house (Ellonen, 2006)
4. Bargaining power of buyer (Reader)	+ More bargaining power towards advertisers as it is multi-platform advertisement (Publisher B). + Ability to give instant result of effectiveness measurement (Advertiser C)
5. Rivalry among existing competitor	- Higher competition especially publishers who use digital first strategy as can appeared on the same website without limited distribution volume.

Figure II. Five Force Model: Author's own

It is hard to differentiate the case of digital publishing and platform-driven publishing provided by Ookbee as the content industry is largely affected by disruption of the internet.

4.5.1. Barrier of Entry

According to figure I, Joseph (2010), he argued that digital publishing cut the cost of production, creating lower market entry for new publishers and consumption channels, therefore intermediaries are no longer needed.

In reality, print and digital publish model are still need the middleman, as digital publishing is complicated and costly. Even though publishers have freedom to distribute its own publication online, they still relying on online distribution channels i.e. Google Play and/or Appstore in order to allow users to access the publication on platform on their mobile devices.

Within the same business sphere, the barrier of entry has reduced over the digital platform provided by Ookbee. Independent publishers and self-publishing no longer need to embrace investment risks in large printing and distribution costs. They can also access the same reader base as print publishers together with guaranteed income of fix-payment of revenue sharing business model.

4.5.2. Threats of Substitutes

On a simple level of analysis, substitutes for magazines could provide an abundance of content available online that could change consumer and advertiser behaviour. But with the suggestion from a research titled 'The Effect of the Internet on the Magazine Publishing Industry' by Ellonen (2006), stating that the industry level has not been significantly effected by the Internet whilst the larger effect were by publishers at its core competency which was identified by Publisher B as 'the influencer'. Publisher B was concerned that magazines has lost its importance as an influencer and people tent to believe Internet influencers such as Youtube product reviewer or bloggers more than magazines. Nevertheless, Advertiser B and C has confirmed that their companies still highly trusted magazines as considered as the first choice to advertiser to invest to communicate with their target consumer for branded and detailed products.

4.5.3. Bargaining Power of Suppliers (print and journalist)

It has shown that with revenue sharing business model, creates opportunities for print publishing houses to operate with more freedom from printer (Ellonen, 2006). Publishers are able to print in smaller numbers with print-on-demand or at minimum cost breakeven as it has digital impact with revenue from sale-per-unit and subscription which could become a substitute income (see research result on Figure III).

On the other hand, the bargaining power against journalists has been reduced, as self-publishing platform on Ookbee is available for authors. They no longer need to publish their work through publishing houses (Ellonen, 2006).

4.5.4. Bargaining Power of Buyers (advertisers and readers)

According to Joseph (2010), print publishers used to have the power of fixing prices. In the current context, behind the loss of advertisers Publisher B thinks that the core competencies of a magazine is the influential factor which people trust more than other types of medium. While Publisher A's rationale is that the magazine lost its power as bargaining power has shift towards other digital channel (Publisher A). However, the research result provide a new understanding that advertisers' investment criteria truly depends on the

products, brands and niche audience reach.

High-end branded products - the bargaining power towards advertisers has not been changed when advertising in branded products which aims for older audience with more purchasing power (Advertiser B and C).

For low-end products - products that aim for mass audience reach such as dairy product, the publisher's bargaining power has been reduced. The digital platform (social media) has been used to served this segment instead (Advertiser C).

Mid-end products - This is where the bargaining power of Ookbee would have most advantages. Multi-platforms increase power as publishers could reach more audience (Publisher C). Ookbee also provided effective measurement to the publishers to be used to negotiate with advertisers (Publisher B).

As for the readers, revenue sharing model attract the readers with the freedom to access achieve, which attracts more audience than print sale-per-unit.

4.5.5. Rivalry among Existing Competitor

Similar competition exists among other publishers where the platform is free and easy to use. Publishers do not need to invest more into production as the files are already produced. There is a large opportunity in cut the production cost if the digital subscription increases.

To sum up, though Porter's Five Force model, revenue sharing of Ookbee showed changing relations between themselves and other parties, but overall would help the print publishers to increase their profit.

5. Conclusions

As this research is coming to an end, the paper filled the gap between market report and reality of the magazine publishing industry.

According to the Nielsen Company (Thailand) Ltd., (2015: MarketingOops, 2016), magazine income has declined from 6.1 billion in 2006 to 4.2 million in 2015, together with the increase of advertising revenue, leading to the belief that advertisers had moved their investment to digital channels. Therefore, the research aims to find the possibility that the digital publishing platform of Ookbee Co., Ltd. and its revenue sharing model could help publishing industry sustain and gain back revenue from subscribers and advertisers respectively. The question then continues to predict whether it would help develop the industry in the future.

Whilst in the reality, the research result showed misconception about the industry itself, as print magazines are still popular among advertisers. It will also be able to gain back revenue and sustain the publishing house in terms of sale-per-unit and print subscription with digital version of their magazine by using Ookbee's revenue sharing model. As well as a possibility that advertisers will eventually reinvest in the magazine industry if the platform can grow a large reader base.

With analysis using Porter's Five Force model (1980), of digital versions on Ookbee application software and its revenue sharing business model, it has showed that publishers will not be as influential and profitable as it was before the Internet disruption. Nevertheless the industry will remain influential and profitable by these following factors:

1. It empowers the new publishers with less barrier of entry in to the industry with less investment risk, large reader-base and fixed-payment method;

2. Magazines advertising still served it purpose in advertising high-end brand and/or highly detailed products, which aimed for large demographic audience reach, long-term and attentive-to-detail communication. In which these abilities will never be replaced by digital advertising;

3. An increase bargaining power toward advertisers with its multi-platforms content distribution. As well as its ability for its instant effectiveness measurement.

Yet, cross-media advertising between print and digital versions needs further investigation as it could benefit the industry, possibly giving more profound effect on readers.

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Electronic Words-Of-Mouth in Social Media:
A Case Study of SK-II in Taiwan

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Abstract

This study aims to examine how electronic word-of-mouth (EWOM) of beauty products are communicated by consumers on social media, and how the relevant brand marketer responds to them. Using the Uses and Gratification Theory as a conceptual framework, EWOM content on SK-II products during January 2015 and October 2015 are sampled and analyzed from the SK-II Taiwan Facebook fanpage and Urcosme, a popular beauty online forum in Taiwan. The textual analyses of the EWOM made by Taiwanese consumers on both platforms reveal that consumers engage in EWOM of beauty products for four different purposes -- social interaction, information seeking, expression of opinions, and information sharing. Both platforms are used as product information source. Responses to EWOM given by SKII marketer include replying the posted questions, correcting misperception, and interacting with both potential and loyal consumers. As many artists and creative entrepreneurs rely on online recommendations to support their artistic and business projects' survival and growth, findings of this study can benefit them by showing how consumers engage in EWOM in social media, which in turn enable them to enhance their EWOM stimulation and control to achieve marketing or communication objectives. Implications for future research are also provided for academicians who investigate the potential roles of EWOM in social media on brand communication.

Keywords: *Electronic words-of-mouth (EWOM), social media, and Gratifications Theory*

1. Introduction

Several literatures agree that Word-of-Mouth (WOM) has a strong influence on judgment of products or service by shaping consumers' attitude (Arndt 1967; Herr et al., 1991; Brown & Reingen, 1987), especially when consumers make a purchase decision (Reingen & Kernan, 1986; Richins, 1983; Scott, 2003; Lee & Youn, 2009). The past research also indicates that WOM among consumers is an important and influential source of product information for them. WOM is considered when individual sources out of control of marketers' selling intention (Bughin, Doogan & Vetvik, 2010).

The growth of the Internet technology combined with the rapid increase number of social media users shifts the offline traditional WOM to Electronic Word-of-Mouth (EWOM). EWOM created by consumers based on their personal experiences plays a more and more important role when consumers do online review. With the help of the Internet, there is an increasing number of online consumers to access product information without limitations of time and space, and the two types of product information online are available: information created by the sellers and information created by consumers in the form of product recommendations on the sellers' website (Chen & Xie, 2008).

According to the recent report, social networking is one of the most popular online activities (The Statistics Portal, 2015). The rapid development and the growing of social networks bring both opportunities and challenges to the firms. In order to meet the new challenges of the times, it is necessary that the firms make better use of social network sites for business profit. Accordingly, EWOM has taken a strong role in attracting more marketers' attentions.

Facebook is the most popular networks worldwide in 2015 ranked by number of active accounts and has become the world's largest social network with an ability to make personal connections (The Statistics Portal, 2014). Despite the popularity of Facebook, an online forum has remained a significant platform that consumers use when they make their purchase decision of high-involvement products such as beauty products.

Interactive marketing is the key to brand development. By understanding the brand culture that cultivates consumer loyalty, many companies have incorporated more information into the content of interest among fans, resulting in deepening ties between their target consumers and the brands (Young, 2014). Along the same line, beauty products have widely used social media to communicate product information with their potential consumers in terms of their past experiences and successful samples. Due to a need to post new product information timely, most of the beauty product brands have their own website and Facebook, as channels for establishing relationship with its current and potential consumers. They are interactive tool that combine user reviews and how-to content. Many popular ways to advertise on Facebook include links to the brand homepage or Facebook page (The Statistics Portal, 2015).

Among a large number of beauty product brands, SK-II is a Japanese leading skincare brand sold in 13 markets in Asia (P&G Corporate Newsroom, 2012). The brand is successful in Taiwan. As one of priorities of worldwide rollout territories, SK-II has developed a loyal user-base in Taiwan market (Bartlett, 2009). Due to an increasing importance of EWOM of beauty products in social media, this research aims to understand how Taiwanese consumers behave in terms of EWOM by investigating their different forms of EWOM regarding SK-II in Facebook and Urcosme. In particular, it is designed to understand how EWOM are communicated in social media among consumers and between consumers and brand. Understanding how consumers engage in EWOM will enable communication strategists to achieve the company's marketing goals.

2. Literature Review

Social Media

Social media not only change the pattern of traditional information flowing, make it more social type, but also help developing high brand loyalty. Platforms such as Facebook and Instagram have become significant marketing communication channels for storytelling, building brand image and establishing brand loyalty. Hu (2011) defines social network sites (SNSs) as viral world "built on the concept of traditional networks." According to Ellison, Steinfield, & Lampe (2007), SNSs help establish linkages or keep in touch with people whom they know offline or make friends with others, particularly to interact with people who are in work-related contexts (LinkedIn.com), romantic relationship (Friendster.com), connecting those with shared interests (MySpace.com), or college student population (Facebook.com).

Word-of-Mouth (WOM)

As a major source of influence on consumers' attitudes and behavior, WOM has been widely recognized. Westbrook (1987) defines word-of-mouth communication as "informal communications directed at other consumers about the ownership, usage, or characteristics of particular goods and services and/or their sellers." Based on Anderson (1998), WOM spreads among individuals, the enterprises (including goods and services) informal view of the spread, including the dissemination of ideas, and it spreads both positive and negative views. WOM is the sum of the term referring to face to face contact with non-commercial purposes (as cited in Litvin, Goldsmith, & Pan, 2008). WOM must be independent of manufacturers, all about a brand-related information and services but not through marketing channels. No private interests of an information exchange (Wu & Wang, 2011). Kotler, Keller, Ancarani, and Costabile (2014) believe that WOM is without third-party handling, individuals' processing and transmitting information on a particular product, brand, manufacturer, or seller. Any two-way communicative behavior can be reminiscent as the target of any organization or individual information, leading the audience to get information, change attitudes, and even affect buying behavior.

Electronic Word-of-Mouth (EWOM)

In the Internet era, the way people get information is no longer a passive acceptance, but active acquisition. As consumers have unprecedented access to information channels, they use blogs, online forums, instant messaging tools, and network tools in their product consideration and decision. The Internet simply provides a good platform and broad development prospects for EWOM (Goodman, 2009). The Internet use is relatively cheap. Consumers have a distinct personality in terms of content, production, use and control of the media, or the dissemination and reception of information.

EWOM Marketing

EWOM marketing is even more powerful than traditional WOM marketing. It can reach a multitude of people at the same time. Therefore, it has a greater potential of becoming viral (Vilpponen, Winter, & Sundqvist, 2006). EWOM are often seen as credible information which reduces risk in product purchase since people's real life experience without commercial purpose is more persuasive than media advertising (Herr, Kardes, & Kim, 1991). The past research found that when the consumers make a purchase decision, they get a high level of relay the social networks to get recommendations, evaluations and information (Gershoff, Broniarczyk & West, 2001; Flynn, Goldsmith & Eastman, 1996).

EWOM in SNS can be examined by three categories: Opinion seeking, opinion giving, and opinion passing (Chu & Kim, 2011). *Opinion seeking* involves little expertise in a product category, high risk in decision-making, involvement in purchasing decision; *opinion giving* involves satisfaction or dissatisfaction, relationship with the company, novelty of the product; and *opinion sharing* involves source expertise, tie strength, demographic similarity, perceptual affinity (De & Lilien, 2008 as cited by Chiosa, 2014).

Theoretical Framework

The Uses and Gratifications theory (UGT) is an approach to understanding why and how people actively seek out specific media to satisfy specific needs. It focuses on "what do people do with media?," which is from the perspective of the audience. By analyzing media exposure and audiences' motivation, the effectiveness of mass media can be examined (Severin & Tankard, 2010; Katz, 1959).

The UGT claims that people actively seek out specific media and specific content to achieve specific satisfaction. It views people as active because they are able to examine and evaluate various types of media to accomplish communication goals (Wang, Fink, & Cai, 2008). In consideration of new media such as social media, Whiting & Williams (2013) developed ten categories of media uses and gratifications from the past research as followings: 1) Social interaction, 2) Information seeking, 3) Pass time, 4) Entertainment, 5) Relaxation, 6) Expression of opinions, 7) Communicatory utility: use of social media to give users things to talk about with others, 8) Convenience utility, 9) Information sharing, and 10) Surveillance / knowledge about others.

As consumers engage in EWOM in social media with different purposes, the UGT (Whiting & Williams, 2013) is used as a theoretical framework for the data analysis of this study. Accordingly, the following research questions are developed.

RQ # 1: How is EWOM communicated on SK-II Taiwan Facebook fanpage?

RQ # 2: How is EWOM communicated on Urcosme?

RQ # 3: How does EWOM communication on SK-II Taiwan Facebook fanpage differ from Urcosme?

RQ # 4: How does SK-II marketer respond to EWOM on SK-II Taiwan Facebook fanpage?

3. Methodology

As this research aims to study how EWOM spread on social media and how marketers respond to them, it needs a qualitative research approach that allows an investigator to thematically examine the content of EWOM done by the real consumers and marketers on a particular type of social media. Textual analysis is a way for researchers to gather information about how other human beings make sense of the world (McKee, 2003). Accordingly, textual analysis is used in this study.

To avoid bias from social seeding contents, two social media platforms – SK-II Taiwan Facebook fanpage and online beauty forum -- are chosen as the medium for investigation on how Taiwanese consumers engage in EWOM on SK-II. On one hand, Facebook was chosen as it is one of the major tools beauty product brands use for its marketing communication purposes. On the other hand, Urcosme was selected because it was the first domestic and professional community online forum for product reviews in Taiwan. Founded through the social community and combine the information from local and abroad, such as "Brand Manufacturer Product Database", "consumer experience database", "consumer purchasing behavior database", Urcosme has successfully constructed the most complete beauty industry database (i-TRUE Goods and Services). Its homepage shows that it has 429,449 members, 72,351 pieces of product contents, and 1,002,814 pieces of WOM reviews.

The selected time period of Facebook and Urcosme is ten months, from January to October 2015. This period is chosen due to the availability of the secondary data.

In terms of Facebook fanpage, the study focuses on two types of content. One is the EWOM made by consumers whereas another one is the brand manager's responses to those EWOM. Every item in SK-II Taiwan Facebook fanpage that relates to consumers' EWOM on

SKII product(s) and brand manager's responses to those EWOM during January and October 2015 are included as materials for data analyses.

As for Urcosme, reviews of three most popular SK-II products -- SK-II Facial Treatment Essence, SK-II Facial Treatment Mask, and SK-II STEMPOWER Cream -- are chosen for the textual analyses.

4. Findings

Referring to the first and second research question, the textual analyses reveal that EWOM is communicated by Taiwanese consumers on Facebook and Urcosme to gratify four purposes:

1. Social Interaction

EWOM is communicated for social interaction, which includes consumers' clicking "like" button, participating in marketing activities of the brand, and responding to others' comments.

Facebook	Urcosme

1.1 Clicking "like" button
 	
   Consumers click "like" button as giving feedback and connecting with things they care about.
 	
1.2 Joining marketing activities
 	
   Consumers communicated that they participated in various forms of marketing activities posted on the Facebook fanpage as following:
 	
1.2.1 Answering questions for reward
 	
1.2.2 Joining activities for free sample
 	
1.3 Responding to other people's comments
   Consumers provided feedbacks to other social media users such as answering the other people's questions, commenting that they faced the same problems, etc.
	Below the original post, the consumer expressed their fondness on the post. The number of like will be shown on the page of that post.

2. Information Seeking

     EWOM is communicated by consumers' asking for information about sales details, activities, product usage, and feedback about particular products, as shown below.

Facebook	Urcosme
"I want to buy it, how much and where I could buy?" (Chen replied on January 25, 2015) "What's the order of use: Facial treatment essence, R.N.A.Power radical new age cream, Whitening Source Derm-Brightener, Facial Treamtment Repair C, Cellumination Aura Essence, Signs Control base." (Qiu asked on January 13, 2015). "Purchase eye cream, but didn't get the free "youth magnetic wand", why?" (Hsu replied on March 1, 2015) "Yesterday I went to Sogo do the skin test, but there are free gift exchange, is that true to exchange free gift?" (Guo replied on February 10, 2015).	"Who use it will know it's really good, but it (SK-II Facial Treatment Essence) smell like people's saliva, is there anyone think so?" (Cheng posted below the forum on SK-II Facial Treatment Essence, April 16, 2015) And one consumer replied this comment as following: "Yes, amazing, It is rather to be thought of than expressed what it smell like, it's (SK-II Facial Treatment Essence) smelly, but my friends said you could get used to after a long time." (Qqi commented below the forum on SK-II Facial Treatment Essence, April 16, 2015)

3. Expression of Opinions

EWOM is communicated by consumers' describing their personal experiences of purchasing and using SK-II including both positive and negative ones, and expressing their desire for product purchase or trial as followings:

Facebook	Urcosme
3.1 Providing positive experiences "I've used 10 years, super good, it should be no alcohol content, I did not smell alcohol taste." (Lin replied on February 1, 2015) 3.2 Providing negative experiences: 1. Not getting the promotion as advertised 2. Not meeting consumers' expectation 3. Receiving bad service from sales person 4. Sales persons' lack of professional knowledge "Excuse me, is that normal I purchase at store counter but did't get the Bonus Cream?" (Chang replied on January 26, 2015) "I've used SK-II before but the effect is not so good, may it work for others." (Liu replied on March 7, 2015) "The counter staff's attitude is really bad, the website didn't claim that the test sample is limited, but the counter staff's reaction is like "why you don't know it's limited." (Jingwen replied on March 30, 2015) 3.3 Expressing desire for product purchase "The effect is really good？I want to buy it." (Reply on May 16, 2015) 3.4 Expressing desire for product trial "I went to the shopping mall but didn't get the test sample, where can I get it, how to change the place to get the test sample." (Reply on July 29, 2015)	"There is no rinsing amazing feeling, just a little moisturizer, brighten complexion just a little, I did not feel tight, seems like there is no difference from the low price mask, but the prices are not low." (Thedoo posted below the forum on SK-II Facial Treatment Mask, May 30, 2015). "I really want to buy but too expensive." (Weiyun posted below the forum on SK-II Facial Treatment Essence, September 17, 2015)

4. Information Sharing

  EWOM on both platforms is communicated as consumers' information sharing

This purpose includes sharing product contents with others and adding product photos.

Facebook	Urcosme

4.1 Sharing contents
  Consumers shared SK-II product content on their own time line, their friend's Timeline, share in a group, share on the user's Page the user manage, share in a private message. When one clicks the number of share, one will see the list of those people who shared the content on their Facebook wall.
 	
4.2 Adding photos
  Consumers added photos on their own timeline such as photos of their purchased products.
	"You could purchase the small bottle of SK-II Facial Treatment Essence, and don't use it everyday, I use SK-II Facial Treatment Essence one time per two or three days."
	(Yang commented below the forum on SK-II Facial Treatment Essence, October 8, 2015)

  Based on the third research question, the analyses yield that there is no significant difference between EWOM consumers communicated on Facebook and on the online beauty forum. However, it should be noted that price and details of brand activities are emphasized to a greater extent on Facebook. In addition, consumers have more freedom on Urcosme to talk about product outcomes and to give personal opinions after using the product, and they can also numerically express their satisfaction on SK-II products.

  Referring to the fourth research question, the textual analyses of SK-II brand manager's responses to EWOM on its Facebook fanpage reveal that social media was used by the brand to gratify two purposes. The first purpose is social interaction. Marketers showed their appreciation to those people who mentioned that they are loyal to SK-II products as shown below:

"Recently, it seems that I am allergic, there have been rash."
(Consumer posted on May 31, 2015)

"Hello, thank you for your message. Skin conditions may result in discomfort for many reasons. For example, rainy season may cause some allergies. If you become discomfort, I suggest you to suspend the use of any product, observe and take pictures, and also to seek advice from a specialist. For questions on the use of the product, you can directly call the SK-II Consumer Services hotline 0800-018-866 (Mon-Fri 9: 00-12: 00 and 13: 00-17: 00), please line customer personnel to assist you. Thank you again, should you have any problems, please feel free to leave a message."
(SK-II Marketer, replied on June 1, 2015)

In addition, SK-II marketer interacted with consumers by answering questions regarding price, product effect, and/or promotion activities. Examples are shown below.

"The reason why you cannot participate in the free sample activity is that the online system was closed before you entered. Thank you for your enthusiasm. Please do not be upset. SK-II is planning the next event, be sure to give everyone the opportunity to participate. Thank you."
(SK-II Marketer, replied on April 22, 2015)

"Hello, Thank you for your support. This is how to use SK-II Facial Treatment Essence: Apply it both morning and evening after removing make-up and cleaning your face. Re-use SK-II Facial Treatment Essence by following other skin care products. If there are questions about other uses, you are welcome to send private messages to me. Thank you."
(SK-II Marketer, replied on April 23, 2015)

The second purpose is sharing information. As consumers usually asked questions and some of them have misunderstandings of the SK-II products and marketing activities, SK-II marketer answered their questions and shared accurate information with them in order to correct those misunderstandings as shown below:

"Hello, Thank you for your support for the SK-II. This is to explain about the 'uploaded your photo with mom to win a free trial installation activities.' that you are not eligible to participate. You should have uploaded a photo of you and your mom, not you and your child."
(SK-II Marketer, replied on April 1, 2015)

5. Discussions

The increasing number of digital platforms offer consumers more opportunities to communicate with other consumers and get the product information in a form of EWOM. The study examined how EWOM is communicated by consumers on Facebook and Urcosme, and how marketers respond to it. As expected, analysis results identify four themes of EWOM behavior on Facebook: social interaction, information seeking, expression of opinions, and information sharing.

In terms of social interaction, by using social media such as Facebook, consumers can target specific groups with their messages, and communicate with those people using the same cosmetics to get more detail information, such as what kind of effect it was when the other people use it. When consumers share information on social media, those people will see and comments below the content. Consumers who communicate online may not know one another, but they communicate or access product information without geographic limitations of time and space. According to Whiting & Williams' (2013), use of social networks allow users to meet new friends. People participating in the survey also said that the social network can make them interact with different types of people. Taylor (2008) found that consumers are willing to engage within an online context because of the self-disclosure. Anderson (1998) looks at the entire spectrum of WOM communication, from negative to positive. He proposes a utility-based model that gives rise to a U-shaped function: very dissatisfied customers and very satisfied customers are most likely to engage in WOM. In this study, consumers' comments on social media were seen by other consumers who got similar product usage situations so that they would motivate other social media users to communicate below those comments. Because of social network, consumers are able to interact with one another online more conveniently by sharing and giving personal opinion based on interpersonal influence (Allsop, D.T., Bassett, B.R., Hoskins, J.A., 2007).

In addition, the Uses and Gratification Theory postulates that social media provide social interaction between people. Majority of people use them to connect with their online community. Some people interact with strangers by using social media (Chung & Austria, 2010). This is consistent with the fact that SNSs offer the platform to satisfy people's need (Chang, Choi, Bazarova, & Löckenhoff, 2015), and provide a better platform for interactive information and self-disclosure (Bazarova & Choi, 2014).

In terms of information seeking, social media allows consumers to know more about a product before purchasing. Consumers' seeking other consumers' real experience also helps them to reduce uncertainty and risk resulted from online shopping, and to reassure that they made right purchase decisions. People who make an informed decision mostly refer the other people's opinions to guide them. All of those opinions will be more significant when consumers make an important purchase decision. The information they are looking for normally include 1) non-marketer-dominated sources, 2) critiques or product reviews, and 3) WOM (Kim, Lee & Ragas, 2011).

Previous studies have found that consumers tend to trust more user-generated messages, such as consumers' product evaluation or recommendation to larger extent than advertising (Goldsmith & Horowitz, 2006). In particular, consumers trust social media information more than traditional mass media one. Consumers' comments about a product (negative or positive) on social media have more effect on other consumers' purchase decision making (Chung & Austria, 2010). Jacobs (2009) claim that Social media is an inevitable channel for customer support.

Park et al. (2009) found the major uses and gratification factors of Facebook users to be: socializing, entertainment, self-status seeking, and information (p. 731). Their research claims that a large number of Facebook users seek information to gratify through Facebook. Users actively search for information. Their goal is clearly to gain information in order to satisfy their need, when they click on links or employ search engines, suggesting Web (Lin and Jeffres, 1998).

As for expression of opinions, users can freely express their opinions, regardless of time and geographical constraints from their perspectives by publishing their views on social media (Hennig-Thurau, et al., 2010). In addition, users can get more free space than before, can more freely publish information with a small restriction, and can participate in the process of information dissemination according to the needs of different people.

In terms of information sharing, Kaplan and Haenlein (2010) argues that social networking sites are applications that allow people to publicize personal profiles and enable people to share personal information such as photos, video, audio files and blogs.

Comparing EWOM on two platforms reveal that there are no differences of how EWOM is communicated in Facebook and Urcosme. Raacke and Bonds-Raacke (2008) claim that social networks provide a virtual platform allowing those who have similar interests to get together, communicate, share, and discuss ideas. People use Facebook and Urcosme forum as a platform to share how to use the product. Both platforms are popular social media in Taiwan. They share several similar functions: 1) post the comments and photos online, 2) like, share or push the contents while other consumers could see the number of people like or share it, and 3) communicate with other consumers who posted contents. Facebook publicizes product information, allows consumers to search for product information before purchasing, and to directly communicate with the marketer. Similarly, Urcosme allows consumers to discuss and share usage of products.

According to Whiting & Williams (2013), users share personal information with others through social networks. The biggest difference is that this social network sharing is a two-way communication sharing process. Such respondents can post pictures and updates on social networks. It can also play the role of corporate information by publishing propaganda. According to Cheung & Lee (2012), reasons drive consumer to spread EWOM are sense of belonging, and enjoyment of helping. Consumer could have a big sense of belonging of the product to spread EWOM. In terms of helping others, users share their usage experiences with others so that others could benefit from their experiences.

Results of this study also support five propositions proposed by McLeod and Becker (1981) that (a) the audience is active, (b) media use is goal directed, (c) media consumption can fill a wide range of needs, (d) people have enough self-awareness to know and articulate their reasons for using the media, and (e) gratification have their origins in media content, exposure, and social context.

In terms of SK-II marketer's responses to EWOM on its Facebook fanpage, Shen & Bissell (2013) found that two-way interaction in social media may give brands better engagement control and allow them to react quickly to market developments. SK-II marketer answered consumers' product questions and also corrected the misunderstanding about product or promotion activities. As for marketing communications perspective, popular SNSs such as Facebook constitute brands in their own right and offer marketers access to substantial information about site members. Furthermore, SNSs offer marketers the facility for engaging in two-way communication with members in terms of personalized messages and content (Dunne, Lawlor, & Rowley, 2010).

Social networks provide a platform so that consumers' voice can be heard while marketers can actively listen to their opinions and suggestions, and to react quickly and

appropriately. In addition, delivering real time information on new products and promotions is one of the advantages in using social media over traditional media (Chung & Austria, 2010). However, Shen & Bissell (2013) suggest that Facebook websites was not about promotions or sales as in traditional media advertising but about engagement and community.

The other research found that active interaction and useful information on social media create positive perceptions toward social media marketing messages, and positive social media marketing messages increase online shoppers' hedonic value (Chung & Austria, 2010).

6. Limitations

Although series of meaningful conclusions are found, some limitations should be noted. First, the data collection of this study involves only Taiwanese consumers rather than Chinese ones as Facebook has been blocked in China. Second, the data collection is done within ten months from January to October 2015, which is considered quite short. Third, this study analyzed Facebook and one online beauty forum. Other social media were not examined due to time limitation. Lastly, this research only uses one brand of upscale cosmetics as a case study. It may yield different results from other ordinary cosmetics as consumers tend to search information online and review other consumers' comments before making purchase decisions in high perceived risk situations.

7. Implications And Recommendations

This research offers various benefits. Firstly, it contributes to marketers' better understanding of consumers' online behaviors in terms of EWOM on social media. The brand could get consumers' feedback of the marketing activities on Facebook fanpage. Such feedback is kind of free idea for how to make more attractive activities to enhance consumer involvement. Secondly, this study helps marketers to build effectively and timely EWOM communication on its Facebook fanpage as they can easily and immediately get what the consumers think (Haig, 2005). Thirdly, this study allows marketers to enhance consumers' brand loyalty by building and maintaining good relationships with their target consumers through attentively managing EWOM on social media. The findings also benefits communication scholars by revealing how the EWOM spread on social media, and encouraging them to further research on other types of high-involvement products such as luxury and health-related products. Lastly, as many artists and creative entrepreneurs rely on online recommendations to support their artistic and business projects' survival and growth, the findings can benefit them by showing how consumers engage in EWOM in social media, which in turn enable them to enhance their EWOM stimulation and control to achieve marketing or communication objectives.

Future research may examine different social media such as QQ and Renren that shares similar functions with Facebook and Urcosme. Effects of EWOM on brand purchase decision should be a valuable topic to further investigate. Examining EWOM from cultural perspectives would enable global brand managers to develop efficient communication strategy for multi-national markets.

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Japan's New Content Creators: Opportunities to Create and Build a Brand Through Digital Platforms

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Abstract

Cultural and institutional norms present challenges for young and aspiring creators in Japan's creative industries. The country's "Cool Japan" initiative sought to expand the appeal and economic viability of Japan's culture industries throughout Asia--with mixed results. Challenges remain in Japan as countries throughout the region continue to expand their influence in the cultural industries. Within this aim to build Japan's influence through the culture industries, how might young creators gain opportunities to create and innovate through the traditional "content industries" (e.g., animation, music, film, television) and, especially, newer digital platforms where barriers to access--and expression--are largely removed? Because resources, distribution, and opportunities are modest when compared to more prominent creative hubs (e.g., Hollywood), Japan's young content creators gravitate toward these newer platforms and innovate despite and, perhaps because of, these inherent structural constraints. This presentation will analyze the successes of Japan's young digital 'content innovators' to examine how they overcame traditional barriers to become 'creative influencers' in Japan. What might be learned from these examples to help other young or aspiring professionals who seek to break through institutional barriers in non-traditional ways?

The Effects of Product Placement:
A Study of Hollywood Movies and Thai Audience

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Abstract

In the digital age, advertisers are challenged to be more creative in reaching audience. Traditional advert has become less effective in an era of ad-skipping technology and the increase of audience fragmentation. With these concerns, many advertisers push their way into the content aggressively through the practice of product placement. The objectives of this study were to investigate whether the product placement of different product involvement has an impact on Thai viewers' brand memory and brand attitudes and to examine whether brand memory and brand attitude effects Thai audience's purchase intention. This research used quantitative approach. Short video clip of Hollywood movie was attached to online survey to collect the essential data. In the movie clip, both high and low involvement products were placed differently in the movie scene. The samples of 270 moviegoers, who are Thai young adult, were selected by using Non - Probability Convenience Sampling technique. The collected data was analyzed and interpreted by SPSS program. The results of the hypotheses testing indicated that the product involvement affected the relationship between placement modalities, brand memory and brand attitudes. Moreover, there was a significant relationship between brand attitude and intention to purchase the placed brand. However, similar result did not occur in a case of brand memory and purchase intention.

Keywords: Product Placement, Product Involvement, Brand Memory, Brand Attitude, Purchase Intention

1. Introduction

In today's oversaturated advertising landscape, marketers are challenged to be more creative in reaching audience (Phadnis, Chawla and Shendye, 2004). Mundane advert breaks format becomes less effective in an era of ad-skipping technology and the increase of audience fragmentation (PQ Media, 2005). With these concerns, many advertisers push their way into the content aggressively through the practice of product placement (The Economist, 2005).

Thai audiences were selected to study on owing to a lack of study on product placement in film among Thai viewers and the popularity of Hollywood films in Thailand. According to Box Office Mojo (2012), more than 75% of movies played in Thai cinema were Hollywood movies in 2011. Thai young adults viewers aged 20-40 were selected to study in this research as they are the largest group of movies goers in Thailand (Pantip, 2012) and this group is also in line with the sample used in previous research about Thai viewer behaviour towards movies seeing (Thongmak, 2006; Waranusupakul, 2009)

Kong and Hung (2012) suggested that the differences found between advertising of high involvement product and low involvement product can indicate the possibility of differences in the practice of product placement. Moreover, the literature stated that the cognitive structure and buying decision process differently owing to the different level of consumers' involvement.

Objectives of the study

The aims of this study were to investigate whether the product placement of different product involvement has an impact on Thai viewers' brand memory and brand attitudes and to examine whether brand memory and brand attitude effects Thai audience's purchase intention.

2. Literature Review

Product Involvement

Several researches have presented that product involvement can affect the decision-making process concerning a product, the scope of the information which people looking for about the product, the people's perceptions concerning the different choices to the similar product category, the behaviour in which people' preferences and attitudes concerning the product are influenced (Celsi and Olson, 1988; Brisoux and Cheron, 1990)

According to the elaboration likelihood model of persuasion (ELM), once consumers receive a message they start to process it through one of two routes to persuasion; central route or peripheral route. In a central route to persuasion, consumers are likely to think deeply about the information in persuasive message and generate the cognitive responses to the argument. Beliefs and attitudes are not easily changed. Strong argument and adequate information about the product and brand offerings are required to build positive attitudes, which could possibly lead to buying behavior (Solomon et al., 2010). In contrast, for the low involvement product, consumers tend not to think deeply about the message presented or give considered effort in processing the information (Fill, 2009) but use peripheral cues such as the products' package or the attractiveness of source in deciding on the suitability of the messages (Solomon et al., 2010).

Petty et al. (1983) found that people elaborated the information through the central route and convinced by a credible statement relating to the product's characteristics shown in the advertisement of high involvement products. On the contrary, for the low involvement products, individuals elaborated the facts through a peripheral route and were convinced by the celebrity showing in the advert. The involvement variable also works as a mediating variable in deciding the level of the advertisement's impact on the audience. Consumers with high level of involvement dedicate more consideration and consider products significant thus behave dissimilarly from consumers with lower level of involvement (Te'eni-Harari, Lehman-Wilzig, and Lampert, 2009).

According to early studies by Vaughn (1980) and Richins and Bloch (1986), consumers respond to the advertising message differently, based on their level of involvement with the category of product being advertised. In the study of advertising effectiveness among young audiences by Te'eni-Harari, Lehman-Wilzig, and Lampert (2009), it was found that when a child perceives the object as meaningful and relevant (high involvement product), his/her attitudes are affected. On the contrary, when the product is considered as irrelevant or meaningless (low involvement product), their attitudes are not

likely to be influenced. In addition, the result indicates that product involvement plays a vital role in predicting the purchase intention among children as it had the highest impact on purchase intention, slightly lower impact on attitudes towards the brand, and the least effect on attitude towards the advert. In accordance with the experiment determining the effects of product involvement and emotion (Thorson and Page 1988, cited in McGrath and Mahood 2004, p.43), advertisements for the brands with high product involvement created significantly higher scores for brand attitudes, attitude toward the commercials, attitude toward buying, brand recall, and intention to purchase.

In a practice of product placement, it was found that viewers are more involved with expensive products which results in better brand memory (Gupta and Gould, 2007). Even though the effects of product involvement on brand attitudes and purchase intention in the context of product placement is not explained (Reijimersdal, Neijens and Smit, 2009) in the previous study, the elaboration likelihood model of persuasion (ELM) above suggested that when the involvement is high, consumers' attitudes towards the product is not easy to change unless the information about the product is adequately provided. Since the practice of product placement is not aggressive or persuasive and the information is not likely to be provided obviously in the movie, viewers' attitudes towards the brand that is perceived to be highly involved might not be strongly affected. In addition, placement that featured celebrities might generate positive effect for low involvement product due to the fact that the peripheral route is likely to be taken with the level of involvement is low. In such situation, consumers are likely to be convinced by the attractiveness of source like movie stars.

According to above literature, it is therefore expected that the effect of different types of placement modalities on brand memory and brand attitudes are moderated by the different level of product involvement.

H1: Product involvement moderates the relationship between each type of modality and brand memory.

H2: Product involvement moderates the relationship between each type of placement modality and brand attitude.

Brand Memory and Purchase Intention

The relationship between memory and brand choice decision is found in the study by Lee (2002), indicated that brand choice decisions may be made in a memory-bases situation or stimulus-based situation. The former situation occurs when consumer chooses a brand from product category on the basis of information retrieved from memory. When purchase decisions are memory-based, a brand name must be presented in a consumer's consideration set in memory if it is to be chosen. A brand that is highly accessible in memory will have a greater chance of being considered and selected than a brand that is less accessible in memory. On the other hand, when purchase decisions are stimulus-based, information relevant to the decision is readily available in the physical environment. Thus, customers often make their selection from alternatives displayed in front of them. In this situation, consumers may still retrieve information from memory to make the decision. This theory suggests brand information stored in the memory has an effect on purchasing decision and the retrieval of brand-related information can occur with or without the stimulus.

In the practice of product placement, the correlation between brand memory and purchase intention has only found to be mentioned by Ansons, Wan and Leboe (2011) that the relationship between memory and choice outcomes is dependent on the content of the

information that is remembered. Viewers tend to elaborate upon and remember brand-related information when the medium is not highly immersive. This allocation of cognitive resources will, therefore, generate the negative evaluation and carry forward the negative choice outcomes (Auty and Lewis 2004; Law and Braun 2000). However, when the media is highly immersive, viewers will experience an enhanced feeling of presence (Grigorivici and Constantin 2004), and will be more inclined to process information related to enhancing their media experience. As a consequence, consumers will display poor memorability for the brands during a product placement event, however, expected to increase consumers' choice of the brand. Due to this finding, it is expected that product placements which occur within the digital media such as film, consumers are expected to become more immersed with the media experience thus expected to increase the likelihood of consumers selecting the featured brand though the memorability is depleted.

Therefore, the relationship between brand memory and purchase intention is expected to be independent and non-linear. Remembering the brand shown in the movie does not mean that the intention to purchase the brand will increase. Therefore:

H3: There is no relationship between viewers' brand memory and their purchase intention.

Brand Attitude - Purchasing Intention

The importance of brand attitudes is the proxy for researcher to estimate the purchase intention and behavior of consumers. Kotler (1991) depicted that the better attitude of an individual hold toward a brand, the more likely he would use the product. On the other hand, the less positive attitude, the less likely he would use the product. Yang, Rosko-Ewoldson (2007) has studied the influence of level of placement on behavior by testing the four variables included attitudes towards the brand, exposure time to the brand in the movie, brand recognition and previous movie view as covariates. Findings suggested that only brand attitudes that have a significant influence on brand choice. When viewers' attitude towards the brand shown in movie is more positive, they are more likely to purchase that brand.

Even though there is little known about this correlation in the practice of product placement, the study of the relationship between attitudes and behaviors has long been studied by investigating the consumer decision-making process. The model proposes a series of steps consumers go through in the decision- making process including need recognition, information search, evaluation, purchase decision and post purchase behaviour (Schmidt and Spreng 1996). The information based on both fact and opinion that consumers have about the object form the evaluative attitudes towards that object (Petty and Cacioppo 1981). Attitude is an evaluation of a product and the feeling of like and dislike which is influenced by various factors such as past experience, personality and motivation. Once the object has been evaluated, the consumer will finally translate the decision into a behavioral output such as purchase action (Schiffman and Kanuk, 2007). Thus:

H4: There is a significant relationship between brand attitudes and the purchase intention.

Conceptual Framework

Based on the literature review, the conceptual framework is developed as followed:

Background

Used Placement

Mentioned Placement

Used and Mentioned Placement

Brand Memory

H1

Product Involvement

H2

Brand Attitude

H3

Purchase Intention

H4
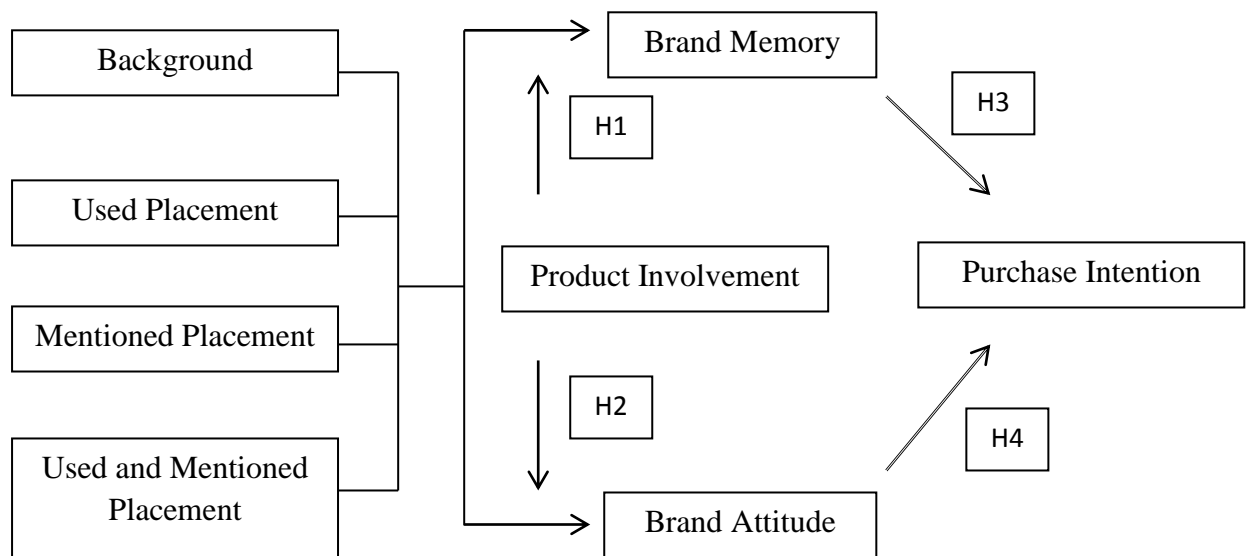
Research Method

This research used quantitative approach. Short video clip of Hollywood movie was attached to online survey to collect the essential data. In the movie clip, both high and low involvement products were placed differently in the movie scene; background placement, used placement, mentioned placement and used and mentioned placement. The samples of 270 moviegoers, who are Thai young adult aged between 20 and 40, were selected by using Non - Probability Convenience Sampling technique. The collected data was analyzed and interpreted by SPSS program.

Data Analysis
H1: Product involvement moderates the relationship between each type of modality and brand memory.

A descriptive statistics were carried out to test the above hypothesis and demonstrate the result in frequency. From the test results (Table 1), overall, the level of product involvement affects the relationship between placement modality and brand memory.

According to brand recall rate of low involvement products, mentioned placement generates the highest level of brand recall (Starbucks, 50.4%), followed by used and mentioned placement (Coca-cola, 46.7%), used placement (Pepsi, 40%), and background placement (McDonald's, 36.3%). On the contrary, for high involvement product, used and mentioned placement (Mercedes) has the highest level of brand recall among the other placements at 45.9%, followed by background placement (Volvo, 25.2%). Mentioned placement (Toyota Prius) and used placement (BMW) were found to receive the smallest recall rates (20%).

Table 1: Descriptive statistics results of brand memory; comparing product involvement

Placement Modalities	Brand	Brand Recall	Recall Mean Differences	Brand Recognition	Recognition Mean Differences
Background Placement	McDonald's	**36.3%**	**11.1%**	**68.1%**	**11.8%**
	Volvo	25.2%		56.3%	
Used Placement	Pepsi	**40%**	**10%**	**70.4%**	**12.6%**
	BMW	20%		57.8%	
Mentioned Placement	Starbucks	**50.4%**	**30.4%**	**80%**	**29.6%**
	Toyota Prius	20%		50.4%	
Used and Mentioned Placement	Coca-Cola	**46.7%**	**0.8%**	**82.2%**	**3.7%**
	Mercedes	45.9%		78.5%	

Recognition rates for low involvement products were found to be the highest in used and mentioned placement (Coca-cola, 82.2%), followed by mentioned placement (Starbucks at 80%), used placement (Pepsi, 70.4%), and background placement (McDonald's, 68.1%). For high involvement products, used and mentioned placement (Mercedes) also established the highest level (78.5%). However, the second highest appear to be used placement (BMW, 57.8%), followed by background placement (Volvo, 56.3%), and mentioned placement (Toyota Prius, 50.4%).

The results also show that the differences between low-involvement and high involvement products occur highly in mentioned placement condition for recall rates (30.4%) and recognition rates (29.6%) whereas the little difference has been found in used and mentioned placement condition for both recall rates (0.8%) and recognition rate (3.7%). These results suggest that product involvement has strongly moderated placement modality and brand memory in mentioned placement while the differences between low-involvement and high involvement products in used and mentioned condition appear to be very small. Therefore, H1 is supported.

H2: Product involvement moderates the relationship between each type of placement modality and brand attitude.

One sample T-test was carried out to test whether the mean scores are significantly higher than the midpoint 4 on the scale ranging from 1 = extremely negative, extremely unfavorable, extremely unappealing to 7 = extremely positive, extremely favorable, extremely appealing. Attitude scores were also computed by averaging the ratings on these semantic differential brand attitude scales.

Table 2: One Sample T-test results of brand attitude; comparing product involvement

Placement Modalities	Brand	Means of attitude changed			Means of overall attitude changed
		Positive	Favourable	Appealing	
Background Placement	McDonald's	4.04	4.05	4.04	**4.04**
	Volvo	4.13	4.13	4.12	**4.13**
Used Placement	Pepsi	4.12	4.10	4.12	**4.11**
	BMW	4.39	4.37	4.45	**4.40**
Mentioned Placement	Starbucks	4.13	4.17	4.19	**4.17**
	Toyota Prius	4.19	4.16	4.13	**4.16**
Used and Mentioned Placement	Coca-Cola	4.11	4.13	4.12	**4.12**
	Mercedes	4.54	4.53	4.64	**4.57**

Results have been summarized in table 2, shows that used and mentioned placement (Mercedes) received the highest score (4.57) while background placement (Volvo) gained the least score (4.13) for brand attitudes of high involvement products. On the other hand, for low involvement products, mentioned placement (Starbucks) receive the highest score (4.17) while background placement (McDonald's) receive the least score (4.04). This result indicates that used and mentioned placement is the most effective placement in the case of brand attitudes for high involvement product while mentioned placement is the most influential placement for low involvement product.

Moreover, the highest mean differences have been found in use and mentioned product (Coca-cola, 4.12; Mercedes, 4.57), followed by used placement (Pepsi, 4.11; BMW, 4.40). These results suggested that product involvement strongly moderate placement modality and brand attitude in used and mention placement condition and used placement condition. Whereas, the mean differences between low-involvement and high involvement products for background condition (McDonald's, 4.04; Volvo, 4.13), and mentioned condition (Starbucks, 4.17; Toyota Prius, 4.16), appear to be very small. Therefore, hypothesis 2 is supported.

Table 3: One sample T-test results of brand attitude; comparing high involvement products and low involvement products

Level of Involvement	Means of overall attitude change
Low involvement product	**4.11**
High involvement product	**4.31**

However, in term of general use of product placement, high involvement products (4.31) received higher score than low involvement products (4.11) as shown in Table 3. This indicates that the practice of product placement is more effective for high involvement product than low involvement product in the case of brand attitudes.

H3: There is no relationship between viewers' brand memory and their purchasing intention.

To test the hypothesis, an independent sample t-test was carried out between brand memory and purchasing intention mean cores between the respondents who remembered the brand and who did not remember the brand. Brand memory both recall and recognition had been tested.

Table 4: Independent sample t-test between brand recall and purchasing intention

Purchase intention	Mean (sd)		t-value	2-tailed sig
	Recalled	**Not recalled**		
McDonald's	3.06 (1.35)	2.90 (1.47)	.894	**.372**
Volvo	2.89 (1.38)	2.98 (1.45)	-.414	**.679**
Pepsi	2.94 (1.39)	2.97 (1.46)	-.191	**.849**
BMW	3.05 (1.20)	2.93 (1.48)	.547	**.585**
Starbucks	2.93 (1.42)	2.98 (1.44)	-.294	**.769**
Toyota Prius	2.80 (1.40)	2.99 (1.44)	-.888	**.375**
Coke	2.99 (1.35)	2.93 (1.50)	.371	**.711**
Mercedes	3.06 (1.35)	2.86 (1.49)	1.155	**.249**

The results of the test presented in Table 4 suggest that there is no significant difference between respondents who recalled the brand and who did not ($p > 0.05$) which indicated that purchasing intention is not influenced by brand recall.

The same results appear in recognition test in overall as shown in Table 5 ($p > 0.05$), emphasizing that there is no statistically significant difference between recognized and not recognized condition. However, the unexpected results are found in Starbucks (t=2.208, $p < 0.05$) and Mercedes (t= 3.985, p=0.000), indicating that there is a significant relationship between brand recognition and purchasing intention for these two brands. The mean scores of both brands for recognized condition (Starbucks M= 3.05; Mercedes M= 3.13) are higher than not recognized condition (Starbucks M= 2.57; Mercedes M= 2.31), suggesting the respondents who can recognize the brands were more likely to purchase the brand in the future than respondents who cannot recognize the brands.

Table 5: Independent sample t-test between brand recognition and purchasing intention

Purchase intention	Mean (sd)		t-value	2-tailed sig
	Recognised	**Not recognised**		
McDonald's	2.98 (1.40)	2.90 (1.49)	.427	**.670**
Volvo	2.99 (1.32)	2.91 (1.56)	.450	**.653**
Pepsi	3.03 (1.48)	2.78 (1.30)	1.302	**.194**
BMW	3.03 (1.32)	2.85 (1.57)	1.007	**.315**
Starbucks	3.05 (1.37)	2.57 (1.60)	2.208	**.028**
Toyota Prius	2.83 (1.43)	3.08 (1.42)	-1.404	**.162**
Coke	2.99 (1.48)	2.80 (1.17)	.820	**.413**
Mercedes	3.13 (1.40)	2.31 (1.36)	3.985	**.000**

In summary, the findings of brand memory and purchase intention shows there is no significant relationship between the variable while in recognition test, two failing to yield statistical support. However, to answer hypothesis 3, the overall result has been taken into account. Thus, as predicted, there is no relationship between brand memory and purchase intention. Hypothesis 3 is supported.

H4: There is a significant relationship between brand attitude and intention to purchase the placed brand.

To test the above hypothesis, bivariate regression was conducted. Result of the test is summarized in table below:

Table 6: Bivariate regression analyzing the relationship between brand attitudes and purchasing intention

	R Square	Beta value	Sig.	Result
Relationship between brand attitudes and purchasing intention	.166	.408	**.000**	Supported

The result indicate that brand attitude has positive correlation with the purchasing intention as can be seen from the R-Square of .166 and beta value of .408. This implies that if the respondents have a favorable the attitude towards the brand, they are likely to have the intention to purchase it. A significant model emerged ($F_{1, 268}=53.492$, $p<.001$). The significance score was found to be .000, indicating the hypothesis is supported at $p<.001$. Therefore, hypothesis 4 is supported.

Discussion

Product Involvement as moderators

H1 - which predicted that product involvement moderates the relationship between each type of modality and brand memory – was supported. Overall, low involvement products generated higher brand recall and recognition rates than high involvement products in every types of placement modality. This result was found to be contrary to the previous studies. Previous study on product involvement in advertisements suggested that high involvement products generate higher brand recall than low involvement products (Thorson and Page 1988, cited in McGrath and Mahood 2004, p.43). The study of Thorson and Page seems to be supported by the study of Gupta and Gould (2007) which stated that products with high prices are associated with higher recall. The possible explanation for this discrepant result found in the present study could be the different level of brand familiarity. Even though the pre-test was conducted to select the brands of low and high involvement products which receive the highest score of brand familiarity in its product category, it has been noticed that brands that fall into low involvement products have gained higher score than brands that are considered to be high involvement products. The level of product knowledge and prior experience with the brands as according to the previous studies have impact on brand recognition, might have interfered the effect of product involvement.

In addition, it has been found that the differences between low and high involvement products occurred in every placement modality in different level. The differences were found the most in mentioned placement and the least in used and mentioned placement. This indicates that product involvement strongly moderated the relationship between mentioned placement and brand memory while different level of product involvement was not a significant factor influencing the effectiveness of used and mentioned placement. This can be implied that prominence placement as used and mentioned placement generally generate high memory regardless of product types. Interestingly, high involvement products received higher recall when there was an appearance of the product than when the brand name was mentioned without the brand appearance. The results support the previous study about the effect of visual dimension on brand memory for high involvement product that the appearance of picture in high involvement products helped to increase brand recall. Due to this reason, high involvement product received the lowest recall rate in mentioned placement condition, making the difference between low and high involvement products was the highest in this placement condition. However, in the case of low involvement products, placements that associated with characters tend to outperform background placement in term of memorability. This might due to the fact that consumers often take peripheral cues when it comes to low involvement products. The brand awareness is generally generated through the attractive of source and celebrities (Solomon et al., 2010).

As predicted by the second research hypothesis, product involvement moderates the relationship between each type of placement modality and brand attitude. Overall, high involvement products received more positive brand attitudes than low involvement products. The results appeared to be consistent with previous studies that more relevant and meaningful products influence brand attitudes in higher degree (Thorson and Page, 1998; Te'eni-Harari, Lehman-Wilzig, and Lampert, 2009). This can be explained by the elaboration likelihood model of persuasion (ELM). The model suggested that when the level of involvement is high, consumers tend to give effort in processing the information while when the involvement is low, consumers are not likely to think deeply about the message presented (Solomon et al., 2010). The brand attitudes for low involvement product are therefore unlikely to change.

According to the model, the attitudes towards low involvement products will only change after they experience the product. This can explain the result of brand attitudes for low involvement products which were extremely low in every placement modality.

However, according to the findings, product placement overall has little effect on brand attitudes as the mean scores for every placement modalities for both low and high involvement products were slightly above the mean point. The significant result has only been found for high involvement product in used and mentioned condition. The result supports the elaboration likelihood model of persuasion (ELM) that for high involvement products, information about the product or brand is required in order to generate the positive brand attitudes. Since used and mentioned placement is considered to contain the highest amount of brand information, it therefore has the most potential to generate more favorable attitudes towards the brand.

Brand Memory, Brand attitudes and Purchasing Intention
H3 predicts that there is no relationship between brand memory and purchase intention. Previous study stated that in order to make brand choice decision, consumers tend to retrieve information from memory as input to their decisions. Therefore, the information stored in the memory may affect how consumers make a purchasing decision. However, the overall t-test results indicated that brand memory did not lead to the intention to purchase the brand. The result was consistent with the previous study of Ansons, Wan and Leboe (2011) which suggested that consumers' choice of brand does not depend on the viewers' ability to remember the brand. Instead, the placements that generate poor brand memorability might increase the likelihood of consumers selecting the featured brands.

However, even though the present study aimed to investigate the relationship between brand memory, brand attitudes and purchase intention as a whole regardless of product type or placement modality differences, by testing these relationship in H3 by Independent sample t-test method instead of bivariate regression, the findings of each brand were revealed rather than all brands as a whole. Though the overall findings were generally supported, the findings offered limited support for H3 as the t-test results revealed that there was a relationship between brand memory and purchase intention in two of the tested brands. One possible explanation for these unexpected results could be the differences of the respondents. Respondents may differ on relevant characteristics such as motivation, product knowledge and level of involvement. In addition, the fact that the present study use the video clip instead of movie might generate the invalid result as short video clips did not allow viewers to immerse in the story and the placement is also very obvious to notice when compared to the real film.

The last research hypothesis predicts that there is a significant relationship between brand attitude and purchase intention. The regression result supports this prediction. If the respondents have a favorable attitude towards the placed brand, they are likely to have the intention to purchase the brand in the future. The findings appear to be coherent with the previous studies and the theory of decision-making process. The study of Kotler (1991) and Yang, Rosko-Ewoldson (2007) noted that the better attitude one holds towards the brand, the more likely he/she would use the product. The decision-making process also explained this relationship by proposing the stages consumers go through before making purchasing decision. However, it should be noted that even though the brand evaluation can translate the decision into purchase action, brand attitude is influenced by various factors which can be very personal and differ on the individual basis such as the past experience, motivation and

personality. Therefore, in order to generate positive attitude which lead to the intention to purchase, product placement may not be the only factor that leads to sales.

In conclusion, the current research findings were discussed with the previous studies. The results appear to support and in line with the existing literatures. From the discussion, the product involvement moderated the relationship among placement modality and brand memory and attitude. Certain placement modality might be suitable for particular product type than the others due to the different placement characteristics possessed by each modality. However, the difference of individual characteristics should be taken into consideration as it can influence the effect of product placement. As discovered in existing literatures, there is a meaningful relationship between attitude towards the brand and the intention to purchase the brand. However, brand memory and purchase intention were not related.

Conclusion

A structured online questionnaire was used to complete a survey among 270 entire samples consisting of both Thai males and females in the young adult age. The results from the reliability analysis have demonstrated that the scales used in this research were highly reliable as certified by the Chronbach's alpha coefficient that ranged from 0.796 to 0.909. Overall, the results of the hypotheses testing revealed that all of hypotheses were supported and in line with the existing literatures.

The placement of low and high involvement products generates the multiple effects on viewers. In term of memorability, low involvement products appear to outperform high involvement products in every product modality. This finding might be influenced by the different level of brand familiarity, brand knowledge that the respondents held and the experience with the brand each respondents had which low involvement products tend to receive higher brand familiarity scores compared to high involvement product due to the fact that food and drinks are consumer goods that are frequently and repeatedly bought. However, the results suggested that visual dimension or the appearance of the brand can generate better brand memory for high involvement products while the placement that associated with characters perform better than background placement for low involvement products. Additionally, product placement does not appear to help generating positive brand attitudes for low involvement products in every placement modality. For high involvement products, favorable brand attitudes occurred when characters used and mentioned the brand.

Lastly, the results indicated that there is no relationship between brand memory and purchase intention. Remembering seeing or hearing the brand in the movie does not lead to the change of the intention to purchase the brand. However, if a person has positive attitudes towards the brand, they are likely to have the purchasing intention.

Limitation and Further Research

With such a short period of time, there were approximately 70 % of the proper sample size, or 270 of 385 people, was studied. In addition, the data was gathered by using convenience sampling and individual judgment of researchers. Prospect researchers are recommended to collect a greater sample size with more careful thought.

Additionally, the product categories were limited in this study as only automobiles were selected for high involvement product and food and drinks were selected for low

involvement product. Moreover, only eight brands were chosen. Future study should investigate more varied product categories.

Lastly, due to the data collection technique, this research did not use fully experiment method and the placement stimuli was not presented in the movie context. Therefore, future research should consider theater methodology which is done in an experimental setting for the external validity of results.

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On Creative Design Process: Five-D Design Process for Problem-led and Project-based Design Practices

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Abstract

This paper written based on autoethnographical research approach for discussing creative design process which focused on problem-led and project-based design practices. "Design", in general, includes two key components; (i) A problem (ii) A plan to address the problem. In this sense,designer play a role as problem-solver who identified problem and planned creative solution. In this paper, three aspects of creative design process were will be reviewed and discussed. (1) Definition of problem-led and project-based design process (2) Propose "Five-D Design Process" for problem-led and project-based design process. (3) Case study on implementation of "Five-D Design Process". It is hope that this paper will provide insights into an understanding of creative design process implementation particularly for problem-led and project-based design activities.

Keywords: Communication Design, Design process.

1. Introduction - Research Objectives

During the past 20 years, the researcher has his time spent as a design student, graphic designer and professor teaching arts and creative design studies at seven tertiary institutions in four countries. In this paper, the researcher intended to provide insights and summary into an understanding of creative design process by (1) Definition of problem-led and project-based design process (2) Propose "Five-D Design Process" as a framework and demonstrated the implementation of problem-led and project-based design practices. The research is based on an autoethnography research approach. An autoethnographical research will be conducted to review and structure the researcher's reflective thinking, experience, and summarize his experience in implementing Five-D Design Process for problem-led and project-based design practices.

2. Research methodology - Autoethnographical approach

According to a well-known autoethnographer, Carolyn Ellis (2004), Autoethnography is a form of self-reflection and writing that explores the researcher's personal experience and connects this autobiographical story to wider cultural, political, and social meanings and understandings. Maréchal (2010) described that; autoethnography is a form or method of research that involves self-observation and reflexive investigation in the context of ethnographic field work and writing. To explicit the problem-led and project-based design process, the researcher will conduct an autoethnography research to engage oneself into a self-reflective study and translated the outcome into a form a descriptive writing. The researcher will elicit his own experience in understanding the problem-led and project-based design process, and analyses the experience in relation to the context of graphic design

practices. Carolyn Ellis (1999) stated that, autoethnography is the best suited for sociological introspection and emotional recall to understand a life experience and write it as a story. The researcher will treat himself as an on-going site of study problem-led and project-based design process. An autoethnograpical way of writing will be produced to realize the research objectives. Self-reflective and introspective recall will be recorded in written format.

3. Research outcome and discussion

An autoethnographical research was conducted to seek for the outcome of fulfilling the research objectives. The following two topics will be discussed:

1. Definition of problem-led and project-based design process
2. "Five-D Design Process" for problem-led and project-based design practices
3. Implementation of Five-D Design Process

4. Definition of problem-led and project-based design process

According to John A. Walker (1989) in Design History and the History of Design, the term 'Design' originally derived from the word "Disegno" (Italian), which mean drawing. During the Italian Renaissance, the term "Disegno" was often associated or used as a way of planning paintings. In general understanding, during the Renaissance period, the term "Disegno" is served as a set of instructions for helpers.

In contemporary design context, the term 'Design' has different connotations in different fields or design disciplines. In fact, 'Design is everywhere' - and that is why looking for a definition may not help to grasp and understand what it is. The single word 'Design' encompasses an awful lot, and that is why the understandable search for a single definition leads to lengthy debate to say the least. There are broad definitions and specific ones - both have drawbacks. Either they are too general to be meaningful or they exclude too much (UK Design Council, 2004).

Hallvard Trætteberg (2002) suggested the term 'Design' can be thought of as the transformation of a problem description into a description of an artifact. This involves pin-pointing, detailing and formulating the problem, identifying which properties of the artifact that will address particular parts of the problem, and handling conflicting requirements. In general, 'Design' can be defined as (1) A specification of an <u>object</u>, manifested by an <u>agent</u>, intended to accomplish <u>goals</u>, in a particular <u>environment</u>, using a set of primitive components, satisfying a set of <u>requirements</u>, subject to constraints; (verb, transitive) to create a design, in an <u>environment</u> (where the designer operates) (Ralph, P. and Wand, Y., 2009). (2) A roadmap or a strategic approach for someone to achieve a unique expectation. It defines the specifications, plans, parameters, costs, activities, processes and how and what to do within legal, political, social, environmental, safety and economic constraints in achieving that objective (Don Kumaragamage, Y., 2011).

Brinkkemper, S. (1996) stated that the term 'Design' refers to the designing process often necessitates considering the <u>aesthetic</u>, <u>functional</u>, economic and sociopolitical dimensions of both the design object and design process. It may involve considerable <u>research</u>, <u>thought</u>, <u>modeling</u>, interactive <u>adjustment</u>, and re-design. Meanwhile, diverse kinds of objects may be designed, including <u>clothing</u>, <u>graphical user interfaces</u>, <u>skyscrapers</u>, corporate identities, <u>business processes</u> and even methods of designing (Brinkkemper S., 1996).

Design includes two key components, (1) A problem (2) A plan to address the problem. Therefore, the better is the identified problem the higher will be the possibility that the planned solution will solve it. In this sense, the plan is the recipe, the formula, the list of ingredients and the right proportion for each of them, to solve the problem (Morris, R., 2009). In this sense, designer plays a role in identifying problem(s) and work out a creative strategies with key stakeholders in providing solution(s).

In fact, creative designs process can be centered on diverse direction, such as idea-led, market-led, demand-led, technology-led, design-led, and problem-led and etc. In this paper, the discussion is focus solely on problem-led and project-based design process. For design process centered on problem-led and project-based, in most cases, the design process involves generating a solution (design products) that meets certain criteria and/or accomplishes a certain task within a period of time.

Figure1. The relationship between designer and client under problem-led and project-based design process

In the context of problem-led and project-based design process, the designer provide a solution for a problem based on design process, which constitute a series of steps that he/she use as guidance for problems solving. The role of the designer is problem solver, and the problems he/she solve are often identified as the specific needs and problems of clients. In short, during the problem-led and project-based design process, designer as a problem solver has a responsible to provide solutions (design products) for answering the clients' needs. It is a project-based design activity structured under a case by case basis.

5. "Five-D Design Process" for problem-led and project-based design process

The "Five-D Design Process" is a linear sequence of stages that has a start and an end point. It was designed particularly for a design activities centered on problem-led and project-based design process.
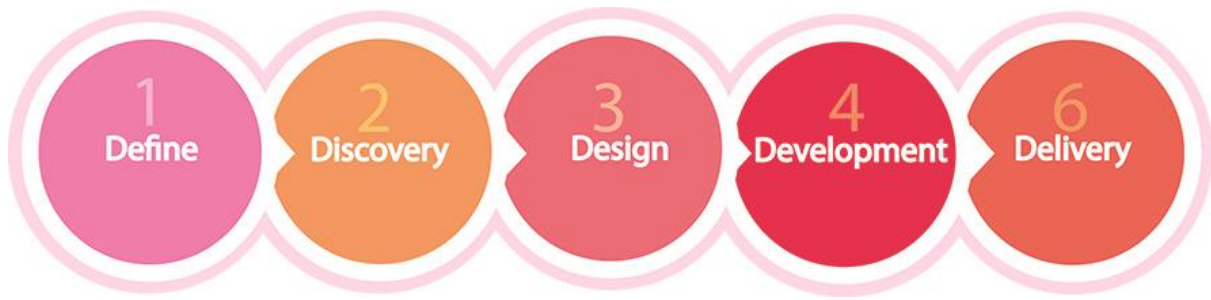
Figure2. 5-D Design Process

The process constitute of five stages: (1) Define, (2) Discovery, (3) Design, (4) Development, (5) Delivery.

5.1. Define Stage

Design is a problem solving activity that requires the precise definition of the problem at the start. In stage one; first step to start the project is (i) Analyze the project brief in order to have a precise understanding of the task. (ii) Identify the purpose of the project; understand client's needs, and understand audiences (target users). (iii) Identify key requirements and criteria of the project, and (iv) Identify design constraints and limitation, project duration and budget.

5.2. Discovery Stage

In stage two, designer will conduct research to generate a deeper understanding and analysis of the problem given. Research activities will include (i) Research existing design solutions. (ii) Share & critique design for ideas existing design solutions (iii) Explore design direction and solutions, and (iv) Develop ideas and consider through the steps needed for realizing the solutions.

5.3. Design Stage

In stage three, upon the completion of research activities, the designer will start provide solutions. (i) Conceptual exploration and development for the solutions (design product) will be generated. (ii) Analyze the conceptual and design ideas and explore possibilities for solutions. (iii) Design solution implementation – embodiment of design solution, from sketches, thumbnails, draft to (iv) Produce the design (prototype).

5.4. Development Stage

In stage four, once the design solution was created, the solution will be presented to client and target users for feedback. (i) Explain and discuss the design solution (prototype) with the client. (ii) Place the design into the intended environment; display store-self testing of the design (prototype) for target users. **(iii)** Identify critical successes and errors of the prototype. (iv) Based on the feedback, modified the prototype and finalize the design.

5.5. Delivery Stage

In final stage, before the project completion, (i) Evaluate the final design output, and ensured client satisfaction with the solution (ii) Completed the project with client.

As mentioned above, Five-D Design Process is a linear sequence of stages that has a start and an end point. It is a framework for conducting design activities centered on problem-

led and project-based design process. Each stage has its own challenges and constraints, therefore, to ensure the design solution answering the problems need a critical review in each of the step. It is very common that the designer go back and forth to make a modification or change to the solution. The iteration during the process is indeed to ensure the solution's workability. The "Five-D Design Process" design process is centered on 10% inspiration and 90% hard work. It was immensely satisfying to see clients and target users have positive feedbacks toward the design solution.

6. The implementation of "Five-D Design Process" (Case study – Smile Milk Rebranding)

In September 2014, Dr. Jirayuth Sinthuphan and Asst. Prof. Shawhong SER from Faculty of Communication Arts were approached by Assoc. Prof. Nopparat Runguthaisiri from CHULA UNISEARCH for Smile Milk's rebranding project. The main objective of the project is to provide design solutions for the rebranding which focused on logo modification and brand identity design. The project was structured under the period of three months, from September to November 2014.

7. Project Procedure

The rebranding project was divided into five phrases with a period of three months under the framework of 'Five-D Design Process" Summerized by ShawhongSER

September	October	November
Phrase 1:	Phrase 3:	Phrase 5:
Define	Design	Delivery
Phrase 2:	Phrase 4:	
Discovery	Development	

Figure3. The rebranding project's procedure (September to November 2014).

To realize the project, 'Five-D Design Process" was employed as the methodology for the project.

8. The implementation of "Five-D Design Process"

Phrase 1: Define

To start the project, there is a need to review and analyses the current logo design. As smile Milk is targeted to a wide range of consumers, the existing logo is desgned in a friendly-based approcah. The design is composed by three parts (1) a cartoon illustration of a cow (2) holding an ice-cream, and (3) the words 'Smile Milk'. The are six colors on the logo (Balck, white, blue, red, brown and purple). The overall design of the logo presented a friendly approch toward consumers. However, the logo designed sorely communicate the name of the product (Smile Milk) with an association of the image (cow holding an ice-cream) in a straight forward approach, there is no strong evidence in the design which associated the logo and identity design to the dairy products made from fresh cow's milk.

According to Jacob Cass, founder of JUST™ Creative (2009), he stated that "Five Principles of Effective Logo Design" constituted of five principles (1) Simple, (2) Memorable, (3) Timeless, (4) Versatile, and (5) Appropriate. These principles have been wide practice by design professionals as a guide-line for creating logo design.

To place the logo of Smile Milk under the frame work proposed above. The existing logo's graphic structure is not considered (simple); it is visually more as an illustration than a logo design. To design a logo with strong visual memory (memorable), a clear visual element with minimal approach is relatively easy to be recognized. Thus, the current logo should be redesigned into more simple graphic structure. Hopefully, the simple version of the logo will be more memorable and able to achieve a timeless effect (endure the ages). As an effective logo should be able to work across a variety of mediums and applications (versatile), one way of creating a versatile logo is to design in monochrome only. This allows one to focus on the concept and shape, rather than the subjective nature of color (Jacob Cass, 2009). Therefore, the current logo's which is multi-colors and illustration-based might be distorted when scaled to any size and black and white only. On the level of (Appropriateness), the logo should be appropriate for its intended purpose and derives its meaning (symbolizes) and usefulness. The current logo visual interpretation does not directly associated with dairy products made from fresh cow's milk. The image of cow holding an ice-cream in a joyful-look, might be mislead an misinterprated as an ice-cream or dessert shop.
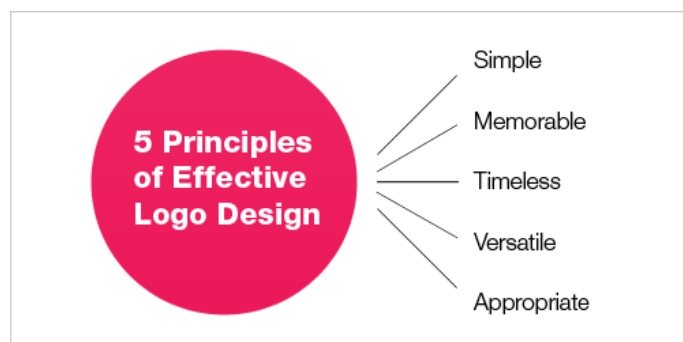
Figure4. The current Smile Milk Logo   Five Principles of Effective Logo Design

After reviewed and analyzed the current logo design, the researcher has identified limitation of the existing logo. To process the project to the second phrase, a research on information collection related to milk's products logo and brand identity will be conducted.

Phrase 2: Discovery

In phrase 2, researchers conducted a research to collect information focus on Milk's products logo and identity design. The research activity involved library and on-line research focus on studying logo design. Basically information collected can be divided into two parts (i) Logo design theory and practice (ii) Review on milk products logo design.

Logo design theory and practice

According to Martin Christie (Creative director at graphic design agency Logo Design London), when it comes to developing a brand, logo design is king. Their power to elicit an emotional response can have a resounding effect on the way customers and potential customers view a particular product, service or company. A powerful logo may look simple but there is nothing simple about creating effective logo shapes (Martin, 2014). Therefore to create a powerful logo, designer needs to understand the following factors:

The importance of shape

According to Georgina Clatworthy (2012), in terms of logo design, shapes can do the following:

- Help separate and connect information in an organized manner
- Represent different ideas
- Add texture, depth and movement
- Express different moods and emotions
- Highlight different areas and points of interest
- Take the eye across different elements

Besides the capability to create different visual effects, different shapes of logo design also able to generate psychological involvement with the viewers. Martin Christie (2014) stated that particular logo shapes send out particular messages:

- Circles, ovals and ellipses tend to project a positive emotional message. Using a circle in a logo can suggest community, friendship, love, relationships and unity. Rings have an implication of marriage and partnership, suggesting stability and endurance. Curves on any sort tend to be viewed as feminine in nature (Martin, 2014).
- Straight edged logo shapes such as squares and triangles suggest stability in more practical terms and can also be used to imply balance. Straight lines and precise logo shapes also impart strength, professionalism and efficiency. However, and particularly if they are combined with colors like blue and grey, they may also appear cold and uninviting. Subverting them with off-kilter positioning or more dynamic colors can counter this problem and conjure up something more interesting (Martin, 2014).
- It has also been suggested that triangles have a good association with power, science, religion and law. These tend to be viewed as masculine attributes, so it's no coincidence that triangles feature more prominently in the logos of companies whose products have a masculine bias (Martin, 2014).

- Our subconscious minds associate vertical lines with masculinity, strength and aggression, while horizontal lines suggest community, tranquility and calm (Martin, 2014).
- The implications of shape also extend to the typeface chosen. Jagged, angular typefaces may appear as aggressive or dynamic; on the other hand, soft, rounded letters give a youthful appeal. Curved typefaces and cursive scripts tend to appeal more to women, while strong, bold lettering has a more masculine edge (Martin, 2014).

The importance of colors

Color scheme play a vital role in logo design. Colors have a psychological impact on human emotional responses, which means colors can manipulate the emotions linked to viewing a logo. When come to colors selection for logo design, it needs a deep consideration in selecting colors which best represent clients company and its values.

Georgina Clatworthy (2012), suggestion for colors association with logo design.

- Blue: this color represents faithfulness, loyalty, and reliability. If you want to convey a serious and professional tone, this is a great color to integrate.
- Red: this color represents passion, attention, energy and excitement. If you want to generate a lot of interest in a logo, this is the most appropriate color.
- Purple: this color is indicative of elegance, sophistication, and class. Different shades can be integrated to create a powerful feel. It is often a color associated with educational logos and companies selling luxury products.
- Yellow: this color evokes positivity, warmth, and harmony. Not only is an attention-grabbing color but one which implies contentment. If you want to catch the eye of potential customers immediately, this would be the most appropriate color.
- Green: this color will evoke feelings of stability, health, nature, and freshness. Most suitable for companies involved in the environment, health, or ecology.

Review on milk products logo.
Based on the data collected, milk products logo design can be classified into three categories: (i) Logo design represents product's quality and authenticity (Nature, Fresh and Healthy), (ii) Logo design associated brand's identity with interestingness (Fun, Tasty and Healthy), and (iii) Logo design emphasis on creative interpretation of the brand (Creative, Surprises, alternative).

Category 1: Logo design represents brand's quality and authenticity
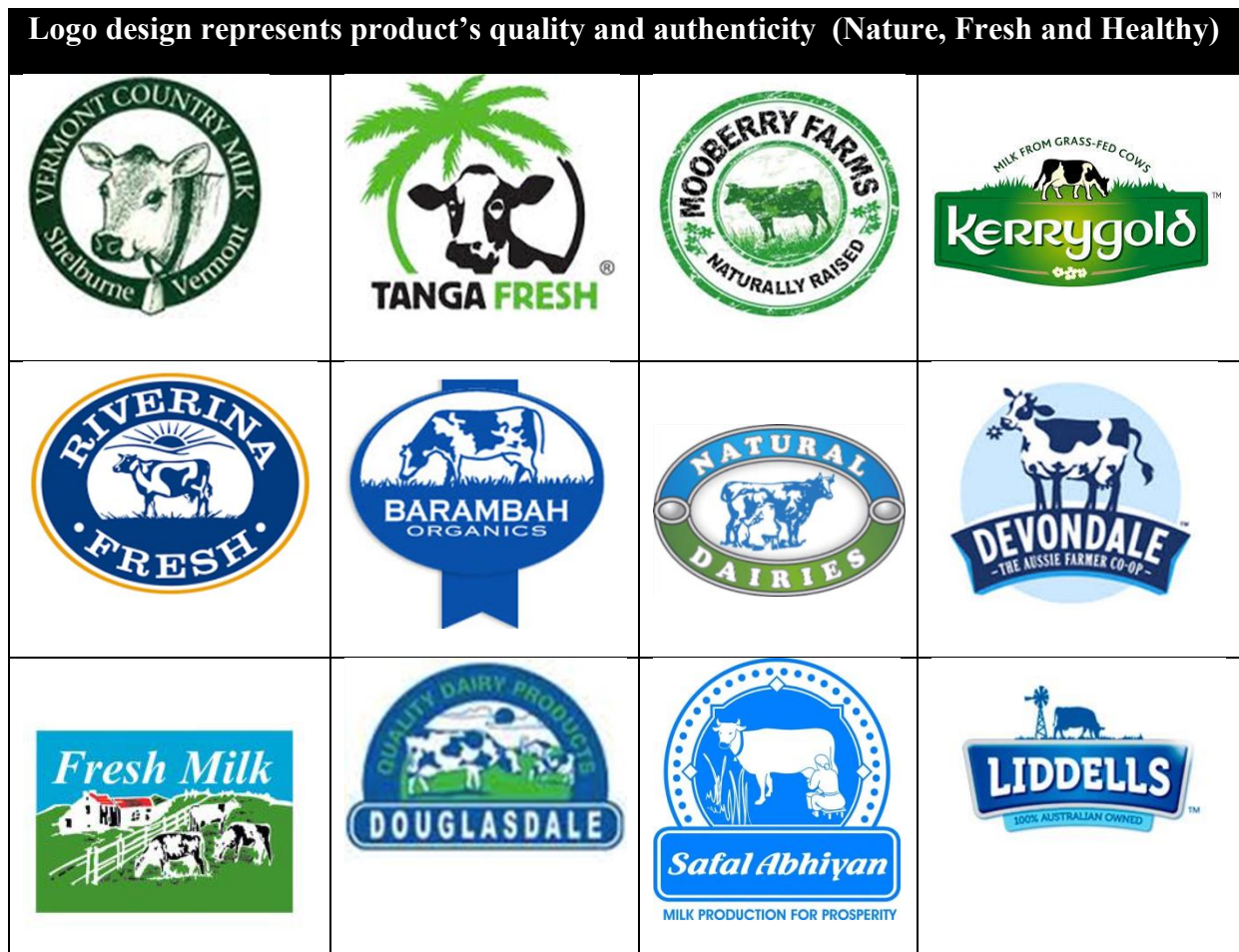
Logo design represents product's quality and authenticity (Nature, Fresh and Healthy)

Figure5. Logo design represents brand's quality and authenticity (information retrieved from Google images, all copy rights belong to the original owners) (Accessed October 2015)

Logo design represents brand's quality and authenticity emphases on the concept of product's natural quality, freshness and Healthiness. Design elements employed for logos design under this category features commonalities in associating the brands with image of a domestic animal (cow), stamp seal-like graphic structure to represent warrant of quality, and color selection reflected natural sensation (blue, white and green).

Logos design under this category emphasis on positioning the brand for dairy products produced from natural environment, freshness and beneficial to Health.

Category 2: Logo design associated brand's identity with interestingness

Logo design associated brand's identity with interestingness (Fun, Tasty and Healthy)

Figure6. Logo design associated brand's identity with interestingness (information retrieved from Google images, all copy rights belong to the original owners) (Accessed October 2015)

Logo design in this category associated brands' with interestingness. Design elements employed for logos design features commonalities in associating the brands with image of the cow in caricature or illustration approach, selected graphic elements are presented in dynamic composition, and very diverse color selection. Overall design direction of logos is presented in fun and pleasing approach, as well as suggesting good tasty and good health.

Logos design under this category emphasis on positioning the brand for dairy products produced from friendly approach, it provide a strong feeling of interestingness toward dairy products made from fresh cow's milk.

Category 3: Logo design emphasis on creative interpretation of the brand

Logo design emphasis on creative interpretation of the brand

(Creative, Surprises, alternative)

Figure 7. Logo design emphasis on creative interpretation of the brand (information retrieved from Google images, all copy rights belong to the original owners) (Accessed October 2015)

Logo design in this category emphasis on creative interpretation of the brands. Design elements employed for logos design features commonalities in associating the brands with abstract graphical approach. Selected graphic elements and colors are geared toward positive ideas for milk products. Overall design direction of logos is idea-oriented as well as suggesting an alternative way of communicating milk's products.

Logos design under this category emphasis on creative approach to position the brand for dairy products. Designer omitted conventional interpretation associated with milk products.

Based on the information collected, the researcher reviewed logos design for milk products. The phrase 3, brainstorm and analyses will be conducted to generate ideas for the new logo for Smile Milk.

Researchers conduct brainstorm sessions to generate ideas for the new logo. The Brainstorm and analyses could be divided in to three steps. (1) Analyses and (2) possibilities.

Analyses

Based on criterias of "Five Principles of Effective Logo Design", the existing logo of Smile Milk revealed its limitations as discussed in phrase one. However, prior provide a design solution, there is a need to conceptual "Smile Milk" with a new positioning before visualize the new brand's identity design.

Possibilities

Dr. Jirayuth Sinthuphan proposed a concept of Smile Milk = a space for sharing and "Community". This concept placed Smile Milk as a brand and space for community daily enjoyment and relaxation. Referred back to the establishment of Smile Milk, it has a goal to be served as an entity to provide dairy products with high value and quality for the benefit for Thai people. Meanwhile, follow His Majesty the King Bhumibol Adulyadej philosophy of sufficiency economy and sustainable development. The Concept of "a space for sharing and Community" is ideally matched with brand's philosophy and commitment for the betterment of Thai people.

Smile Milk = a space for sharing and "Community" will serve as concept for the rebranding direction, meanwhile, the design direction will be based on "Smile Milk" and "Community" as key words in creating new logo.

Phrase 3: Design

The design process started with the design direction centered on two keywords, "Smile Milk" and "Community". To ensure the new logo is still recognizable by patrons, the new design resembles Smile Milk's existing **logo**. A minimal design approach is considered as workable solution to reflect the new concept of Smile Milk.

New logo design based on "Five Principles of Effective Logo Design".

The "Five Principles of Effective Logo Design" has been employed to design the new logo. The designer created the new logo based on the existing logo design with a minimal design direction.
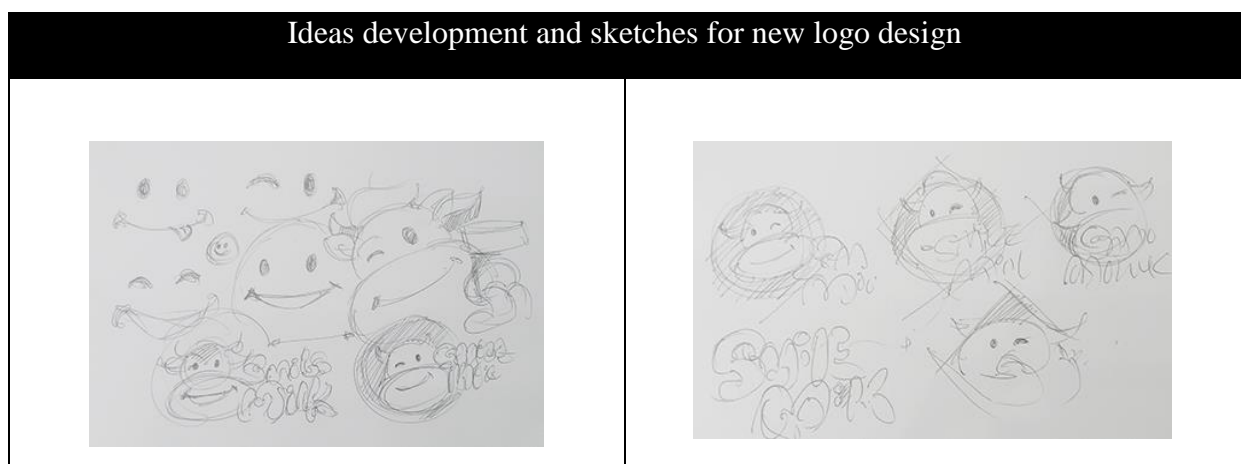
Figure8. Ideas development and sketches for new logo design

To visualize the concept of "Smile Milk" as the space for sharing and community, the design of new logo consisted of the following modification.

Proposed new logo design I

Existing logo design	Proposed new logo design I

Figure9. Proposed new logo design I for Smile Milk

Based on the existing logo, the design of new logo consisted of the following modification: to simplify the logo design from a cartoon illustration to graphic-structured line design. From multi-colors approach to two colors (White and light blue which symbolized healthy, nature and pureness of Smile Milk's products). Font design changed from white and purple contour to light blue. The overall design structure for the new logo design is emphasis on the smiling cow and the word 'Smile Milk'. All elaborative colors and design elements was omitted. A simple and straight forward graphic approach was employed to communicate Smile Milk as a space for welcoming family and friends' visit.

Existing logo design	Proposed new logo design II

Figure10. Proposed new logo design II for Smile Milk

Proposed new logo design II

For proposed new logo design II, the design strategy is similar to logo design I. However, the volume of graphic structure is different. The new logo design II was placed on a perfect circle

as a background. This design is able to provide stronger focus and visual cohesion of the logo. The circle as well represents the concept of community cohesiveness and unity.

Based on the review of logos design for milk products, proposed new logo of Smile Milk is focus on an associated of brand's identity with interestingness (Fun, Tasty and Healthy). The key word "Fresh-fun" was selected to present the brand, and the communication of the new brand is a space for sharing and community. As the logo design process completed, the applications of the logo on identity design was conducted to communicate the brand in design strategy level.
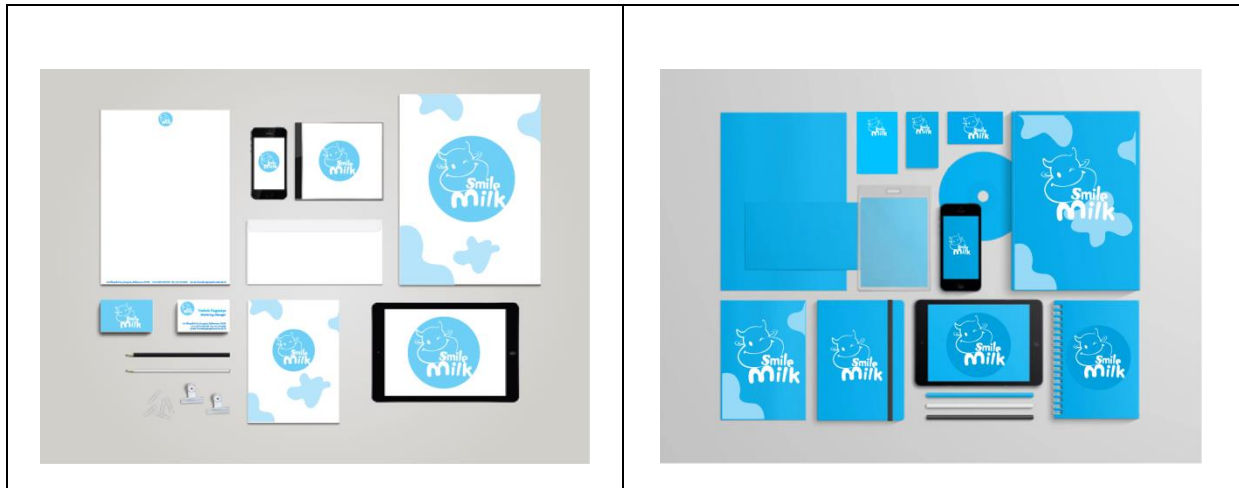
Figure11. New identity design's proposal 1.

Figure12. New identity design's proposal 2.

Figure13. "Smile Milk" new identity design's proposal – staff uniform.

Figure14. "Smile Milk" new identity design's proposal – Product design 1.

Figure15. "Smile Milk" new identity design's proposal – Product design 2.
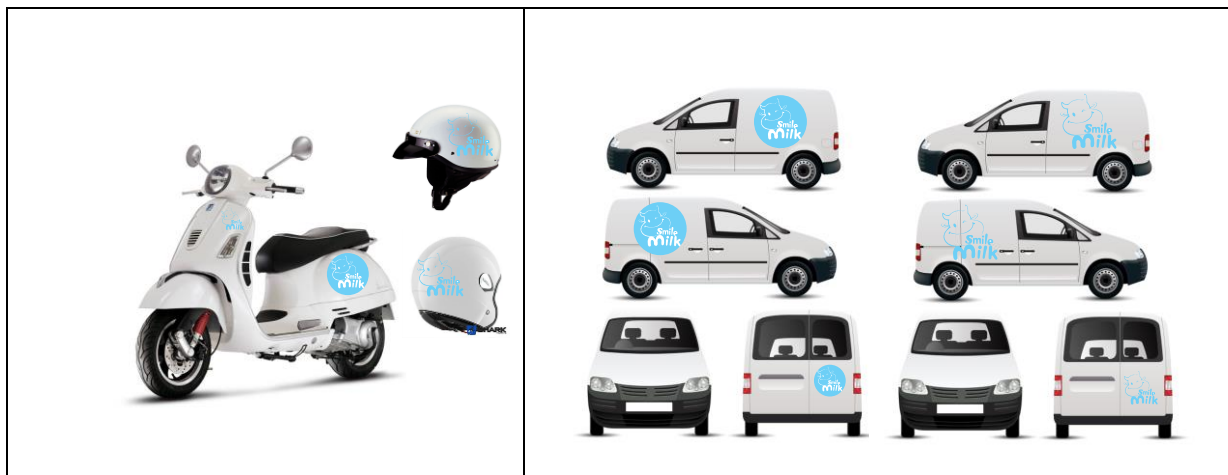
Figure16. "Smile Milk" new identity design's proposal – Transport design.

Logo implementation of diverse design strategies has been designed to study the versatility, and appropriateness of the new logo design.

Phrase 4: Development (Feedback)

Once the new logo designs was completed. The designs were presented to the committee with constituted members from CHULA UNISEARCH and Faculty of Communication Arts. Committee feedback and suggestion is listed as follow:
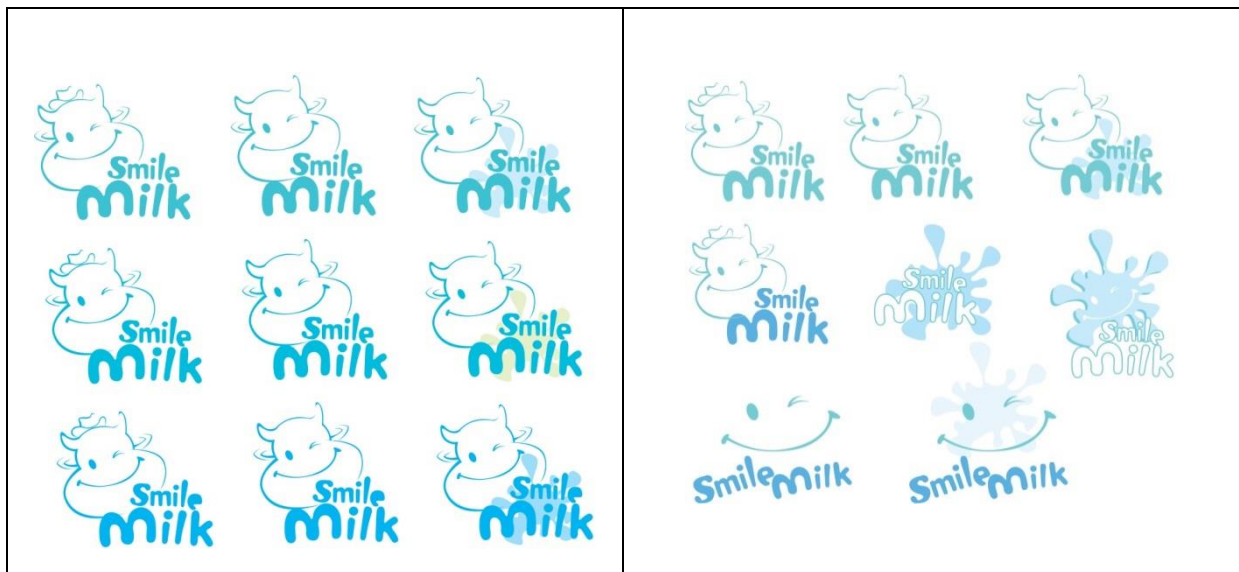
Figure17. New logo design with diverse graphic structure approach

Based on the proposed logo designs, explore the possibilities to work with varies design elements. Design experimental process was conducted, various design elements was experimented to communicate the concept of Smile Milk as a space for sharing and community.

Feedback two:

Figure18. New logo design with diverse color-selection

Based on the proposed color scheme, explore the possibilities to work with varies color schemes. An experimental process was conducted to communicate the concept of Smile Milk as a space for sharing and community in different colors schemes.

Phrase 5: Delivery

In the final stage of the design process, final design will be delivered to the client.

Existing logo design	Proposed new logo design Phrase 4: Development	Proposed new logo design Phrase 5:Delivery

Figure19. Proposed new logo design after feedback and discussion

Based on feedback collected, design experimental was conducted to redesign the new logo. After experimented with different possibilities, the designer proposed the graphic-structure and color schemes remained as simple line graphic with dual-colors (light blue and white). Two designs were created, (1) Logo design designed base on light blue graphic and encircled by a white spherical graphic. (2) Logo design designed base on white graphic and encircled by a light blue spherical graphic.

To serve the concept of Smile Milk as a space for sharing and community, the design elements constituted a simple graphic approach. The simple smiling cow's graphic is presented along with the words 'Smile Milk'. The concept of sharing and community is visualized with a perfect circle as a background which symbolized community cohesiveness and unity. These two designs are intended to provide a distinctive focus on visual cohesiveness.

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The Influence of Exposure to CSR Initiatives on Self-Perceived Corporate Reputation, Satisfaction, and Purchasing Decision Among Chinese Customers: A Case Study of Hainan Airline Company

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Abstract

The purpose of this survey research aims to investigate the influence of exposure to CSR initiatives on customer's perceived corporate reputation, satisfaction, and purchasing decision toward Hainan airline company. Two hundred questionnaires were distributed to customers, who have participated in CSR initiatives conducted by Hainan airline company in 2013. The customers were being selected by using convenienc sampling method. The means, standard deviation of data is being tabulated and analyzed by One-way Multivariate Analysis of Variance, Spearman Correlation, and Multiple Regression Analysis with the significance level of .05. The findings revealed the following results: (1) The samples' exposure to CSR initiatives significantly influenced their perceived corporate reputation towards Hainan airline. Besides that, there is also a significant correlation between different exposure to CSR initiatives and some dimensions of corporate reputation such as the exposure to CSR initiatives in economy dimension significantly influenced their self-perceived corporate reputation in respect to Manfred's two-dimensions. The exposure to CSR initiatives in social dimension, stakeholder dimension, voluntariness dimension and the combined dimension of environment and voluntariness significantly influenced customer's self-perceived corporate reputation in respect to Reputation Quotient; (2) The samples' self-perceived corporate reputation toward Hainan airline in respect to their personal cognitive and personal affective are positively correlated with and their self-perceived corporate reputation in respect to product and service, workplace environment, social and environmental responsibility, financial performance, market performance, vision and leadership; (3) The samples' self-perceived corporate reputation in all dimensions is significant predictors of their satisfaction toward Hainan airline, attitude toward the CSR activity, and intention to purchase. Besides that, there is also significantly correlation between all the dimensions of corporate reputation and their satisfaction, attitude and intention to purchase of Hainan airline. In sum, the sample's personal affective are significant predicts to their satisfaction toward Hainan airline while their personal cognitive as significant predicts to all dimensions of corporate reputation and customer's satisfaction toward Hainan airline, attitude toward the CSR activity and their intention to purchase. The samples' self-perceived, social and environmental responsibility and market performance are significant predictors of sample's satisfaction toward Hainan airline. The samples' self-perceived, social and environmental responsibility and financial performance are predictors of samples' attitude toward the CSR activity. The samples' self-perceived, workplace environment, market performance and vision and leadership are significant predictors of sample's intention to purchase Hainan airline.

1. Introduction

With the change in time, corporate social responsibility (CSR) has specific requirement from obligation to strategy. The success of a company takes CSR as a whole of communication strategy and business strategy. Therefore, constituencies increasingly use CSR to analyze and critique corporate behavior from the general public to investors (Argenti, 2013). In addition, corporate achieves a wide range of benefit through adopting and implementing socially responsibility business practices that causes positive financial results (Kotler & Lee, 2005). According to Sweeney and Coughlan (2008), corporate responsibility is facing fields from economy, society and environment, however, more recent CSR pay attention on company's responsibility toward its various stakeholders. The main stakeholder group contains shareholder, customers, economy and local community (Sweeney & Coughlan, 2008). These factors promote difference dimensions to be formed and developed. Under these dimensions, CSR initiatives can operate successfully. Dahlsrud (2006) proposed that it is worth noting that different circumstances demand different approaches. The different dimensions of CSR vary according to the environment and social context of business. Due to a confused definition of CSR, there is a critical problem to be generated in the competition, like diverging biases, talk about different CSR and prevent productive engagements (Dahlsrud, 2006). Therefore, Dahlsrud concluded and analyzed the existing CSR definitions based on different contexts and said "the challenge for business is not so much to define CSR, as it is to understand how CSR is socially constructed in a specific context and how to take this into account when business strategies are developed" (p.1). Therefore, Dahlsrud (2006) followed and reasoned all of definitions that are respectively divided into five dimensions: environmental dimension, social dimension, economy dimension and stakeholder dimension and voluntariness dimension. Under the five dimensions, CSR initiatives have explicited to develop itself own purpose and significance.

Corporate reputation refered to the degree of trust and praise from social public. Manfred (2004) considered that corporate reputation as "the overall estimation of a firm by its stakeholders, which is expressed by the cognitive and affective reactions of customers, investors, employees and the general public." Liu (2006) affirmed the influence of Manfred's proposes in China. Liu supported that corporate reputation is defined as an attitude construct composed of affective component and cognitive component. For Manfred's two-dimensions, there are cognitive component and affective component. Manfred pointed out due to reputation can be understand as attitudinal construct, attitude expresses subjective and emotional, and cognitive follows mindsets. For customers one of stakeholders, their perceptions of corporate reputation positively reflects their psychology, emotion and behavior toward that entity. Thus, customers will evaluate corporate reputation not only based on subjective perceptions of a company's attributes but also expressed disposition on these attributes (Manfred, 2004). More specifically, for cognitive component, it derived from the company's performance, global reach and perception to describe outcomes of high reputation that has strong persuasion. For affective component, it derived from the customers' perception toward the corporate brand, logo, and management of the company, and evaluative emotion toward a company. Therefore, attitude construct is a kind of conceptualize to measure corporate reputation. In addition, Reputation Quotient is a primary instrument to measure reputation, which is developed by Harris Interactive (Fombrun et al., 2000b). The total RQ is calculated by combining the attributes to give a direct and reliable

result of measuring reputation (Yeo, Goh, & Tso, 2011), which has six drivers of corporate reputation, including emotional appeal, products and services, vision and leadership, workplace environment, financial performance, and social responsibility. The RQ dimensions have closely associated with customers and their attitude. Therefore,in this study RQ scale and Manfred's two dimensions will be combined to become a structural model and used as instrument in this study.

Customer satisfaction was developed during the prior process of repeat purchase and utilization to particular product or service. And, customers formed an overall perception in terms of their own affection reaction and cognitive consumption. Customer satisfaction is also as a result of comparing positive and negative affect with expectation after consumption. It is can be seen that customer satisfaction not only led to repeat purchase but also promoted people to accept other product in the same product line. Oliver (1993) also considered that a satisfactory purchase experience will appear to be one requirement for an interested product that cause to repeat purchasing. At the same time, the quality management will be steadily improved in order to achieve customer satisfaction. However, customer satisfaction not only focuses on quality of product, which occurs in a variety of situation connecting with goods and services. Kim (2014) suggested that service quality is vital to help a company achieve competitive advantage and customer satisfaction also causes service quality. Since customer satisfaction plays an important role on the market especially for a success company, more and more scholars pay attention on the measurement of customer satisfaction. Customer satisfaction is defined by scholars as response to service or product quality, which can directly affect the improvement of quality and create competitive advantage. Finally, customer's attitude and purchase behavior are also as a part of the influence of customer satisfaction to be studied.

In this paper, the researcher examined the case study of Hainan airline company's CSR initiatives in Chinan to examine the following research objectives: (1) To examine the influence of customer's exposure and exposure to CSR initiatives on their self-perceived corporate reputation of Hainan Airline; (2) To examine the correlation between Manfred's corporate reputation toward Hainan and Reputation Quotient's corporate reputation as perceived by customers; (3) To examine factors of corporate reputation predicting customers' satisfaction toward Hainan airline, attitude toward CSR activity, and intention to purchase the services of Hainan airline.

2. Method

The population of this study is the passengers who have used the services of Hainan airline or will intend to use the airline within one year before. The populations of this survey are 55 million people who used the services of Hainan in 2013 (Hainan airline, 2013). The most significant target samples are Chinese passengers who have used Hainan service and have received news about Hainan CSR activities. In this study, in order to enable the duration of course Independent Study, there are only 200-sample size to be selected by using simple random sampling method to conduct the survey, which is not including 50 of pre-test.

To test the reliability of the questionnaire, the findings revealed that the Cronbach's Alpha of all sections is higher than .7, earning acceptable reliability. The Cronbach's Alpha for Manfred's two dimension and Reputation Quotient scale was 0.876 and for each dimension were 0.866 (personal cognitive), 0.875 (personal affective), 0.852 (product and Service), 0.857 (vision and leadership), 0.866 (workplace environment), 0.857 (social and environment responsibility), 0.858 (financial performance), and 0.855 (market performance).

The Cronbach's Alpha for the customer satisfaction of Hainan airline was 0.849, having 1.000 (customers' satisfaction toward Hainan airline), 0.716 (attitudes towards the CSR activity), and 0.716 (intention to purchase). The means, standard deviation of data were tabulated and analyzed by Multivariate Analysis of Variance (MANOVA) for testing hypothesis 1, Spearman Correlation for testing hypothesis 2, and Multiple Regression for testing hypothesis 3.

3. Results

3.1. Descriptive Findings of the Sample and Variables

The descriptive analysis revealed that the demographic profile of sample is characterized by 48.5 percent of male (N=97) and 51.5 percent of female (N=103). Amongst these sample, 28.5% (N=57) are 25-31 years of age (N=57), followed by samples aged 45-51years old (22.5%, N=45), 32-38 years old (21.5%, N=43) and 38-44 years old (16%, N=32), respectively. In respect to their education level, majority of the samples completed bachelor's degree (42.5%, N=85), followed by senior high school (30%, N=60) and master's degree (21%, N=42), respectively. In respect to their occupation, 33% of samples are student (N=66), followed by government officers (24.5%, N=49), employees of private enterprises (18.5%, N=37), respectively. In respect to their monthly income, 30% of samples earned less than 2,000 RMB per month (N=60), followed by those who earned more than 8,001RMB (23%, N=46) and 2,001-4,000 RMB (21.5%, N=43).

The customers' overall perceived corporate reputation toward Hainan airline is neutral reputation ($\bar{x}$=3.31). There are eight key constructs of customers' perceived corporate reputation. When analyzing each construct of corporate reputation based on Manfred's Two-dimensions of reputation, the results indicated that the customers' personal affective and personal cognitive is neutral reputation with the mean of personal 3.41 and 3.21, respectively. Based on Reputation Quotient, the customers' overall corporate reputation is neutral reputation ($\bar{x}$=3.29), with financial performance the highest ($\bar{x}$=3.42), followed by social and environmental responsibility ($\bar{x}$=3.32), workplace environment ($\bar{x}$=3.31), market performance ($\bar{x}$=3.24), and vision and leadership ($\bar{x}$=3.24 and $\bar{x}$=3.22), and product and service ($\bar{x}$=3.20), respectively. In addition the descriptive findings revealed that the overall mean of the customers' satisfaction, attitude toward CSR activity, and purchase behavioral is medium intention. When analyzing each construct of purchase decision, the highest mean is attitudes towards the CSR activity ($\bar{x}$=4.15), followed by purchase behavioral ($\bar{x}$=3.34) , and satisfaction ($\bar{x}$=3.32), respectively.

3.2. Findings of Hypothesis Testing

Hypothesis 1: Customer's exposure and participation to CSR initiatives in environment, social, economy, stakeholder, and voluntariness dimensions significantly influence customers' self-perceived corporate reputation (Manfred's two-dimensions and RQ) toward Hainan airline.

Table 1: Tests of Between-Subjects Effects of the exposure and participation to CSR initiatives and samples' self-perceived corporation reputation in respect to affective reputation and cognitive reputation

Tests of Between-Subjects Effects				
	df	Mean Square	F	Sig.
Environment dimension	2	.019	.114	.892
(i.e. Green Aviation)	2	.118	.787	.457
Social dimension	2	.391	2.330	.101
(i.e. The Change for Good)	2	.142	.945	.391
Economy dimension	2	.240	1.432	.242
(i.e. Facing the Establishment of Ghana Airlines)	2	.020	.132	.876
Stakeholder dimension	2	.496	2.960	.055
(i.e. Optimize Customer Experience)	2	.417	2.771	.066
Voluntariness dimension	2	.035	.206	.814
(i.e. HNA Brightness Action)	2	.147	.975	.380
Environment & social dimension	2	.535*	3.187	**.044**
(i.e. Green Aviation & The Change for Good)	2	.602*	4.000	**.020**
Environment & economy dimension	3	.058	.345	.793
(i.e. Green Aviation & Facing the Establishment of Ghana Airlines)	3	.089	.591	.622
Environment & stakeholder dimension	1	.245	1.462	.229
(i.e. Green Aviation & Optimize Customer Experience)	1	.445	2.960	.087
Environment & voluntariness dimension	2	.071	.425	.654
(i.e. Green Aviation & HNA Brightness Action)	2	.063	.418	.659

Note: $*p< 0.05$

As shown in Table 1, the analysis of Variance test (MANOVA) revealed that customer's exposure and participation to CSR initiatives in environment dimension ($F_{(2,200)}$ = .114, $p > .05$), social dimension ($F_{(2,200)}$ = 2.330, $p > .05$), economy dimension ($F_{(2,200)}$ = 1.432, $p > .05$), stakeholder dimension ($F_{(2,200)}$ = 2.960, $p > .05$), voluntariness dimension ($F_{(2,200)}$ = .206, $p > .05$) did not significantly influenced the sample's self-perceived corporate reputation to affective reputation. When environment dimension and social dimension are examined together, the finding indicated that customer's exposure and participation to CSR in the environment & social dimension ($F_{(2, 200)}$ = 3.187*, $p < .05$) significantly influenced the samples' self-perceived corporate reputation in respect to affective reputation. The findings revealed that customer's exposure and participation to CSR initiatives in environment dimension ($F_{(2,200)}$ = .787, $p > .05$), social dimension ($F_{(2,200)}$ = .945, $p > .05$), economy dimension ($F_{(2,200)}$ = .132, $p > .05$), stakeholder dimension ($F_{(2,200)}$ = 2.771, $p > .05$), voluntariness dimension ($F_{(2,200)}$ = .975, $p > .05$) did not have significant influence on sample's self-perceived corporate reputation in respect to cognitive reputation, however, when environment dimension and social dimension are examined together, the finding indicated that customer's exposure and participation to CSR initiatives in the environment & social dimension ($F_{(2, 200)}$ = 4.000*, $p < .05$) significantly influenced the samples' self-perceived corporate reputation in respect to cognitive reputation.

Table 2: Tests of Between-Subjects Effects of the exposure and participation to CSR initiatives and customers' self-perceived corporation reputation in respect to product and service, workplace environment, social and environmental responsibility, financial performance, market performance, vision and leadership.

	Product and service			Workplace environment			Social and environmental responsibility			Financial performance			Market performance			Vision and leadership		
	df	F	Sig.	df	F	Sig.	df	F	Sig.	df	F	Sig.	df	F	Sig.	df	F	Sig.
Environment dimension	2	.724	.487	2	1.120	.329	2	.262	.770	2	1.981	.142	2	.724	.486	2	1.183	.309
Social dimension	2	5.436*	**.005**	2	1.579	.210	2	4.425*	**.014**	2	1.114	.331	2	3.903*	**.022**	2	1.590	.207
Economy dimension	2	.169	.845	2	1.122	.328	2	.373	.689	2	.829	.438	2	.974	.380	2	.666	.515
Stakeholder dimension	2	1.234	.294	2	.234	.792	2	.825	.440	2	.809	.447	2	3.776*	**.025**	2	1.507	.225
Voluntariness dimension	2	.929	.397	2	.593	.554	2	.001	.999	2	.880	.417	2	5.952*	**.003**	2	2.314	.102
Environment & social dimension	2	1.146	.321	2	1.072	.345	2	.734	.482	2	1.659	.194	2	5.051*	**.008**	2	2.003	.139
Economy & voluntariness dimension	2	1.078	.369	2	.981	.420	2	.863	.488	2	.969	.426	2	4.036*	**.004**	2	1.078	.370

Note: $*p< 0.05$

As shown in Table 2, the Analysis of Variance test (MANOVA) revealed that customer's exposure and participation to CSR initiatives in social dimension ($F_{(2, 200)}$ = 5.436*, $p < .05$) significantly influenced the samples' self-perceived corporate reputation in respect to product and service, but did not significantly influenced on the customers' exposure and participation in other CSR initiatives. In respect to social and environmental responsibility that self-perceived corporation reputation, the findings revealed that customer's exposure and participation to CSR initiatives in social dimension ($F_{(2, 200)}$ = 4.425*, $p < .05$) significantly influenced the samples' self-perceived corporate reputation, but did not significantly influenced on the customers' exposure and participation in other CSR initiatives. In respect to market performance that self-perceived corporation reputation, customer's exposure and participation to CSR initiatives in social dimension ($F_{(2, 200)}$ = 3.903*, $p < .05$), stakeholder dimension ($F_{(2, 200)}$ = 3.776*, $p < .05$) and voluntariness dimension ($F_{(2, 200)}$ = 5.952*, $p < .05$) significantly influenced the samples' self-perceived corporate reputation. Besides, the exposure to CSR initiatives in environment & social dimension ($F_{(2, 200)}$ = 5.051*, $p < .05$) and economy & voluntariness dimension ($F_{(4, 200)}$ = 4.036*, $p < .05$) also significantly influenced the samples' self-perceived corporate reputation in respect to market performance. However, in respect to workplace environment and financial performance, and vision and leadership, the analysis showed that the samples' exposure and participation with CSR initiatives in all dimension did not have significant influence on their self-perceived corporate reputation. Thus, hypothesis H1.1 was partially supported

Hypothesis 2: There is a positive correlation between customers' self-perceived corporate reputation toward Hainan airline in respect to their personal cognitive and personal affective and their self-perceived corporate reputation in respect to product and service, workplace environment, social and environmental responsibility, financial performance, market performance, vision and leadership.

Table 3: Correlation Analysis between customers' self -perceived corporate reputation in respect to product and service, workplace environment, social and environment responsibility, financial performance, market performance, vision and leadership

Customers' self - perceived corporate reputation	Personal affective		Personal cognitive		Product and service		Workplace Environment		Social and Environmental Responsibility		Financial performance	
	r	Sig.	r	Sig.	r	Sig.	r	Sig.	r	Sig.	r	Sig.
Personal affective	1.000	.	.780**	.000	.749**	.000	.742**	.000	.746**	.000	.843**	.000
Personal cognitive	.780**	.000	1.000	.	.643**	.000	.626**	.000	.584**	.000	.742**	.000
Product and service	.749**	.000	.643**	.000	1.000	.	.790**	.000	.908**	.000	.736**	.000
Workplace environment	.742**	.000	.626**	.000	.790**	.000	1.000	.	.838**	.000	.816**	.000
Social and environmental responsibility	.746**	.000	.584**	.000	.908**	.000	.838**	.000	1.000	.	.763**	.000
Financial performance	.843**	.000	.742**	.000	.736**	.000	.816**	.000	.763**	.000	1.000	.
Market performance	.619**	.000	.537**	.000	.430**	.000	.542**	.000	.352**	.000	.654**	.000
Vision and leadership	.845**	.000	.799**	.000	.896**	.000	.812**	.000	.798**	.000	.866**	.000

**. Correlation is significant at the 0.01 level (2-tailed)

As shown in Table 3, an analysis of Spearman Correlation revealed that samples' personal affective is positively correlated with personal cognitive (r =.780**, $p<0.01$). It also showed that personal affective is positively correlated with vision and leadership (r =.845**, $p<0.01$), financial performance (r =.843**, $p<0.01$), product and service (r =.749**, $p<0.01$), social and environmental responsibility (r =.746**, $p<0.01$), workplace environment (r =.742**, $p<0.01$), market performance (r =.619**, $p<0.01$). Among, vision and leadership (r =.845**, $p<0.01$), financial performance (r =.843**, $p<0.01$) are in the high correlation, product and service (r =.749**, $p<0.01$), social and environmental responsibility (r =.746**, $p<0.01$) and workplace environment (r =.742**, $p<0.01$) are in the middle correlation, respectively. In respect to personal cognitive, analysis of Spearman Correlation is showed that it positively correlated with vision and leadership (r=.799**, $p<0.01$), personal affective (r=.780**, $p<0.01$), financial performance (r=.742**, $p<0.01$), product and service (r=.643**, $p<0.01$), workplace environment (r=.626**, $p<0.01$), social and environmental responsibility(r=.584**, $p<0.01$) and market performance (r=.537**, $p<0.01$). Another, all of vision and leadership (r=.799**, $p<0.01$), personal affective (r=.780**, $p<0.01$), financial performance (r=.742**, $p<0.01$), product and service (r=.643**, $p<0.01$), workplace environment (r=.626**, $p<0.01$), social and environmental responsibility(r=.584**, $p<0.01$) and market performance (r=.537**, $p<0.01$) are in the high correlation. Thus, Hypothesis 2 is fully supported.

Hypothesis 3: Customers' self-perceived corporate reputations are significant predictors of their satisfaction toward Hainan airline, attitude toward the CSR activity, and intention to purchase.

Table 4: Summary about the findings of Hypothesis 3

Independent Variables	Customers' satisfaction toward Hainan airline		Attitude toward the CSR activity		Intention to purchase	
	Beta	Sig.	Beta	Sig.	Beta	Sig.
Personal affective	1.094*	0.000	.096	.343	.426*	0.000
Personal cognitive	-.204*	0.000	.372*	0.000	.169	.071
Product and service	-.119	.400	-.034	.830	.214	.094
Workplace environment	-.113	.230	-.003	.978	-.609*	**.000**
Social and environmental responsibility	.624*	**.000**	-.400*	**.008**	.240	.042
Financial performance	.254	.017	.905*	**.000**	.080	.400
Market performance	.272*	**.000**	.039	.589	.624*	**.000**
Vision and leadership	.017	.899	.144	.350	.361*	**.003**

Note: Dependent Variable: intention to the CSR activity

As shown in Table 4, the analysis of Multiple Regression Analysis showed that sample's personal affective (Beta=1.094*, p<0.01) is a significant predictors of sample' satisfaction toward Hainan airline, and their personal cognitive (Beta=-.204*, p<0.01) is a significant predictors of sample' satisfaction toward Hainan airline. However, sample's personal cognitive (Beta=-.204*) and their satisfaction toward Hainan airline are negative relationship. sample's personal cognitive (Beta=.096*, p<0.01) is significant predictors of sample' attitude toward the CSR activity, but personal affective (Beta=.096, p>0.01) is not a significant predictors of sample' attitude toward the CSR activity. The sample's personal cognitive (Beta=.426*, p<0.01) is a significant predictors of sample's intention to purchase, but their personal affective (Beta=.169, p>0.01) is not significant predictors of sample's intention to purchase. In addition, the analysis of Multiple Regression Analysis indicated social and environmental responsibility (Beta=.624*, p<0.01) and market performance (Beta=.272*, p<0.01) are significant predictors of sample's satisfaction toward Hainan airline, However, the findings indicated other attributes of corporate reputation are not significant predictors of sample's satisfaction toward Hainan airline. The analysis of Multiple Regression Analysis indicated that social and environmental responsibility (Beta=-.400*, p<0.01) and financial performance (Beta=.905*, p<0.01) are significant predictors of sample's attitude toward the CSR activity. However, the findings releaved other attributes of corporate reputation are not significant predictors of sample's attitude toward the CSR activity. The analysis of Multiple Regression Analysis indicated that sample's corporate reputation toward workplace environment (Beta=-.609*, p<0.01), market performance (Beta=.624*, p<0.01) and vision and leadership (Beta=.361*, p<0.01) are significant predictors of sample's intention to purchase Hainan airline. However, the findings indicated other attributes of corporate reputation are not significant predictors of sample's intention to purchase Hainan airline. Thus, Hypothesis 3 is partly supported.

4. Discussion

These findings of hypothesis 1 support the Stakeholder Theory, which revealed that participants who were exposed to the CSR initiative in economy dimension, social, stakeholders and voluntariness dimensions that had significant influenced customer's self-perceived corporate reputation. At the same time, a combined dimensions of environment and voluntariness, and a combined dimensions of environment and social that also had significant influenced customer's self-perceived corporation reputation when suitable dimensions are examined together. Hence, the finding also suggests that in order to manage CSR iniative effectively , Hainan airline should not organize only one dimension. An excellent of CSR initiative should organize variety of dimensions or multi-dimension CSR, because the impact

will be higher than single dimension. According to hypothesis 2, the findings of correlation analysis revealed that there is a significant positive correlation between customers' self-perceived corporate reputation toward Hainan airline in respect to their personal cognitive and personal affective and their self-perceived corporate reputation in respect to product and service, workplace environment, social and environmental responsibility, financial performance, market performance, vision and leadership. The findings also suggests that Hainan airline can use these findings by focusing on reputation factors to adjust corporate management. A company cannot always balance the reputation from cognitive and affective respond, however, it can based on the interaction of Manfred's two-dimensions and Reputation Quotient to adjust. These findings of hypothesis 3 support the Social Exchange Theory, which releaved environment dimension, social dimension, and economy dimension of CSR initiatives can significantly influence customer's satisfaction toward Hainan airline, attitude toward the CSR activity, and intention to purchase. The finding also suggests that Hainan airline can use this findings by focusing some significant factors of corporate reputation, which can effectively influence the customers' satisfaction, attitude and purchase intention towards the services of organization.

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Opportunities and Challenges: The Foreign Communication Agency Management Models and Patterns in Chinese Market

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Abstract

China is one of the biggest markets worldwide on the advertising industry. Chinese communication as an area of academic inquiry has attracted much interest and important findings have been published. The research on how foreign communication agency or company changes their business model for Chinese communication market has not been discussed. This article focuses on the characteristic of Chinese communication market and strategic poisoning of foreign communication agency and their business models and patterns. In the end, the article gives some suggestions for foreign communication agency to adapt to the highly competitive market.

Experimental Project as Instrument to Enhance Theoretical Knowledge and Contextual Thinking in Design Studies

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Abstract

Delivering theoretical subjects such as history can be really challenging, especially for design students. They consider this kind of subject as boring and uninteresting since it requires students to do lots of reading and understanding. One methodology that can be applied to answer this problem is by using experimental or practical project. This approach has been proved as an efficient method to enhance students' interest in theoretical subject such as art and design history. The main objective of this project is to reset students' general perspective about art history in design studies. For design students, art history subject is needed as a fundamental knowledge to enrich their knowledge about the development of world art chronologically in order to create better design outcomes. Therefore, it is not about learning and remembering art historical content, but more about 'understanding' the context of art. This research applied experimentation, exploration and observation as its method. By using some sample of students' artworks as study case, researcher would like to present the effectiveness of applying experimental projects in order to convey art history materials in Higher Education level. As the result, students managed to understand and apply their knowledge contextually into their artworks. They recreated some famous paintings and combined them with local insight (Indonesian traditional folklore) as the main theme after they grasped the technique, mood, and colours of those paintings. Through this method, researcher whom also the lecturer of art history subject, got some interesting findings that relate to students' psychological manner i.e. once they love the subjects, they will produce remarkable outcomes with limitless creativity. Therefore, this research intend to provide new methodology or act as instrument for fundamental art and design education in order to prepare graduates who have strength in contextual thinking and are ready to work in creative industries.

Keywords: experimental, design, methodology

1. Introduction

Developing new methodology for teaching theoretical subjects is one of researcher's concerns since few years back. Based on observation, researcher found out fact that students, especially in art and design fields, do not have special interest to learn something that is "theoretical." They prefer to learn and explore "practical" subjects. Therefore, it is really important for educators to deliver the fact that theoretical subject is significant for students to develop better design since it can enrich both conceptual and contextual outcomes.

Based on this notion, researcher will focus on finding new methodology to deliver theoretical subjects to art and design students. This will be quite challenging since researcher need to employ the right approach in order to gain students' interest. Developing knowledge

through experience and applying aesthetical sensibility will enhance students' perspective about art and design generally. Also, by doing further research contextually about local insights like Indonesian traditional folklore, students will have "uniqueness" and "specification" of Southeast Asian culture in global industries.

Apparently, whether researchers or practitioners are inquired to understand more about historical and cultural context so that it could be applied in their research frameworks. "Practice-based" or "practice-led" research: a research that is initiated by practice and carried out through practice (Malins, 1995), as what Schon had mentioned in his book, reflects a change in emphasis in research from research about the Visual Arts and artists, designers, craftspersons (as subject), predominantly carried out by critics, theoreticians, historians, etc., to a more pro-active research model involving practitioners researching through action and reflecting in and on action (Schon, 1983)

According to this thought, researcher developed experimental art project as a strategy to develop interest about art history for Visual Communication Design's students at Bina Nusantara University, Indonesia. Moreover, synchronising with Boyd's statement that art and design education in needed to foster a widespread creative life which counterbalances the forces of mass production and mass consumption in a specialised materialistic society. He also stated, arts education is needed as an impetus for change, challenging old perspectives from fresh angles of vision, or offering original interpretations of familiar ideas (Boyd, 2015). Thus, researcher would like to apply a creative, innovative, divergent, curious, critical thinking that will permeate the university's curriculum as well as in the community. The outcomes of this project would become good examples of project that combined theoretical knowledge with practical skills.

2. Materials and Methods

This paper was focused on the relation between historical contexts, which by its nature acted as theoretical knowledge, with practical skill. Work of art have been interpreted, or "read," in increasingly different ways since art history became an established academic discipline in the nineteenth century. The different approaches to describing and interpreting art constitute the so-called methodologies of artistic analysis (Adams, 2010). Thus, by undertaking the experimental art projects and using theoretical frameworks as its approach, researcher intended to apply new methodologies that could reflect multi-discipline subjects in Visual Arts and Design studies. This project integrated practical subjects such as illustration and colour theory with theoretical subjects such as Western Art Review and combined it with Indonesian folklore. Accordingly, by observing and analysing students' artworks as the outcomes and materials of this experimental project, this research is a good example of study case that can show the whole cycle of practice-led learning method in theoretical subjects.

3. Result and Discussion

After doing observation and trying several methods in teaching Western Art Review subject (previous: Western Art History) for almost six years, researcher managed to find one method to introduce theoretical subject in different manner. Researcher, who in this case also a lecturer, revised new curriculum, especially the method of delivering material and assessment strategy, in order to send theoretical knowledge for design students at Bina Nusantara University.

Lecturers used to apply a theoretical method to students for their assessment, such as essay and multiple-choice questions. For the last few years, during close observation, researcher found out that it was not an efficient method. Most of the students did not like this subject because they had to do lots of reading and remember lots of topics and materials. For art and design students, this theoretical subject was not an interesting subject compared to other practical subjects such as Drawing, Design and Material, Colour Theory, and other design subjects. They thought that this subject was impractical because they would not use or apply it in their design afterwards.

Based on this result, researcher began to think about how to create a new method that can relate between theoretical subjects such as Western Art Review with other practical subjects. Obviously, using theoretical manner to deliver the subject was not a good way to enhance students' interest in this particular subject. Therefore, researcher thought that applying practice-led research would be a good approach to the students who like practical subjects more than theoretical ones.

At first, researcher showed some students several paintings from different art period, also some samples of posters of modern-day design. By giving students some samples of paintings and modern design, researcher intended to emphasise the main purpose of learning Western Art Review and how it related with contemporary life. As example, researcher showed students the painting called "The Swing" from Rococo era, and how that artwork became a good reference for the popular 3D animation movie "Rapunzel" that was produced by Disney. Researcher tried to show them the tone colours, expressions of the main characters, and visual approach of that movie are similar with the painting, which visibly showed the relation.

Researcher also showed the students the painting called "The Scream" by a Norwegian painter, Edvard Munch. It is an iconic painting, an autobiographical, an expressionistic construction based on Munch's actual experience of a scream piercing through nature while on a walk, after his two companions, seen in the background, had left him. Fitting the fact that the sound must have been heard at a time when his mind was in an abnormal state, Munch renders it in a style, which if pushed to extremes can destroy human integrity (Most Popular Painting, n.d). The main subject's expression had been applied as a reference in some famous works; one of them was a poster of "Home Alone" movie (1990). The anxiety face and expression of Macaulay Culkin in the poster was based on this specific painting, although it was delivered in hilarious manner. Based on those few samples, researcher managed to show the connection between art history and contemporary design that was close with students' daily life.

After delivering theoretical knowledge and showing its correlation with contemporary design, researcher gave the students final project brief as part of assessment. The project was individual illustration project that had to be done manually. Students had to do small research about Indonesian folklore and chose one of the local stories that they wanted to present in their artworks. Indonesian consists of many regions, 33 provinces in total. The diversity of each region will give many opportunities for students to explore its culture and tradition, including local folklore. As what Dewey has mentioned, continuity of culture in passage from one civilisation to another as well as within the culture, is conditioned by art more than by any other one thing (Dewey, 2005). Hence, this project would give an opportunity for students to review their contextual knowledge about Western Art, combine it with their

understanding of local insights, and apply it with their practical skills and form conceptual outcomes through their artworks.

The process to create final outcomes of these projects was based on the fundamental of research process, which started by four apparently simple questions: what, which, why, and how. In this case, 'what' referred to the form of artwork i.e. illustration project in the size of A4 (27 x 29.7 cm), which then led to the next question 'which' that referred to the choice of modern art style (Impressionism, Expressionism, Fauvism, etc) and the choice of Indonesian folklores (*Timun Mas, Bawang Merah Bawang Putih, Malin Kundang,* etc). 'Why' was referred to the concept behind the choice that the students had made; more to the reason behind it, and why they thought it was important. Afterwards, all of these findings guided the students to the question of 'how', which helped them to decide the technique and style of doing illustration, colours that suitable for their design concept, and also the materials that would be appropriate for the final outcomes.

Fortunately, students managed to deliver their knowledge about western art and quite enjoyed the process. Since researcher gave them freedom to choose which modern art style that they like, students were doing this project favourably and they did deeper research on their own in order to get more information about both Indonesian folklores and western modern art styles. This kind of approach is quite important since students in art and design subjects need to gain more knowledge based on experience so that they will be able to construct their own method of learning, which is called as constructivist learning.

Based on Learning Style Strategy that was published by Museum of London, there are four types of learners i.e. Analytical Learners, Common-sense Learners, Imaginative Learners, and Dynamic Learners (Swift, 2014). Supposedly, the learning approach based on practice-led research will be suitable for art and design students that are mostly categorised as imaginative and dynamic learners. These two types of learners mostly rely on feeling and engaging with creative idea. Imaginative learners prefer interpretation that encourages social interaction, and also love to look for personal meaning. Creative design and practical approach could start a discourse between learners regarding aesthetic values. As for dynamic learners, this type of learners prefers to look for hidden meaning and hand-on experience. The sense of touching and engaging with materials and objects will give them a good experience (Wijaya, 2015).

Moreover, through these projects, students were instinctively applying the constructivist learning method. Constructivism proposes that learners construct knowledge for themselves, individually or with others, creating meaning as they learn. This method is suitable with art and design students since it naturally provides opportunities for people to interact with their environment and construct their own world (Ambrose & Paine, 2012). Constructivism in art focuses on how learners, rather than passively absorbing information, try to organise and make sense of it. Different from the information processing theories, which is about how people interpret information, constructivism is about how people create knowledge from observances and interactions (Patterson, 2013). The method was considered really suitable for this experimental project since the idea of constructivism is to allow the teacher and students to be involved in a lateral hierarchy. The lecturer is more a facilitator of learning rather than a depositor of knowledge (May, 2011). This approach is used as a pedagogical tool for emergent knowledge and that knowledge and consciousness are ever changing (Patterson, 2013). As for the outcomes of this art experimental project, researcher

will discuss using some samples of artworks from students, which were considered as the most suitable to represent the correlation between theoretical contexts with practical contents.

4. Experimental Project: Applying Western Modern Art Style and Local Insights from Indonesian Folklores through Illustration Project

After delivering enough information about Western art and its styles to visual communication design students for one semester, researcher gave specific project as the final assessment. This project was a mandatory for student to pass the Western Art Review course. Researcher intended to find out the result of learning approach that had been applied, also if the students understood the purpose of this study.

The project brief that researcher gave as final assessment for students was an individual project. Each student had to choose one image (character or scene) from Indonesian folklores and create that image in the form of illustration that represent a specific style of Western modern art. Students were encouraged to understand and interpret the art style that they had chosen in order to design new image or illustration. This project could be considered as the mixture process of western and eastern culture through art. Researcher chose some samples of artwork that could represent the students' level of understanding in western modern art and their own knowledge in local culture such as traditional folklore.
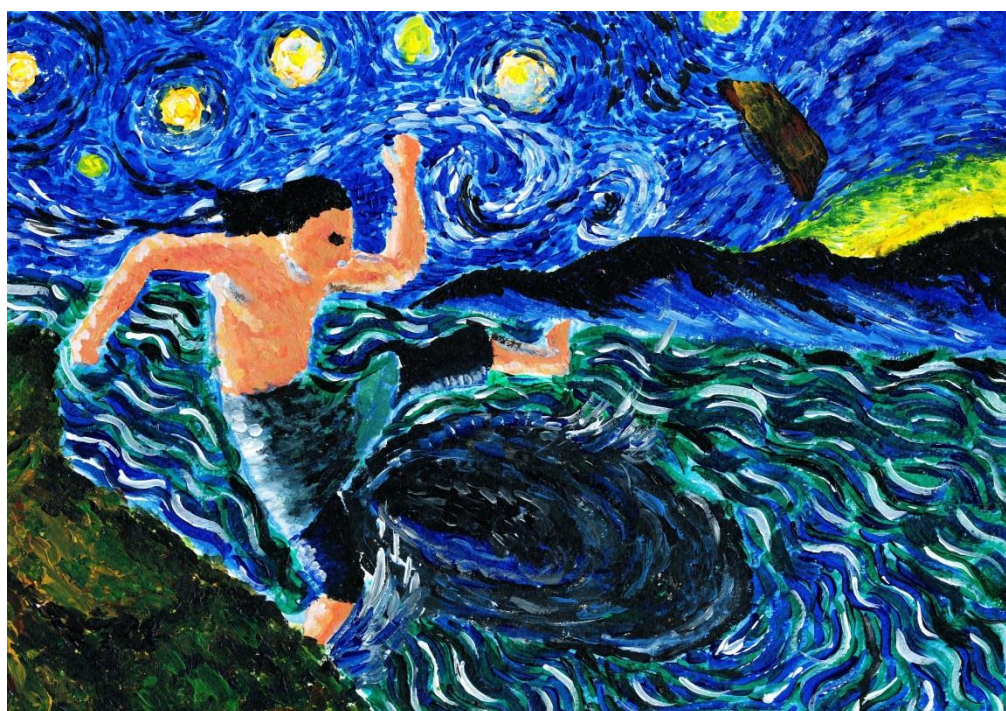
Figure **1.** Illustration Project – *Sangkuriang*
Resource: Private Collection (2016)

The first sample that researcher considered good artwork is shown in figure 1 above. This artwork managed to represent a highly knowledge of western modern art, especially Post-Impressionism style. This style is characterised by the use of vivid colours, thickly applied paint, real-life subject matter and expressive brushstrokes (Wijaya, 2015). The student chose to apply Vincent van Gogh's style whose artwork reflected emotional intensity;

he chose this style as a reference and applied Indonesian folklore, the legend of *Sangkuriang*. The story is an Indonesian folklore from Sundanese culture in West Java. The student selected the scene of story where Sangkuriang kicked the boat angrily that he built as a requirement to marry *Dayang Sumbi* who refused to marry him since Sangkuriang was her own son. The legend related with the origin of Mount Tangkuban Perahu (in Sundanese, 'tangkuban' means 'upturned' or 'upside down', and 'perahu' means 'boat.'). The artwork shows the student's high understanding about Post-Impressionism, especially in his application for technique and colours in the illustration.

Figure **2.** Illustration Project – *Jaka Tarub dan 7 Bidadari*
Resource: Private Collection (2016)

The second sample, figure 2, shows an artwork from student who chose the story of *Jaka Tarub dan 7 Bidadari* (Jaka Tarub and 7 fairies) as her choice of Indonesian folklore. The student focused on the scene of curious Jaka Tarub who was peeping through the bushes. He saw 7 beautiful fairies bathing in the lake and saw a scarf near the bushes that belonged to one of the fairies. Jaka Tarub took and hid the scarf in order to marry one of the fairies. The student chose Fauvism style and used Matisse's painting – Luxe, Calme et Volupte, 1904 – as her inspiration. This Fauvism painting was a masterpiece that was inspired by Paul Signac's style of Neo-Impressionism. In this painting, Matisse preferred discrete strokes of colour that emphasised the painted surface rather than a realistic scene (Wijaya, 2015). This style and technique was applied impeccably by the student and clearly showed the high understanding of both western modern art and the local insight of Indonesian folklore.
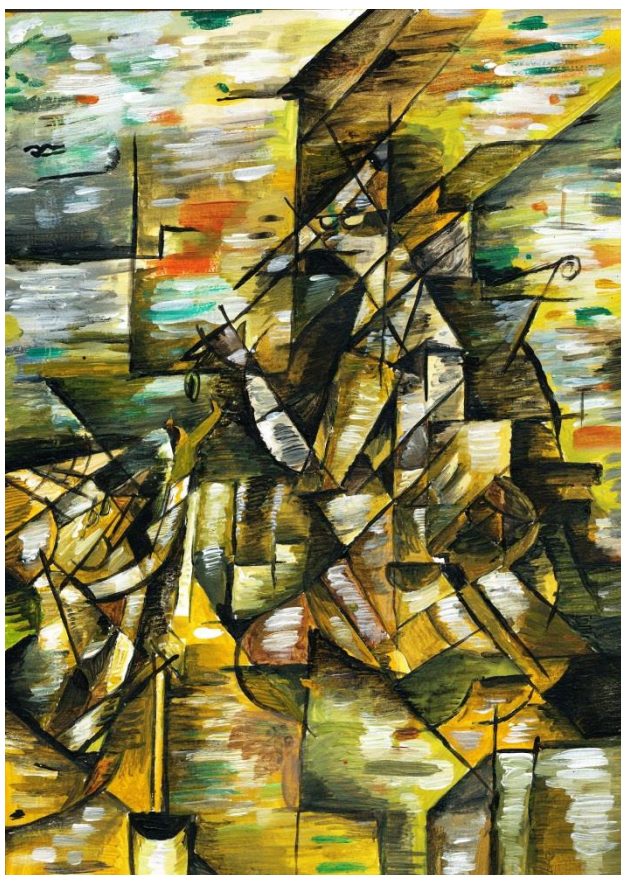
Figure **3.** Illustration Project – *Timun Mas*
Resource: Private Collection (2016)

The third sample is clearly inspired by Analytic Cubism style, a modern art that was promoted by Pablo Picasso and Georges Braque. The student chose the story of *Timun Mas*, a local folklore about the perseverance of a girl to defeat monster called *Buta Ijo*. This story conveyed on the moral message about good versus evil. Applying Analytic Cubist style in her scene, the student intended to challenge viewers to analyse her illustration and catch the scene that she wanted to present. In Analytic Cubist style, the artists intellectually 'broke down' structures in order to analyse and recreate them. Artists constructed austere images that presented complex and multiple views of an object. Natural forms were reduced to geometric shapes such as cylinders, spheres and cones (Wijaya, 2015). Further analysis of this artwork shows the scene where Timun Mas tried to run from Buta Ijo by spreading the seeds of cucumber in front of the monster. In order to capture the image, viewers need to understand both the story and cubism technique entirely. This artwork is a sample of experiment that presenting intellectual art and mind-blowing illustration technique.

Figure **4.** Illustration Project – *Malin Kundang*
Resource: Private Collection (2016)

The last sample is an artwork that mixture the high understanding of story, style, and technique. It shows the student's practical skills in drawing and colouring. The student chose the famous traditional folklore, *Malin Kundang* that was originated from North Sumatera, Indonesia. The legend focused on the life story of a man called Malin Kundang who was an insidious son to his mother and later being punished by god for not admitting his own mother. Student chose the scene where the wind blew so hard and a thunderstorm came that represented the wrath and sadness of Malin Kundang's mother, and then she applied the dramatic vortex of J.M.W. Turner's painting "Snow Storm – Steam-Boat off a Harbour's Mouth" as his inspiration. This painting is one of the famous masterpieces of Romanticism, especially Sublime art; an era where artists tried to express their feelings of anxiety and helplessness against 'unnatural' mechanised forces during the period of social disruption, which led them to a restatement of humanity's special relationship with the uncontrollable, unpredictably, and uncivilised nature (Wijaya, 2015). By choosing Sublime art as his style, student intended to connect with the ideas of limitlessness, extraordinariness and grandeur; she also wanted to present the idea of 'an outrage on imagination' as what Wijaya had stated in her work.

5. Conclusions

The case study that researcher had delivered to the students through practice-led project showed satisfactory outcomes. Experimentation with the method and learning more about it can even be a primary outcome of the research and an aide to future professional applications (McNiff, 2008). Students' response of this way of learning was good and they found out that learning Western art history was actually interesting and useful. The students managed to apply their theoretical knowledge into the practical projects. They also were able to relate other subjects, like Illustration, Colour Theory or Design and Materials, into these

projects as well, which led them into good understanding about the unity of learning subjects in art and design studies.

Although, as what Boyd also stated, learning outcomes can be measured in mathematics – a student calculates the correct answer, but with the Arts nothing is so clear – firstly because differing judgements intervene, and secondly because there is no single correct answer. The learning outcome is measured as "more successful" or "less successful" (Boyd, 2015), which in this case, researcher considered this project as "more successful" and "more fruitful" in compared with researcher's previous experience teaching Western Art Review or art history subjects for so many years.

6. Suggestions

Through this project, researcher intends to provide new method that can be applied for Western Art Review or art history subjects. This new approach can be used in other theoretical subjects as well as part of integrated learning. Since art embraces ordinary things with an eye for their unusual and extraordinary qualities (McNiff, 2008), thus this practice-led project will become new method for art and design students so that they will be able to develop their theoretical knowledge in a creative manner.

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Mixing Surround Sound for the UHD TV

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Abstract

Watching UHD TV with surround sound would be a very new and unique experience for many audiences. This amazing resolution TV technology will provide viewers with much more realistic images that they have never seen before. I believe that a good surround mix will support better experiences in UHD TV. However, how can we make a good surround mix in TV broadcasting? And, are audiences ready for the newest technology? As we know, surround mix in movies is popular these days, but not with TV sound. In this article, I am going to discuss three things about the surround mix in TV broadcasting. First, the different kinds of surround coding and technologies that are available for the UHD TV. Second, how to create proper surround TV broadcasting mix. And lastly, ways we can make the product more successful and accessible for consumers in the future. Through these three topics, hopefully we can find the right way to support UHD TV broadcasting in surround sound.

1. Introduction

UHD TV technology is the most advanced TV broadcasting technology that can handle 4 or 8K resolution and up to 22.2 channels surround sound. Compared to any of the recent TV broadcasting technology, UHD TV technology deserved the right to be called "The Future of the TV". Many people believe that UHD TV technology has potential in not only the technology aspect but also hardware business and contents market.

Meanwhile, currently in stores like Best Buy and Walmart there are many UHD displays ready for customers to purchase but no UHD 22.2 audio systems available. Also, there is a lack of UHD TV content that is properly mixed in 22.2. Channels. For the UHD TV to be successful, it would need more content that is properly created to 22.2 surround sound and need to develop the 22.2 playback audio system that can perfectly support the technology and other consumer friendly features.

First, I will be briefly discussing a general overview of what the UDH TV technology actually is, especially focusing on the audio and surround format. Next, I will be talking about how we can create UHD TV content using the 22.2 surround sound. Including any unknown technical difficulties or problems relating to the audio technology we are not aware of yet. Lastly, I am going to suggest future UHD TV compatible 22.2 surround playback systems that are not yet available on the market.

2. What is UHD TV?

UHDTV is short for 'Ultra High Definition TV'. As its name implies, it means it has an amazing resolution. The UHD TV came out after the HD TV and consumers will be able to view the sharpness of screen and 22.2 surround sound. UHD TV can provide the best

picture quality, the widest viewing angle, and the immersive surround sound incomparable to before.

We can say UHD TV is the real theater in our living room. Compared to the old HD TV, UHD TV has 4~16 more pixels. Full HD TV has a 1920 x 1080 resolution, but the 4K UHD TV has a 3840 x 2160 ultra-high resolution. This means we can see not only the sweat pores but also what's inside of the sweat pores. However, there are also other changes worth mentioning.
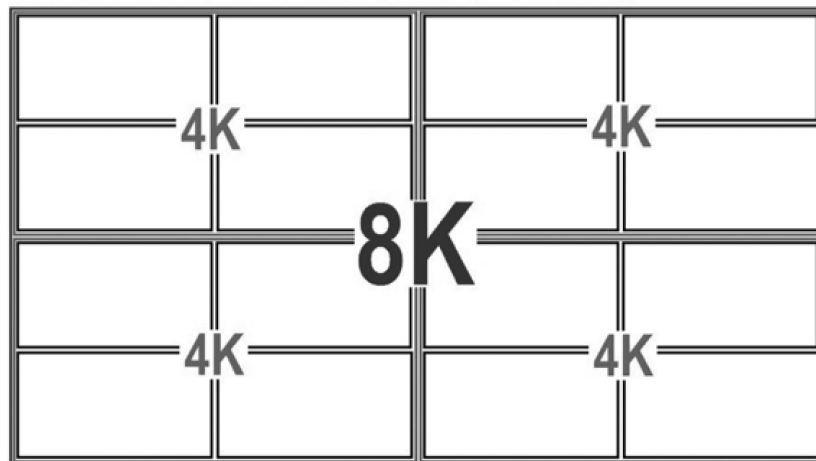
그림 2 풀(Full) HD와 4K UHD, 8K UHD 화소 수 비교

"2K" is 1,080 x 1,920 pixels = 2 million pixels (Blu-ray Disc)

2K

"4K" is 2,160 x 3,840 pixels = 8 million pixels (movie theater)

2K 2K
4K
2K 2K
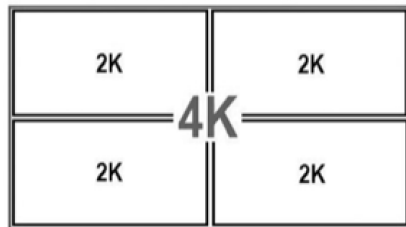
"8K" is 4,320 x 7,680 pixels = 33 million pixels (digital film transfer)

4K 4K
8K
4K 4K

출처: 김광호(2013)

The audio ability for the UHD TV crosses beyond our imagination. The 5.1 surround format is standard for the HD TV, but the UHD TV supports 10.2 or up to 22.2. Using the 22.2 point speaker creates a 3D surround environment and up and down sound movement. For example, a sound engineer can create the sound of a helicopter takeoff and landing for a Vietnam War movie in 3D sound, using the up and down speakers.

However, a downside would be that the ultra-high resolution and 22.2 3D surround sound need much larger physical saving storage spaces. The HD TV needs 760GB for a one hour movie, but the UHD TV needs 2.7TB. It is too large to handle for average consumers. Their PC has mostly 1TB or less HD space. Because of this big content file size, the cloud base streaming service has a higher chance to be selected as standard broadcasting method for UHD TV. Otherwise, the Blue-Ray market will struggle due to its lack of storage space. In the UHD TV generation, VOD, short for "video on demand", which is the cloud base streaming service will become superior to the Blue-Ray market.

In Korea, UHD TV test is started by the pay TV broadcasters, and they are competing to get the standard platform and the subscribers. Since consumers want to buy UHD TV, and the display marketing is definitely expected to growing centrally display and broadcasting equipment developing companies, such as Samsung, LG, and Sony.

Korean Cable TV broadcasters began to commercialize the regular UHD TV service in April 2014. Cable TV associates started the UMAX channel, which is only used for broadcasting UHD TV content. Also, IPTV (Internet Protocol Television), SK Broadband, KT Olleh, LG U-Plus, have released the UHD setup box to compete with other UHD TV providers.

Other companies like Korea Satellite TV Company and KT Sky Live have also started UHD TV only channels in June 2014; Sky UHD2 (Documentary and Tour), UHD1 (Movie, Drama, and Entertainment), and UXN (Movie and Drama). As opposed to the other UHD TV providers, KT Sky Live is broadcasted live all over the country for 24 hours.

As a result of developing the UHD TV display and expanding the UHD TV network by pay TV broadcasters, the UHD TV market is expected to grow very quickly all over the world. However, UHD TV content is the most important key element for the success of the UHD TV market. Unfortunately, there is not much content currently available, and they will require a lot more investment and experience. Especially with the UHD TV audio format. The 11.2 or 22.2 standard is not settle down yet, and there is no UHD TV content that has been created with 11.2 or 22.2 format surround sound in Korea.

Nowadays, most of the testing for UHD TV content is created for HD quality, but TV broadcasters are using this content for the UHD TV. So, how can we create real UHD TV audio sound? We may find the answer in the surround sound used for movies and 5.1 home theaters. Surround sound for movies and home DVD technology was developed long time ago, and their technology is stable.

3. **Mixing Surround sound for the UHD TV**

Creating the 11.2 or 22.2 channel 3D sound doesn't look easy as the 2 channel stereo. If an engineer carelessly uses these sources, the audio will be helpless and might even ruin the amazing resolution UHD TV picture. Wrong panning can occur causing headaches for

the audience, and too much ambience sound for sports broadcasting can upstage the voice of an announcer, the most important element in sports broadcasting. To find the right way to create and use the 22.2, let's start from 5.1 basic surround concepts that are already well known in the industry. Then, we can increase the channels up to 24.

Compared to the 2 channel stereo, surround sound has more sonic advantages. First, our real life environment is similar with 3D sounds. Someone might say that a human only two ears, so 2 channel is good enough for comprehending information. However, human ears can recognize not only 2 dimensional space, but also the 360 degree horizontal plane, the front and the rear, and bottom to top. So the 5.1 and 7.1 have a higher ability to create real spatial information than 2 channel audio which may sound distorted in the 3D space to human ears.

Next, surround can be really nice creative tool for the artist, composer, and system designer. Like a bigger canvas for the painter, surround system expands the limitation of 2 channel and 2 speakers. The surround environment turns 360 degree and bottom to top into their workspace. Before the surround system was born, an engineer had to use compressors and EQs to clean up the stereo space in the mix. However, using multi number speakers can easily avoid this problem and keep the sound natural.

In addition, 3D space using 5.1 surround system, which is standard for HD TV, is not perfect. First, between two rear speakers have hole, we need some sparker to fill this gap. Second, only limited space, called the sweet spot, will be beneficiaries from 5.1 system. Third, to expand this sweet spot, the sound designer should create large sound field. As we can see, 5.1 surround system has some weakness. To support this, UHD TV adapts to the 11.2 surround sound system (11 bottom and top speakers and 2 bass sub-woofers).
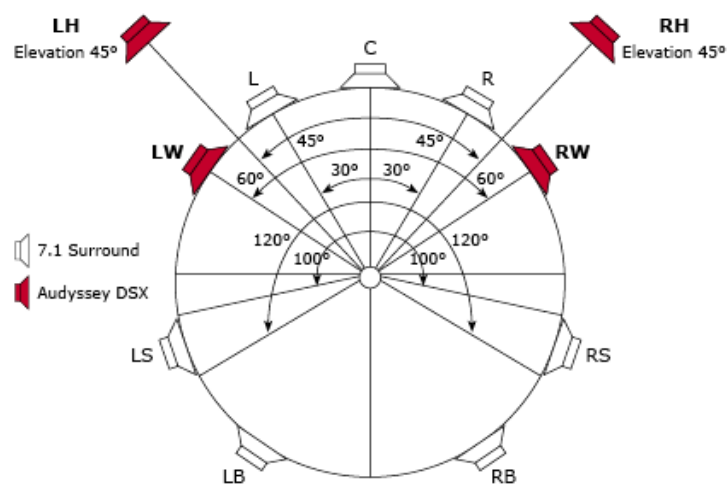
11.1 Surround = 7.1 plus Audyssey wides and heights

11.2 looks similar with Tomlinson Holman's 10.2. He suggests 5 channel front, 3 channel rear, top 2 channel, and 2 LFE Channel. Compared to 5.1, 10.2 has more smooth sound moving image in rear speaker, and it has physically two sub-speakers so it doesn't have any bass directional issue. Also two top speakers help to create up and down sound image.

As mentioned earlier, the 8K UHD TV has tested the 22.2 channel surround sound, (10 horizon channels, 8 top channels, 3 low channels, 1 center channels, and 2 LFE channels). NHK Japan's engineer, Hamasaki has developed this technology. A study has claimed that Hamasaki's 22.2 has a sharp bottom to top image, which helps to create better 3 D surround environment. For the future, the 22.2 system has to be developed for home theater systems which only supports 5.1. To do so, the 22.2 system has to have some kind of down mix codex from the 22.2 to 5.1 or 2 channel.

ajor multichannel audio formats: 5.1, 9.2 and 22.2 channel layouts.
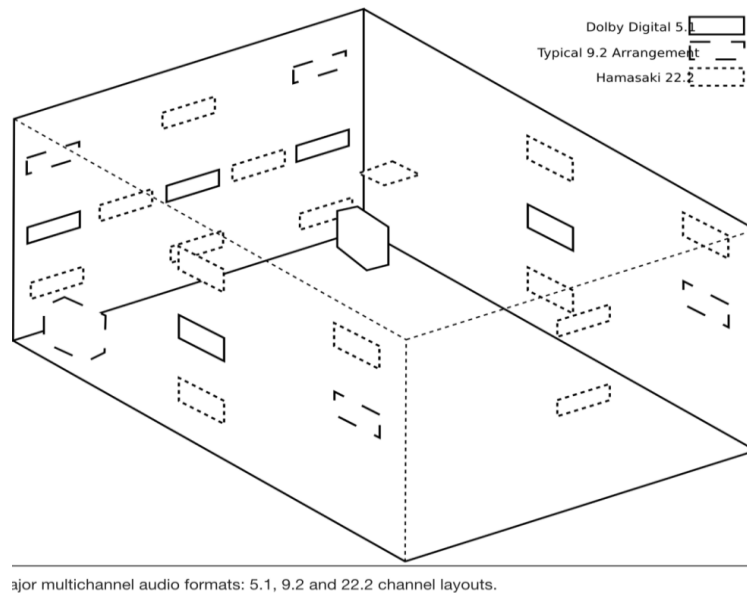
Now let's think about how we can mix sports broadcasting in surround sound. Sports surround mixing is quite an unfamiliar field, but to solve this problem, we can apply orchestra surround mixing which has been stable aspect of technology for a long time as opposed to sports broadcasting. When we start to design orchestra surround recording, we check the shape and distance of concert hall, and put the surround main microphones which can capture whole orchestra sound. After that, we carefully look up each instrument group, and put spot microphones for sections with weaker sound and instruments with solo parts. Than we are going to mix main microphones and spot microphone to create the best 3 D sound field.

If we apply same rule to the sports broadcasting in surround, the sports stadium is like a concert hall. So we can put the main surround microphone according to where the center of the stadium should be. And then similar to what we did for the orchestra surround recording, we put spot microphones all over the stadium where the sound comes from. For example, in baseball, home base would be the best spot to record the sound of the catcher capturing the ball and the sound of a player hitting the baseball. Also, both sides cheering section should be good place to capture energy of stadium. Finally, the most important element, the announcer's voice can be properly mixed in surround to create the stadium space and broadcast in 22.2 channel UHD TV sound format.

4. **Audio systems for the UHD TV**

There are already many UHD TV displays are out there. Especially in Korea and Japan, display companies, such as Samsung, LG, and Sony, release variety of UHD TV models. However, UHD TV audio systems is whole different story. As I mentioned earlier,

even though there is no standard for the UHD audio and people who have UHD TV but don't have UHD TV audio systems.

According to un-credited statistics, less than 5 % of American families have a 5.1 surround system at home. And most of their 5.1 systems are not properly tuned or are coming with their Nintendos or PlayStations. Those are very cheap speakers, and the sound quality is far from professional standard. In this case, the 22.2 UHD audio system is of way higher quality than our regular audiences.

However, in the future, surround UHD audio systems will be the golden goose of the TV industry. Because if someone invented the 22.2 surround audio system for the UHD TV audience, and it will become the normal standard. Then the inventor will earn a lot of money. So, let's list the most important elements to make the 22.2 UHD surround system easy to setup and control for the future.

a) The system has to be wireless. Such as Bluetooth.
b) It needs to be equipped with a connector that can be fast enough to handle large amount of data. Such as HDMI 2.0.
c) It has to come with some kind of automatic speaker tuning system.
d) The system doesn't have to use 24 speakers. For example, DSP can create artificial 3D sound in good way.

a) The system has to be wireless. Such as Bluetooth.

Usually audio cables carry much more stable signals than wireless radios do, and using a good audio cable is necessary in the Hi-Fi audio world. However, most consumers don't appreciate looking at long, messy audio cables hanging in their living room. Nor do they want to lay down cables across their living room floor to set up a couple rear satellite speakers. These cables don't look good and they bother whenever they vacuum their house. These cables don't look very appealing and they are inconvenient to the people living in the household. Installing cables into the wall would be a permanent solution to this problem, but it requires dusty construction in the house. Nowadays, few condos install surround cables when they are first built. However, they are not ready for the 22.2 channel UHD TV. Applying radio systems is another good solution, but wireless systems have limited bandwidth and interference issues.

Lately, Bluetooth technology based on wireless communication is applied to a variety of wireless speaker devices. It is part of IT technology, so with a computer, the consumer can directly take control of their speakers. Also, Bluetooth is developed every year, and recently the 3.0 version was released as of 2016. In the future, Bluetooth technology will be good solution to control 24 speakers in an efficient manner.

b) It needs to be equipped with a connector that can be fast enough to handle large amount of data. Such as HDMI 2.0.

Compared to the HD TV, the UHD TV needs video and audio transfer technology faster than ever. HDMI 2.0 is the newest technology that can send 18 gigabytes per second GPS, so it can communicate between UHD TV systems up to 4K video and 32 channel audio signals. "It also enables key enhancements to support market requirements for enhancing the consumer video and audio experience." Accordingly, the future 22.2 surround system has to have a HDMI 2.0 connector to receive a large amount of data from the cable or broadcasting

station.

c) It has to come with some kind of automatic speaker tuning system.

It would be difficult to set up 24 surround speakers in the right spot for the average consumer. However, if there was a starter kit, which could be some kind of device to help the consumer figure out where to lay out the 24 speakers, or running software that could be installed on the PC and could display the perfect spots based on the size of one's living room. All consumers have to do is run the start kit box, and follow the instruction on the box. It would be beneficial for the start kit to be capable of physically displaying the areas using lasers, before people set up their speakers on the wall. It would also be advantageous if speakers could be attached to the wall magnetically or with special glue without having to pierce their beautiful wall.

This kind of robotic start kit is just a hypothetical conjecture that may be too far away in the future for now. However, using a PC program may be enough to help consumers install their 24 speakers. Just typing in information about their living room size and shape will allow the PC to quickly calculate the sweet spots. If the PC could show the 3D image, it would be even more helpful for the installer, and the speakers would be light and flat enough to hang with glue or magnetic. Now the Boss, the company that sells many kind of surround systems provides install service for US customers only, but if their customers could perfectly install their products without this kind of service, sales would increase on global scale.

d) The system doesn't have to use 24 speakers. For example, DSP can create artificial 3D sound in good way.

To create a 3D environment it doesn't have to use 24 speakers. New research shows that many companies are trying to replace the traditional surround system. IOSONO 3D Sound System is one of the leading companies in this technology. IOSONO is a German company that has developed 3D sound system based on the theory, 'Wave Field Synthesis'. "'Wave Field Synthesis' (WFS) is a spatial audio rendering technique, characterized by the creation of virtual acoustic environments. It produces the 'artificial' wave fronts synthesized by a large number of individually driven speakers." The IOSONO 3D Sound System can calculate the interference between speakers, so if the installer puts the speakers in wrong places, then the processing computer can adjust the problems, and create the perfect artificial 3D environment. In the future, if the IOSONO 3D Sound System and UHD TV audio system will be inter-convertible, it would be very good alternative system for the complicating 22.2 surround system.

5. Conclusion

In retrospect, the UHD TV has great potential for future broadcasting technology. "HDTV has been described as a technology looking for a business model. As the effort to HDTV began, many questioned not only its technical feasibility but its business viability as well." Undoubtedly, fantastic visuals cannot succeed without fantastic audio. If the UHD TV wants to be successful in the market, it needs content with stunning 22.2 3D sound. Also, as I've mentioned before, there must be some kind of audio device that can handle the UHD TV audio properly and easily. Then, many people will buy a UHD TV display and UHD audio system together. A good audio sound system will help the customer have better UHD TV experience and it will increase the sales of future UHD TV equipment. The UHD TV is taking a step towards audiences, and people are excited for the UHD TV's amazing 8K display and 22.2 3D surround sound. If someone properly prepares and develops this new, advanced technology, they will have a potential gold mine on their hands.

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Role of ENT Government to Increase Regeneration and Youth Creativity in Playing Sasando Music Instrument

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Abstract

Indonesia is a country consists of many tribes which are scattered in 34 provinces. From 34 provinces in Indonesia, there are more than 44 traditional musical instruments. One of Indonesian traditional musical instrument that is unique and should be preserved is Sasando, a stringed music instrument from Rote Island, East Nusa Tenggara (ENT). With some modifications and support of advanced technologies, there has been electrical Sasando that completed since 1960. Unfortunately, the number of ENT youth who could play Sasando traditional instruments decreased nowadays. This thing occurs due to the low interest of ENT youth about the traditional music instrument itself, lack of teachers, lack of government support, and the lack expression of media to spark ENT youth interest to play music using Sasando music instruments. This problem can be overcome through cooperation between local government with Education Offices or schools all over the regencies in ENT to make a long-term programs by provide Sasando in the schools of all regencies in ENT, provide a place to learn Sasando for free, and hold annual Sasando festival. Sasando provision can increase the income of Sasando craftsmen. Free place to learn Sasando can be made at least one place in each district in the province if there is limited teacher number, and hopefully in the future there would be increasing number of teachers to be able to teach Sasando in every high school in ENT, which is currently just teaches the modern music instrument. Sasando annual festival will spark the interest of ENT youth to learn Sasando, which in addition can regenerate Sasando musician, it can also attract tourists and increase the popularity of Sasando itself. These programs can certainly help regenerate Sasando musician and enhance the creativity of ENT youth especially in terms of Sasando and various related activities, and it can be achieved if implemented sincerely and supported by sufficient budget funding by the ENT Government.

Keywords: Sasando, traditional music instrument, creative industry

1. Introduction

Indonesia is a country rich of tribes and culture which are scattered in its 34 provinces. From 34 provinces in Indonesia, there are more than 44 traditional musical instruments. One of Indonesian traditional musical instrument that is unique and should be preserved is Sasando, a stringed music instrument from Rote Island, East Nusa Tenggara (ENT). With some modifications and support of advanced technologies, Sasando even made into electrical Sasando since 1960. Unfortunately, the number of ENT youth who could play Sasando traditional instruments decreased nowadays, which is only eight musicians in 2011. This is a very critical number, considering Sasando is a cultural heritage that should be preserved and have a huge potential in creative industry. Thus, there should be a proper plan to preserve the

Sasando and regenerate Sasando musician by ENT Government which hold the highest authority in the province.

2. Literature Study and Methodology

2.1. Creative Industry

According to the Working Group of UK Creative Industry in Zheng and Cao (2010), creative industry is an industry that has the original individual creativity, skill and potential talent for wealth and job creation through the exploitation of intellectual property. Creative industry has relationship of culture, creativity, science, technology and industrialization. The most important characteristics of creative industry is originality, with culture as its base material and content, and the industry as the integral part of culture. Creative industries cannot happen without science and technology. Creative design is inseparable from culture, creativity and service.

According to Weihui, et al (2008), creative industry is a kind of industry that adapt to the economy and based on knowledge, gained from the intelligence, skills and talents of individuals, generate wealth and boost employment through a connection between the cultural factor and business factor by exploiting the intellectual property, also various ways of products dissemination to establish the effect of the brand (brand effect).

2.2. Sasando

Sasando is a traditional music instrument from Rote Island, East Nusa Tenggara Province, Indonesia, and it is kind of chordophone music instrument. Literally, the name of Sasando in Rote language comes from the word sasandu, which means tools that vibrate. In general, Sasando form is similar to the other stringed instruments such as the guitar, violin, and harp, and Sasando strings should be picked with two hands like a harp. The left hand plays the melody and the bass function, while the right hand plays accord. It is the uniqueness of Sasando because a person can be a melody, bass, and accord player at the same time. The main part of Sasando is the long tubular which commonly made of bamboo. There are lumps from top to bottom of the circular tube which its fuction is for the strings stretched and rests. These lumps give a different tone to each string of Sasando. The Sasando tube is placed in a semi-circular container made of 'gebang' tree leaves (a kind of palm) to resonance the sound of Sasando. Up until now, all of the materials used to make Sasando made from natural ingredients, except for the strings that made of fine wire. Traditional Sasando types distinguished from the number of strings, namely Ankle Sasando (with 28 strings), Double Sasando (with 56 strings, or 84 strings), Gong Sasando, and Violin Sasando. Therefore, the sounds produce by Sasando are vary greatly. Almost all types of music can be played with Sasando, such as traditional music, pop, slow rock, and even 'dangdut' (a type of music in Indonesia).

Figure 1 Gong Sasando

Sasando types which commonly used are Gong Sasando and Violin Sasando. Gong Sasando usually played with gong rhythm and accompanied by Rote Island's poems and dances to cheer the bereaved family or those who are having a party. Gong Sasando has pentatonic tone. Gong Sasando has seven strings with seven tones at first, but then developed into 11 (eleven) strings. Gong Sasando better known on the island of Rote.

It is estimated that in the late 18th century, Sasando experienced growth from Gong Sasando to Violin Sasando. Violin Sasando is more developed in Kupang (capital city of East Nusa Tenggara Province). Sasando violin has diatonic tone, it looks like Gong Sasando but the bamboo diameter is greater than Gong Sasando and Violin Sasando has more number of strings, which is 30 tones at first and then developed into 32 and 36 strings. There are two types of Violin Sasando, the first one is the one with 'gebang' leaves as the resonating chamber and the second one is the one with wood or multiplex (box/ crate) as the resonating chamber. It is called Violin Sasando because the tones that produced by the Sasando imitate the violin's tone. Violin Sasando with box was less desirable in the community and not developed, thus Violin Sasando with chamber of gebang leaves become more popular.

Another popular type of Sasando is Electric Sasando created by Arnold Edon. This Electric Sasando is actually a Violin Sasando that experienced technological developments. Basic development reasons of Electrical Sasando were due to some shortcomings in the traditional type of Sasando is as follows:

1. the palm leaf easily broken;

2. during the rainy season there are fungus that often arise on the leaf surface; and

3. the sound of Sasando played is very small, just can be heard by people who are nearby.

Figure 2 Electric Sasando

Resource: (http://s.kaskus.id/images/2013/09/06/5838580_20130906115921.jpg), accessed on June 2nd 2016.

As seen in Figure 2, Electric Sasando are not using a container of palm leaves, crates, or boxes of boards, because it does not require resonant space. The sound of the strings can directly be louder through a loudspeaker (sound system/ active speakers). Arnoldus Edon had an idea to make Electric Sasando since the Violin Sasando of his mother-in-law was damaged. Moreover, he thought that the sound produced by traditional Sasando is very small, just can be heard by people who are nearby. Besides that, the tapering fingers of Sasando musician when playing Sasando are beautiful but cannot be enjoyed or seen by others because they were covered by the palm leaves. Thus he starts the experiment on making Electric Sasando since 1958. In 1959 he moved to Mataram, the capital city of West Nusa Tenggara province, but he kept doing the experiment. In 1960 Sasando Electric is successfully completed and has the perfect sound which same as the original sound of traditional Sasando. The first Electric Sasando was made with 30 strings. The components of Electric Sasando are more complicated, because there are many elements that determine the quality of sound produced on the instrument. Beside the body and strings, another important tool in Electric Sasando is spool (pickup) which is a transducer that will change the vibrating strings into electrical energy, and then passed through the wires and then into the amplifier.

2.3 Methodology

Figure 3 shows the flow of the research methodology. The research began the issue related to creative industry was discovered, in this case is the lack of government's role in regenerating musician Sasando which are currently very few in number, whereas Sasando is the local cultural heritage of ENT that must be preserved and have a huge potential in terms of creative industries. Moreover, the government holds the highest authority in an area, so it certainly not very difficult to make some policies as one of the efforts to regenerate Sasando musician. After discovering the problem, research data then collected through observation and interviews. The observations made in the form of literature study, while interviews were conducted with some college students of Kupang City as the respondents. After getting enough data, then the recommended program were created to overcome the problem in this study. The program recommendation was made based on data that has been obtained, then taking into account the factor of resources and the target segment of this research. The resources in this research are ENT government, ENT society especially junior and senior high

school students, Sasando craftsmen, and Sasando musicians, while the target segment of this research is the students of junior and senior high schools in ENT province. Next is making a projection of the first seven years of program implementation. After making the program implementation, the last thing to do is making conclusions and suggestions.

Figure 3 Research Methodology

3. Analisis

This study discusses how to regenerate Sasando musicians, realizing its development potential in the creative industry. The main target of the study is the middle and high school students in ENT province, this is because students in this stage are quick to absorb a lot of knowledge and have a very competitive spirit. Besides, the number of students in ENT is quite high so that it can attract more talented students to become Sasando musicians. Data of student number in ENT province can be seen in the following table.

Table 4 School Enrollment in ENT by Age Group (%), year: 2008-2014

Age Group	School Level	School Enrollment in ENT by Age Group (%)						
		2008	2009	2010	2011	2012	2013	2014
7-12	Elementary School	93.72	95.99	96.49	95.96	95.99	92.34	97.99
13-15	Junior High School	77.76	79.28	81.24	85.88	88.56	89.39	94.26
16-18	Senior High School	49.67	47.95	49.22	60.21	62	64.90	73.96

Resource: Statistic Center Institution of ENT (http://ntt.bps.go.id/), accessed in June 1st 2016

Table 1 shows that about 93% -98% of ENT people are elementary school graduates, 77% -94% are junior high school graduates, and 49% -74% are high school graduates. Although

the number of elementary school graduates is the most, but the target of this research is the students of junior and senior high schools, which are mostly teenagers aged 13-18 years old. The reasons for this target segmentation are because:

1. Intellectual ability of high school students are to the level of formal operations, which means it is easy for them to do practical study.

2. High school students can already think of their future target and how to achieve these targets.

3. High school students are influenced by their peer group, so that their desire to grow is larger in order to receive recognition from their peer friends and their environment.

4. Teenagers include high school students have a great curiosity, which can help them to learn quickly.

3.1. Previous Program

Some programs have actually done by ENT government as the efforts to promote Sasando, which the government is in collaboration with the Culture and Tourism Department of ENT Province. The programs which have been made and ran are as follows:

1. Hold an annual competition to play Sasando at the Culture Garden Building of Kupang City.

   The competition was held with the aim to attract the youth interest in playing Sasando and as an opportunity to showcase the capability of playing Sasando. The participants are Sasando musicians from all regions of ENT. However, due to the uneven spread of musicians Sasando across ENT, this thing is considered has less impact in uplifting people's desire to learn Sasando.

2. Promote Sasando by showing the Sasando playing performance to the important guests who visited ENT government.

   This kind of promotion is actually very good because the target is important guests from the outside of ENT, where the guests then can promote Sasando outside of the province. But it would be less useful if there is no good regeneration system in ENT province itself to be able to continue to promote Sasando in the future, both within and outside of ENT.

3. Publish a catalog of Sasando

   The catalog made was actually contains all the potential of tourism and culture in ENT, including Sasando traditional musical instruments. The catalogs were distributed to each of high class hotels, entertainment venues, airports, ports, as well as strategic places where there are a lot of tourists from outside the province. This catalog of course becomes less impact when the tourists have never seen or heard Sasando music performance directly.

From the programs above it is known that the ENT government's role in the regeneration of Sasando and preserve Sasando through education is very low, though from Table 1 can be seen that many youths are going to school and they have many potential to be

a Sasando musician. Educated young people would be able to preserve this traditional music instrument and at the same time promoting Sasando to the national and international levels. In the future projection, this thing of course will bring many benefits to the related stakeholders.

3.2. Program Recommendation

Judging from the current condition of Sasando regeneration and after knowing the previous government programs, it can be concluded that there is still no effective program from ENT government to regenerate Sasando musician. Thus, there is a program recommendation to overcome this problem, which is through cooperation between local government with Education Offices or schools all over the regencies in ENT to do the three steps of regeneration as a long-term program to increase the regeneration of Sasando musicians as bellow:

1. Provide Sasando in the schools of all regencies in ENT

First thing to do is provide Sasando so the students can directly do the practice to learn Sasando, this way they can learn to play Sasando faster. Sasando provision itself can increase the income of Sasando craftsmen.

Table 5 Data of the schools number in ENT

Elementary School			Junior High School			Senior High School			Vocational High School			TOTAL
Pub	Pri	T	Pub	Pri	T	Pub	Pri	T	Pub	Pri	T	
3,245	1,930	5,175	1,185	452	1,637	319	217	536	143	134	277	7,625

Resource: Ministry of Education and Culture (http://referensi.data.kemdikbud.go.id/index11.php), accessed in June 4th 2016

Note: Pub: public
        Pri: private
        T: Total

Table 6 Price of Sasando

Sasando type	Price	
	IDR	USD*
Mini Sasando for souvenir and display	30.000 – 300.000	2.3 - 23
Gong Sasando	1.000.000	73.7
Acoustic Sasando	1.250.000 – 3.000.000	92.1 – 220.1
Electric Sasando	3.500.000 – 4.500.000	257.9 – 331.5

Resource: http://www.sasandoshop.com, accessed on June 2nd 2016
Note: * = USD exchange rate in June 3rd 2016.

Table 2 shows the number of schools from 22 regencies in ENT province. Considering the role of ENT Government, then the data used is just data of public junior high school and public senior high school, 1,185 + 319 = 1,504 provided 5 pieces Sasando, then for the first year of Sasando procurement, Sasando craftsmen can earn income amounted to: 5 x 1,504 x

IDR 1 million = IDR 7,520 million or around USD 553,960.

If the Sasando provision for each school in the beginning is quite difficult to do, or the number of Sasando teachers are limited, then the government can provide a number of Sasando and place them on a place in each regency in ENT under the auspices of the Education Office in each regency. The Education Office then can recruit candidates of Sasando musicians that are strong-willed and serious to learn Sasando from all high schools in each regency.

If in the early stages Sasando amount provided in each regency are 10 pieces, then at least for the first year of Sasando procurement, Sasando craftsmen will earn: 10 x 22 x IDR 1 million = IDR 220 million, or USD 16,207. There also will not be liable for personal purchases of Sasando by students for them to learn it at home. Furthermore, there will be a lot of demand for souvenirs and displays of Sasando both from within and from outside of ENT if the regeneration and promotion continues in the future.

2. Provide a place to learn Sasando for free

Free place to learn Sasando can be made at least one place in each district in the province. Actually it would be better to teach Sasando in every high school in ENT, which is currently just teaches the modern music instrument, but it seems impossible in the beginning of the program because lack of teachers.

As described earlier regarding Sasando procurement, if at an early stage number of Sasando provided in each regency are 10 pieces, with the number of regencies in ENT province are 22 regencies, then starting from the fifth year there will be 10 regeneration of Sasando musicians in each regency, considering the 3rd grade students both in junior and senior high schools are exempted from all extra-curricular activities. And of course no fees collected from the students for this program.

3. Hold Sasando annual festival.

As has been discussed previously that ENT Government has been regularly held annual competition of Sasando for Sasando musicians in Cultural Park Building of Kupang City, but because the spread of Sasando regeneration is uneven in each regency in ENT so this competition considered has less effects in uplifting ENT youth to learn Sasando. Therefore, after the two steps above, it is necessary for ENT government to hold Sasando annual festival, which including the Sasando annual competition, that can spark the interest of ENT youth to learn Sasando, and can regenerate Sasando musician as well. This festival can also be an event to introduce Sasando to the world in order to increase the popularity of Sasando itself, and at the same time it can attract tourists to come to ENT.

These programs can certainly help regenerate Sasando musician and enhance the creativity of ENT youth especially in terms of Sasando and various related activities, if implemented sincerely and supported by sufficient budget funding by the ENT Government.

3.3. Implementation Plan

If the program recommendation can be implemented, then the projection for the first seven years of implementation can be seen in Table 4 below.

Table 7 Implementation projection of Sasando regeneration program recommendation in ENT for the first seven years

Year	Programs	Sasando amount per regency	Active Sasando students active per regency	Alumnus
1st	1. Provide 10 Sasando in each regency in ENT; 2. Recruit 10 junior high school students, 1st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2nd grade of senior high school. These 10 students will be the first generation in this program.	10	10	-
2nd	1. Provide 10 more Sasando in each regency in ENT; 2. Recruit 10 more junior high school students, 1st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2nd grade of senior high school.	20	20	-
3rd	1. Recruit 10 more junior high school students, 1st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2nd grade of senior high school.	20 (Sasando students first generation is in hiatus period because they are in the 3rd grade of junior high school)	20 (Sasando students third generation can use the first generation's Sasando)	-
4th	1. Provide 10 more Sasando in each regency in ENT; 2. Recruit 10 more junior high school students, 1st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2nd grade of senior high school.	30 (Sasando students second generation is in hiatus period, while the first generation is back to study but now as a 1st grade student of senior high school)	30 (Sasando students fourth generation can use the second generation's Sasando)	-

5th	1. Provide 10 more Sasando in each regency in ENT; 2. Recruit 10 more junior high school students, 1st grade of each regency, which are strong-willed and willing to learn sasando seriously at least up to their 2nd grade of senior high school.	40	40	-
6th	1. Recruit 10 more junior high school students, 1st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2nd grade of senior high school.	40 (first generation is graduated already as Sasando musician, because they are now in the 3rd grade of senior high school)	40 (Sasando students sixth generation can use the first generation's Sasando which is graduated already as Sasando musician)	10
7th	1. Recruit 10 more junior high school students, 1st grade of each regency, which are strong-willed and willing to learn Sasando seriously at least up to their 2nd grade of senior high school.	40 (second generation is also graduated already as Sasando musician)	40 (Sasando students seventh generation can use the second generation's Sasando which is graduated already as Sasando musician)	20

In the Table 4 above can be seen that there are no Sasando provisions since the sixth year, so the government is not spend too much money in terms of Sasando procurement, while at the same time Sasando musicians are still recruited every year. This means that the government only needs to spend much money at the beginning of the program. During Sasando learning, even from the first year, if there are children who are talented in playing Sasando, then these children can be participated in the Sasando annual competition.

4. Conclusions

There are three steps that can be done by ENT Government in order to increase regeneration and youth creativity in playing Sasando music instrument, they are:

1. Provide Sasando in the schools of all regencies in ENT.

2. Provide a place to learn Sasando for free.

3. Hold Sasando annual festival.

5. Suggestions

Here are some suggestions from the authors about Sasando musicians regeneration program offered in this study:

1. Governments can do collaboration or cooperation with various parties related to the financial about Sasando procurement, for example with the sponsorship system, donors, and other forms of cooperation.

2. Governments can provide training first to all existing Sasando musicians to make at least 22 Sasando musicians were become a professional Sasando musician so then each of them could teach Sasando in each regency in ENT, of course, the musicians have to be given a variety of bonuses because they fight for the musician regeneration of a legacy traditional music instrument that is almost extinct in its musician number.

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Collaboration ICT and Creative Industries to the Development of the Creative Economy in Indonesia

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Abstract

Use of ICT in the world growing including in Indonesia. ICT users in Indonesia has reached 82 million inhabitants out of a total population of 429.9 million inhabitants in Indonesia. This shows 32.8% of the population of Indonesia has been using ICT. ICT is essential to human life in many things and have an impact on some aspect of life as on aspects of the creative industries. The creative industries is currently in a period of development. Estimates of some scientists, the era of the creative that will rule the world in a future marked by the development of creative industries. In 2002-2006, the contribution of the creative industries which is in Indonesia reached 6.3% and 5.4 million able to absorb employees. From the advancement of ICT and creative industries which are currently being discussion in this era, then the collaboration between ICT and creative industries is very necessary. Collaboration ICT and creative industries will facilitate the creation of creative products become more optimal, effective, efficient and has a higher selling price in digital era nowadays. ICT can support the creative industries in an attempt to improve the global leadership in the sector of high technology applications and the ability to develop innovative and applicable products. Collaboration ICT and creative industries can also strengthen the position of Indonesia in economic development based on individual creativity and business management. With this collaboration can raise the strategic value for Indonesia. The value is significant contribution, the creation of a positive business climate, raise the image and identity of the nation, using renewable resources and encourage the creation of innovation, as well as provide positive social impact.

Keywords: collaboration, ICT, creative industries, creative economy

1. Introduction

ICT (Information Communication Technology) or what we are familiar with information and communication technology, is one of the very impact in delivering an information, particularly in developing countries such as Indonesia. ICT users in Indonesia has reached 82 million inhabitants out of a total population of 429.9 million inhabitants in Indonesia. This shows 32.8% of the population of Indonesia has been using ICT. ICT development is also very fast growing and have a major impact both on individuals, businesses, and governments, especially in Indonesia. ICT also role in many aspects including in creative industries aspects. ICT itself will be very important role in the economy of countries, including Indonesia.

2. Information Technology

According to the Information Technology Association of America (ITAA), information technology (IT) is defined as the study, design, development, implementation, support or management of computer-based information systems, particularly software

applications and computer hardware. IT associated with the use of computers and software to convert, store, protect, process, deliver, and retrieve information securely.

The role of information technology (IT) in running the business process of a company in the information age nowadays were urgently needed. Information technology is not just limited to computer technology (hardware and software) that will be used to process and store information, but also includes communications technology to send information (Martin, 1999).

Information technology is an enormously vibrant field that emerged at the end of the last century as our society experienced a fundamental change from an industrial society to an "information society." From its inception just half a century ago, computing has become the defining technology of our age, changing how we live and work. Computers are integral to modern culture and are a primary engine behind much of the world's economic and social change (Barry, 2008).

Role of information technology have some impact consist of negative impact and positive impact. For negative impact information technology make some people having crime, make some people have many activities in that and ignore society. For positive impact technology make our activity easier, simpler and faster.

3. Creative Industry

The creative industries definition from the UK Government's Department for Culture, Media and Sport (DCMS) is: 'Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.'

Creatives Industries as those industries which have their origin in individual creativity, skill & talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property. This includes: advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television & radio.

Research by New England Foundation of the Arts (NEFA) mentioning: Therefore, our definition of the creative economy is represented by the 'cultural core.' It includes occupations and industries that focus on the production and distribution of cultural goods, services and intellectual property. Excluded are products or services that are the result of non-culturally based innovation or technology. While a broader notion of the creative economy is valuable to examine, we concentrate on what could be considered the cultural component of the creative economy. The center circle, labeled "Cultural Core," represents 5 NEFA's new research definition and is nested within a broader circle of creative industries. The band around the core labeled "Cultural Periphery" represents the occupation and industry categories that may be added to the core to customize a particular local creative economy study being done.

The view above creative industry was part of creative economy. Creative industry (Trade Department Republic of Indonesia version) is industries which have their origin in individual creativity, skill & talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property, the examples are batik industry, architecture service industry, advertising service industry. In 2002-2006, the contribution of the creative industries which is in Indonesia reached 6.3% and 5.4 million able to absorb employees.

To develop the creative economy, it is believed that the collaboration between the various actors involved in the creative industries, namely Intellectuals (Intellectuals), Business (Business), and the Government (Government) will be mandatory and are fundamental prerequisites. Collaboration ICT and creative industries will facilitate the creation of creative products become more optimal, effective, efficient and has a higher selling price in digital era nowadays. ICT can support the creative industries in an attempt to improve the global leadership in the sector of high technology applications and the ability to develop innovative and applicable products. Collaboration ICT and creative industries can also strengthen the position of Indonesia in economic development based on individual creativity and business management.

According to Indra Utoyo, IT Director of PT. Telkom, Tbk, there are three main pillars that establish the formation of Society of Creative Industry Information & Communication Technology Indonesia (MIKTI). The three pillars of the first is industry-Creative Economy, which has become a reference for major development in the Ministry of Industry and Trade, the second is to extend the capabilities of Creative Industries are to take advantage of ICT and third pillars of culture in an effort to involve direct creative community, as the impetus, as well as a unique real differentiating factor in global competition.

"By empowering all three pillars of the Cultural-Creative & ICT, then MIKTI is not expected to be a body / institution that functions only in the order of discourse, but more than that MIKTI would become an institution that is able to encourage the movement of the whole of society as its stakeholders actively , in confidence and pride solid "Indra said. Meanwhile, Director General Aptel Depkominfo, Cahyana Ahmadjayadi in his speech said that the creative industry in Indonesia contributed to GDP in order to 7 of the 10 sectors analyzed, which is an average of 104.638 trillion rupiah in 2002-2006, above the average contribution of the sector transport, communications, construction, electricity, gas and water supply. While the number of companies engaged in this sector until 2006 to reach 2.2 million ranged from 5.17% of the total number of companies that exist in Indonesia.

Dr. Idwan Suhardi, Deputy Utilization and Correctional Science and Technology, Ministry of Research and Technology, argues that the Creative Industries is an industry which leads to intellectual, his ideas were originality, then realize the popularity of thought and taste from the heart of the most in as creative beings who want promote domestic industry. Idwan explained that the total of the activities of Research and Technology is part of the creative industry cluster, one of the research and development (R & D). All activities Technology Researches who do research is an element of creativity. Associated with research and technology program, the development of six areas of science and technology focus includes creative category, for example, very special creative industries related to IT, such as how to make creativity to economic value, for example: software, animation, and games on line. In this visible role tripple helix (Academics, Business, Government/ ABG) in the creative industries. How do these three components synergize, interact to produce a creative product that has economic value.

4. Relationship Between Creative Industry with ICT

1. Advertising

Creative activities relating to the creation and production of advertising, among others: market research, advertising communications planning, outdoor advertising, production of advertising material, promotions, public relations campaigns, display advertising in print and electronic media.

2. Architecture

Creative activities related to building blueprints and production information, among others: garden architecture, urban planning, and construction cost planning, conservation of heritage buildings, tender documentation, etc.

3. Market Art and Antiques

Creative activities relating to the creation and trade, employment, antique and decoration products through auctions, galleries, shops, supermarkets, and internet.

4. Craft

Creative activities related to the creation and distribution of craft products include handicraft items made of: precious stones, accessories, goldsmith, silver, wood, glass, porcelain, fabric, marble, limestone, and iron.

5. Design

Creative activities associated with the creation of graphic design, interior, product, industry, packaging and corporate identity consulting.

6. Fashion

Creative activities associated with the creation of clothing, footwear design, and other fashion accessories design, production of fashion apparel and accessories, consulting fashion product lines, as well as the distribution of fashion products.

7. Video, Film and Photography

Creative activities associated with the creation of production video, film and photography, as well as the distribution of video recordings, movies. Including scriptwriting, dubbing the film, cinematography, soap operas, films and exhibitions.

8. Interactive games

Creative activities relating to the creation, production, and distribution of computer and video games that are fun, agility, and education.

9. Music

Creative activities relating to the creation, production, distribution, and retail voice recordings, recording copyrights, promotion of music, lyricist, songwriter or musical, musical performances, singers, and musical compositions.

10. Performing arts

Creative activities pertaining to business associated with content development, production of the show, ballet, traditional dance, contemporary dance, drama, traditional music, musical theater, opera, including a tour of ethnic music, design and manufacture fashion show, stage layout, and layout lighting.

11. Publishing and Printing

Creative activities related to content writing and publishing of books, journals, newspapers, magazines, tabloids, and digital content as well as the activities of news agencies

12. Computer Services and Software

Creative activities related to the development of information technology, including computer services, software development, systems integration, systems analysis and design, architectural design software, design of infrastructure software and hardware, as well as the design of the portal.

13. Television and Radio

Creative activities related to business creation, production and packaging, broadcasting, and television and radio transmissions.

14. Research and Development

Creative activity that is related to innovative businesses that offer science and technology invention and application of science and knowledge for product improvement and creation of new products, new processes, new materials, new tools, new methods, and new technologies that can meet the needs of the market.

5. Creative Economy

A creative economy is based on people's use of their creative imagination to increase an idea's value. John Howkins developed the concept in 2001 to describe economic systems where value is based on novel imaginative qualities rather than the traditional resources of land, labor and capital. Compared to creative industries, which are limited to specific sectors, the term is used to describe creativity throughout a whole economy.

The Organization for Economic Cooperation and Development (OECD) has defied innovation as the "implementation of a new or significantly improved product (good or service), or process, a new marketing method, or a new organization method in business practices, workplace organization or external relations." Innovation can also be described as a dynamic, interactive process encompassing a diverse range of interconnected areas, levels of society, and actors. 5 These include research and development (R&D), education, and physical and regulatory infrastructure, along with intangible assets such as intellectual property (IP), organizational management, tacit knowledge of human capital, workforce training, marketing, and design. Framework policy and economic conditions that shape the innovation ecosystem include, but are not limited to, labor mobility, tax burdens and incentives, trade and investment, IP protections and enforcement, standards-setting processes, regulatory burdens, and societal attitudes. Key actors in innovation include government, researchers, the private sector— ranging from entrepreneurial startup businesses and large firms conducting their own R&D to the scope of financial, legal, and other professionals whose services support these activities—and consumers, who ultimately determine which products, services, and business models succeed.

Entrepreneurship is an increasing area of attention within innovation policies, and there is growing consensus about the important role of entrepreneurs as "carriers of innovation" in introducing innovative products, services, and business models. The Kauffan Foundatin, citing U.S. government data, has estimated that entrepreneurial companies generated nearly all net job creation in the United States between 1980 and 2005. Perhaps significant for Korea, recent research on Japan's economy found that from 1996 to 2006, virtually all new jobs created in Japan were by new company or foreign invested businesses

or new companies, rather than established Japanese companies. The Park administration has placed strong emphasis within the creative economy agenda on encouraging entrepreneurship and startup businesses, though an important consideration for Korea is what kind of support is most appropriate, and conducive, for entrepreneurs and small and medium enterprises (SMEs).

In Indonesia also have many medium enterprise (SMEs) from some enterprise which are in fashion, foods, craft, start-up, etc. Then for counter the some idea of medium enterprise or for everything idea should have measure the ICT and creative industry. Factors that would encourage the development of creative economy in Indonesia, namely:

a. From the government side: the direction of educational, creative beings and conservation awards, and incentives.
b. From a business standpoint: entrepreneurship, business coaching and mentoring, financing schemes, marketing and business matching, creative community.
c. From the scholars: creative-oriented curriculum and entrepreneurship, freedom of the press and academic, innovative multidisciplinary research, education and training institutions.

Roadmap to Development of Creative Industry in Indonesia in 2009 - 2015. In this roadmap mentioned there are six pillars that will be developed with each target until 2015. The six pillars are:

a. People; end target in 2015 is a society with a creative mindset and moodset supported by talented and creative workers.
b. Industry: target the end of 2015 is a superior creative industries in domestic and foreign markets by the dominant role of national entrepreneurs.
c. Technology; end target in 2015 is a technology that supports the design and serves the needs of the market.
d. Resource; end target in 2015 is the use of raw materials with added value and a high level of utility and environmentally friendly.
e. Institution; end target in 2015 is an open-minded people who consume local creative products.
f. Financial intermediary; end target in 2015 is to achieve the level of trust and symmetrical distribution of information between financial institutions and the creative industries.

Creative Economy concept is increasingly a major concern in many countries because it can make a real contribution to the economy. In Indonesia, the echo Creative Economy started from the problems of the importance of improving the competitiveness of national products to face the global market. The Government through the Ministry of Commerce in collaboration with the Ministry of Industry and the Ministry of Cooperatives and Small and Medium Enterprises (SME) and supported by the Chamber of Commerce and then formed a team of Indonesian Design Power 2006-2010 which aims to put the product Indonesia into products with international standard but still has a national character accepted in the world market. Once aware of the magnitude of the contribution of the creative economy to the state government subsequently conducted intensive studies and launch blueprint for the development of the creative economy.

6. Conclusions

Based on the analysis and discussion in this study, it can be concluded important matters as follows:

1. On the average, highest and lowest growth occurred in the advertising industry and fashion. To contribute exports to the fashion industry. As for the highest and lowest import growth in the industries and markets industrial art objects; and craft industry. To import the highest and lowest contributions occurred in the craft industry and design.
2. In general, the creative industry in Indonesia has a considerable role in the labor market.

Based on the above conclusions, the policy recommendations is that the need for the document profile creative industries in Indonesia, strategy development and positioning Indonesia's creative industries in the global market.

7. Suggestions

Based on the analysis and discussion above, accordingly the suggestions are:

1. Next analyst should have explore more data and more analytic.
2. For further researches should try implement the researches above.
3. For Indonesian government have to analyze the ICT, creative industry and creative economy deeply and try to implement in Indonesia especially to cover the collaboration ICT and creative economy.

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New Media and Radio in the U.S. Music Industry
– Focusing on Psy's Case

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Abstract

The U.S. music market is a lucrative market for many foreign musicians due to its sheer size and it continues to play a leading role in the world music industry. However, it is a challenge to gain entry into that market and an even greater challenge to achieve success and fame within it. In fact, changes in the media paradigm have allowed for musicians to be able to independently produce their own songs and promote them globally. Some scholars address that the media paradigm shifting from traditional outlets to new outlets gives a chance to bypass traditional gatekeepers when entering the U.S. music market. Based on this scenario, this article examined Korean singer, Psy's two songs: Gangnam Style and Gentleman as a single case study. Utilizing Google Trends as a source of information, this study examined how each song's recognition among American music fans was different based on radio spins in Top 40 commercial radio stations. This article sheds new light on radio, which has been neglected due to the media paradigm change, and presents how radio programmers are part of a complicated gatekeeping process which ultimately decides which songs are to gain popularity.

Keywords: Radio, the U.S. music market, Gatekeeper

1. Introduction

Why do most culturally distant foreign musicians seek to enter the U.S. music market even if they've achieved success and fame in their home countries? First of all, the size of U.S. music market is a lucrative proposition for foreign musicians. Furthermore, Christ Wright, founder of Chrysalis Records, said "to be a truly world-wide superstar is impossible without success in America." As stated by Wright, the U.S. music market is a milestone for foreign musician. However, most culturally distant foreign musicians have been noticeably less successful within the U.S. music market than they have in their home countries.

Power and Hallencreutz (2007) pointed out that it was increasingly difficult in the U.S. to get a key figure such as radio gatekeepers to listen to unsolicited material. Typically, gatekeepers only listen to music sent through personal contacts and connections. Additionally, they asserted that progress beyond main gatekeepers is critical to success in the U.S. music market, asserting that this explains why foreign music occupies such a small share in the market.

However, scholars (Lee, 2013; Ferreira and Waldfogel, 2013) have examined that the evolution of new technology has taken over the traditional gatekeeper's role. They argued that the Web has supplemented the role played by traditional media such as radio or TV in the music industry. It is undoubtedly true that the electronic distribution and promotion of music over the internet and mobile devices is already a well-established medium for the music

industry. Furthermore, advances in communication technologies have made it easier for the world's music producers to get access to the world music market. Therefore, when foreign musicians want to introduce their music globally, using new media outlets such as YouTube or iTunes can be sufficient to reach a global audience.

Certainly, emerging new media outlets allow foreign musicians to overcome the dominance of world pop culture by Anglo-American artists. In addition, the paradigm of the media environment has surely changed. However, I believe Psy's success has a different implication for the U.S. music market, rather than just representing YouTube or social networks as a key to success.

No matter how many new advances in communication technology arise, the role of radio in promoting newly released songs cannot be neglected in the United States. The use of radio in the U.S. is different from other nations. The average American listeners still get their music information through radio, as mentioned in the 2012 Nielson report. In addition, as the 2013 Nielson report stated, the average American listener tunes in to the radio for two hours per day.

However, most people in recent years have not commented on why radio is still an important medium because of the popularity of various new forms of media. Nonetheless, Hendy (2000) describes radio as a cheap and accessible means of communication and at the same time, a highly intimate medium capable of building large communities of listeners scattered across huge spaces. In addition, radio is a pervasive broadcaster of globalized music products in the digital age and in its many formats, such as internet radio and satellite radio, it is a medium to listen music for free.

Why does this article argue on behalf of a traditional media outlet in the digital era? Whereas most foreign musicians neglect traditional media when entering into the U.S. music market due to the advances in communication technology, I believe that American music fans still greatly enjoy radio. Rossman (2012) also believes that traditional FM radio airplay still remains the essential way for musicians to achieve commercial success despite the growth of digital media. However, not every single that is released can be played on the radio. Radio plays a powerful role as a gatekeeper in the U.S. music market by being able to choose what music earns a slot on the air. Specifically, this article discusses programmers as a main gatekeeper in the radio industry in selecting songs for radio playlists.

Building on these assumptions, the research explores the following questions: 1)Based on Ahlkvist and Faulkner's (2002) four types of programming repertoires in commercial radio how did Psy pass through gatekeepers to be selected on radio playlists? 2) Using Google Trends to address how radio exposure was pivotal for him, how did Psy's recognition change once his song was on an airplay chart?

This article sheds light on how exposure in new media is not an ideal strategy for being recognized among American music fans. Additionally, it provides information for culturally distant foreign musicians to utilize for their newly released singles or albums, specifically, how radio is still a pivotal medium in the U.S. music industry.

2. Theoretical Background

2.1. Gatekeeping in the Digital Era

Cassidy (2006, p6) addressed that gatekeeping theory has been called one of the most easily accessible theories and is certainly one of the most enduring in mass communication research. As stated by Cassidy, gatekeeping theory can apply to various fields. In general, gatekeeping studies have focused on the role of the gatekeeper as the primary determinant in who controls what messages ultimately reach the audience (Slack and Allor, 1983). Moreover, Roberts (2005) addresses that gatekeeping represents a valuable framework for understanding mass communication by explaining the process and the forces that influence the news selection. The conceptualization of this theory has broadened as technology advanced in the mass communication fields. Thus, gatekeeping theory still holds in the digital age.

Advanced technologies have caused change in the media environment. Nowadays, the individual creates content and posts it online. This means each that entity can be a producer, publisher, gatekeeper, or can simultaneously take on all these roles. Thus, many scholars (Johnson, 2012; Robinson, 2011; Poor, 2006) argue that the Internet disempowers traditional gatekeepers and makes gatekeeping unnecessary.

However, Singer (1998) claims that its role has adapted by offering evidence those journalists see their gatekeeping roles as evolving rather than disappearing with the advent of the Internet. In addition, Kovach and Rosenstiel (2001) contend that journalists will continue to do traditional gatekeeping, but in a different way because information is not just generated by traditional media outlets, but by ordinary citizens as well.

It might be true that the traditional gatekeepers' role has been disempowered due to the Internet. This begs the question whether gatekeepers are necessary or not in the digital age; if someone wants to get specific information, there is a myriad of data available on the Web. In this scenario, consumers have to spend time attempting find accurate information due to the fact that a large amount of information on the Web is potentially not reliable. Nowadays, an individual performing traditional gatekeeping processes is required to provide accurate information in order for consumers to have confidence in obtaining the information from them rather than the myriad of information provided by unqualified bloggers. Thus, gatekeepers' role cannot be removed or disempowered, but rather the format changes as the times change.

2.2. Radio as a Gatekeeper in the Music Industry

It is undoubtedly true that the electronic distribution and promotion of music over the Internet or mobile devices is an emerging medium for the music industry. As Hull (2004) notes, the radio industry has fostered an explosion of new radio stations through web radio and new broadcasting technologies. Hull, *et al* (2011, p41) address that "music and recordings fit a model that includes gatekeepers-individuals through whom the intended message must pass on its way to the receiver……the recording must get through the radio, video and Internet gates unless those gates can be held open with payola or other paid promotion or advertising."

There are many gates involved in one song reaching an audience in the U.S. music market. As discussed, despite the various mediums emerging due to new technology, radio continues to play a powerful role as a gatekeeper in the U.S. music industry. As aforementioned, the gatekeeping theory has been studied on an individual level versus an organization level. While many scholars consider radio as an institutional or organizational gatekeeper like other media organizations, this article will focus more on radio station personnel, specifically programmers, to see how they act as gatekeepers in selecting music for their playlists to reflect the original gatekeeping concept focused on individual practice, not organizational influences.

3. Analysis

3.1. Method of Analysis

This article uses qualitative research, specifically case studies, and is itself designed as a single case study to examine these two questions.

There are few culturally distant foreign musicians who have been successful in the U.S. music market. The following Table 1. presents the musicians who debuted on the Billboard Hot 100 chart since 1970s.

Table 1. List of Culturally Distant Foreign Musicians Who Debuted on Billboard Hot 100

Year	Name	Song Title	Billboard Single Chart / Peak Position	Weeks on Chart	Nationality
1979	Pink Lady	Kiss in the Dark	Top 40 at number 37	11	Japanese
1990	Seiko Matsuda	The Right Combination	Hot 100 at number 54	13	Japanese
2009	Wonder Girls	Nobody	Hot 100 at number 76	1	Korean
2009	Charice Pempengco	Note to God	Hot 100 at number 44	1	Filipino
2010	Charice Pempengco	Pyramid	Hot 100 at number 56	2	Filipino
2012	Psy	Gangnam Style	Hot 100 at number 2	31	Korean
2013	Psy	Gentleman	Hot 100 at number 5	15	Korean

[source: http://www.billboard.com]

As shown in Table 1, there have been Japanese, Filipino, and Korean musicians who entered the U.S. music market in the past. However, none of them ranked within the top 10 on the Billboard chart. Furthermore, they didn't stay on the chart for long periods of time. Even though Japanese musicians Pink Lady and Seiko stayed on the chart for more than 10

weeks, those musicians are not comparable to Psy; Kiss in the Dark was released by the American record label Elektra Records, which is owned by Warner Music Group, and The Right Combination was a duet with boy band New Kids on the Block singer Donnie Wahlberg. Both were primarily products of the American recording industry. Also, both songs feature English-only vocals. As Castle notes, "if a foreign music act sings in English, the fact that they're from somewhere else can actually be a plus in terms of marketing a band in the U.S."

Charice's case is also not comparable to Psy's case because she was already well known due to exposure on various forms of media before she released her first single. She was invited to the United States for appearances on television variety shows such as The Ellen DeGeneres Show and Good Morning America in 2007. Once she gained enough popularity through these mediums, she released her first single: Note to God in 2009, and Pyramid the following year. Nonetheless, her two songs didn't stay on the chart for more than 2 weeks. To put it simply, while there are few culturally distant foreign musicians who have been successful in the U.S. music market, none of them ranked within the top 10 on the Billboard chart and their songs didn't stay on the chart for long periods of time. Furthermore, they released their songs on American record labels and featured English vocals. Thus, Psy's case is valid and it is representative of a completely culturally distant foreign musician who was successful in the U.S. music market.

To understand the procedure of how music is selected by gatekeepers to be on a radio playlists in the U.S., this study first examines the model of four types of programming repertories studied by Ahlkvist and Faulkner (2000). Second, this study applies the model to foreign pop music by providing the sample cases of Psy's two songs, to examine how such case passes through each gate in order to be on radio playlists. Third, this study examines how each song's recognition in the U.S. music market is different from passing through the gates or not receiving exposure on the radio.

According to Lee (2013), recently when people are interested in certain topics, they submit search queries. This means that high levels of search queries about certain topics represents that those topics are interesting to the majority of people. Thus, to measure the recognition of each song, specifically in the United States, this study uses "Google Trends" to observe changes in recognition. While it is true that there are many factors which influence changes on Google Trends, I presume that radio exposure also influences the recognition changes among American music fans.

3.2. Data

Radio is still a crucial medium to promote a newly released song in the U.S. music industry and radio acts as a key gatekeeper to musicians. Furthermore, programmers continue to carry on their duty as a gatekeeper in the radio industry using varied practices. In researching the U.S. music industry, I have been particularly interested in how radio programmers selected Gangnam Style, which was a single released by South Korean singer Psy on July 15, 2012, and Gentleman, the follow-up song released on April 12, 2013. The reason I chose Psy's two songs is not because I considered those two songs to be representative of K-Pop as a whole, but because both songs got exposure through radio airplay, in contrast to other K-Pop songs, which tried to penetrate into the U.S. music industry in a different manner. Most professionals in the industry focused on YouTube views or other technical advanced media outlets as measurements of success. However, it would be

informative to see different perspectives from other researchers about Psy's success in the U.S. music industry.

In order to test for changes in recognition among American music fans after passing through gatekeepers, I compiled data from the US Airplay Top 100 via aCharts.us and radio spins via Mediabases (see Table 4) from July 2012 to December, 2013. First, I extracted the total numbers of spins/plays at U.S. radio stations for each song. Second, to illustrate recognition among American music fans, I chose the key words "Psy song Gangnam Style" and "Psy song Gentleman" to search in Google Trends while limiting the region to "the United States." Finally, I examined the correlation between radio exposure and recognition change among American music fans. In addition, I quoted from various media reports such as the New York Times, RadioInfo, Forbes, YouTube Trend, The Independent, etc. because there are no academic literature reviews for this topic.

Table 2. A List of Most Viewed YouTube Videos

Rank	Video Name	Artist	Views (as of August 20, 2014)	Upload Date
1	**Gangnam Style**	Psy	2,066,230,670	July 15, 2012
2	Baby	Justin Bieber	1,075,955,737	February 19, 2010
3	On the Floor	Jennifer Lopez	774,530,934	March 3, 2011
4	Charlie Bit My Finger	Harry and Charlie Davies	756,690,693	May 22, 2007
5	Party Rock Anthem	LMFAO	729,892,762	March 8, 2011
6	Love the Way You Lie	Eminem	729,662,840	August 5, 2010
7	Waka Waka	Shakira	728,758,972	June 4, 2010
8	**Gentleman**	Psy	723,843,455	April 13, 2013
9	Wrecking Ball	Miley Cyrus	696,628,841	August 25, 2013
10	Roar	Katy Perry	605,227,955	September 5, 2013

[Source : Wikipedia, The Free Encyclopedia]

As shown in Table 2, Psy's two songs both became the most viewed YouTube videos as of August 20, 2014. It is well known that Gangnam Style is the most viewed video on YouTube. Aside from Gangnam Style's success, it is noteworthy that Gentleman gained 100 million views in less than 4 days and YouTube Trends reports that "it's one of the biggest music video launches the web has ever seen." Thus, the two songs' success as viral videos is undeniable.

However, if viral success is connected to easily passing through the gatekeepers and gaining high recognition among U.S. music fans, those two songs should have had the same results in the U.S. music industry, but the two songs had different recognition among

American music fans. It indicates that even if the song is a success in the viral market, it has to pass through another path to be considered truly successful, which is achieving widespread success outside of the Web.

3.3. Results

It is commonly stated that Psy's Gangnam Style ranked at number 2 on the Billboard chart, but due to the scarce number of radio spins, his song could not be ranked at number 1. This implies two meanings. First, Gangnam Style is the first Korean song to appear on radio playlists with high spin numbers, staying on U.S. Airplay Top 100 for 20 weeks. Second, it passed through the complicated gatekeeping process to be selected by radio programmers garnering more than just online success.

Ahlkvist and Faulkner (2002) examined the varied practices that programmer used in selecting music to add to the station's playlist. Firstly, programmers take chances on new records based on their personal taste. Second, they follow trends and select songs whatever music is popular. Third, they describe themselves as a barometer for audience preferences and program records that they anticipate their listeners will like. Finally, they focus on how well a record is supported by the label companies. Thus, it is labeled as the subjective repertoire, the objective repertoire, the populist repertoire, and the synergistic repertoire.

Psy's two songs: Gangnam Style and Gentleman were screened by radio programmers once those two songs hit on YouTube or in the virtual world. Most people think that his songs were on the radio playlists because they dramatically hit in the online market. However, his songs passed through the quite complicated gatekeeping process, as described by Ahlkvist and Faulkner's four types of programmer repertoires. The following Table 3. represents how his songs were processed to be on the playlists.

Table 3 Summarizing of Examination of Each Case

	The Subjective	The Objective	The Populist	The Synergistic
Gangnam Style	**Pass** Viral success – a major premise condition for unknown genres Multiple gatekeepers, specifically programmers' musical preferences: saw potential of the song and aroused curiosity	**Pass** YouTube view - ranked #1 as the most watched video Digital streaming Sales The World Single Top 40 Ranked most European charts TV shows: MTVMusic Video Awards, The Ellen Show Other stations' responses	**Pass** Parodies of music video *Gate 1* – a week or two as a skit record, but turned into a huge hit	**Non-Pass** No contracted label company in the U.S. yet Note: signed a deal with Scooter Braun on Sept, 04, 2012
Gentleman	**Non-Pass** The second album is more sensitively responded to by programmers' subjective preference Established artists	**Non-Pass** Need more viral success rather than YouTube views and digital streaming sales	**Non-Pass** No responses from audiences	**Pass** School Boys – released the song to the programmers Stayed for three weeks (CHR chart at 64, 68, 64.) A paucity of radio airplay – *Gate 3* critically influences a song to stay / not enough industry indicators

Overall, Gangnam Style passed through the subjective, objective, and populist repertoire. On the other hand, Gentleman passed through the synergistic repertoire. Whether or not each song passed through each repertoire affected their chance to be on the playlist. As a result, Gangnam Style has reasonable number of spins while Gentleman has less. Through examination of the two songs based on Ahlkvist and Faulkner's model, it is interesting to find that passing through each repertoire is not a simple system; the repertoires are connected to one another and have influence on each other. Simply put, the relationship between repertoires is complex and dynamic and filtered through various forces. A more interesting point is while most scholars and professionals evaluated Psy's success in the U.S. music

market as viral success, radio also played a role in his success.

Why should foreign musicians pass through these complicated gates to be on radio playlists? After Gangnam Style's exposure on radio, the following Table 4 shows how it got spin numbers and how that affected its recognition changes.

Table 4. Radio Spins vs Popularity on Google Trends

Time (Week)	Radio Spins	Google Trends	Time (Month)	Radio Spins	Google Trends
1	0	0	1	0	1
2	0	0	2	0	15
3	0	1	3	58,940	91
4	0	1	4	236,869	100
5	0	7	5	187,149	80
6	0	7	6	56,267	74
7	0	9	7	24,072	41
8	0	17	8	0	28
9	0	22	9	0	18
10	5,865	35			
11	17,484	56			
12	30,322	100			
13	40,671	99			
14	48,629	92			
15	57,149	80			
16	60,421	70			
17	61,405	87			
18	59,283	81			
19	47,999	58			
20	33,478	54			
21	23,211	71			
22	18,359	67			
23	14,342	59			
24	10,331	58			
25	7,884	58			
26	9,334	64			
27	7,295	63			
28	4,854	34			
29	4,384	28			
30	597	26			
31	0	7			

[Source: Mediabase]

There are various factors that influence search queries. As Lee (2013) notes, public recognition by internet search queries represents not only general interest or recognition on certain topics, but also can be interpreted as the amount of exposure that information has received. The following FIGURE 1. gives a more detailed comparison between the number of spins and the recognition change.

Figure 1. Radio Spins from 40 Stations and Recognition Change by Month
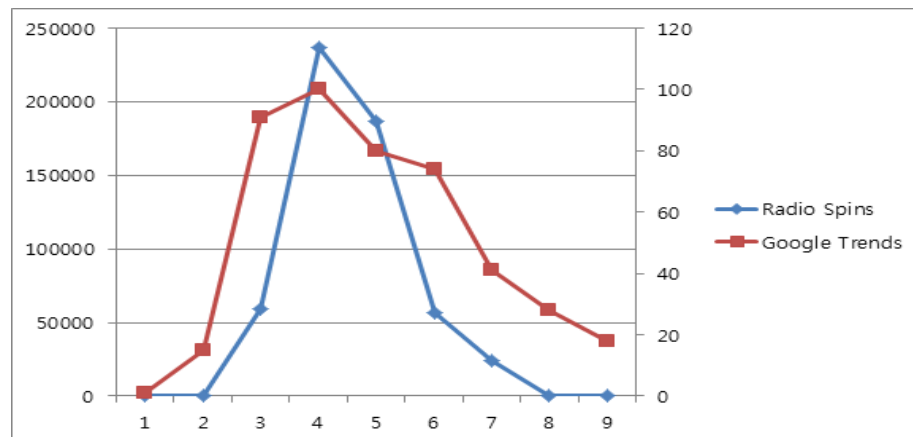
As shown in FIGURE 1, the recognition change is shown before the number of radio spins. In fact, radio spins are not counted if the spin number is less than 100, thus small numbers of spins are not shown in this figure. In addition, the scale is different in each variation; thus, FIGURE 1 presents that the trending changes are relatively similar to each other.

Overall, the figure indicates that radio spins influence the recognition change; otherwise the recognition change would show in the very beginning, reflecting the YouTube views which started within a month of the song's release. Of course, it is debatable which variation influences the recognition change, but by examining the graph change starting from radio exposure, it is clear that one of the factors is radio spins. At the same time, the period of the highest spin number and highest recognition change happened at relatively the same time. Thus this study presents that radio exposure is not neglected when increasing the recognition of a song.

4. Conclusion

Power and Hallencreutz (2007) note that foreign musicians lack knowledge of the conditions of access in the U.S. music market as well as who the main gatekeepers are. This article examined Psy's success as not only originating in the new media, but also that radio played an important role.

Numerous studies have examined how new media outlets make it easy for musicians to produce, promote, and sell their music. However, there are many gates involved in one song reaching an audience in the U.S. music market. As is discussed through the whole article, radio plays a powerful role as a gatekeeper in the U.S. music industry by having the choice of what music earns a slot on the air; it continues to serve an important role despite the various new mediums that have emerged in this digital age.

The obvious difference between the two songs' popularity shows that exposure on the radio increases the public's recognition of a song. While Gentleman globally gained attention, it was not nearly as great as Gangnam Style; Gentleman was not recognized by the public at large in the United States. It is debatable whether or not airtime success influences the recognition of a song among American music fans, but I presume that a song's lack of popularity is most likely related to a scarcity of radio airtime. In fact, it is also debatable

whether or not viral success leads to an increase in recognition. Thus, it is debatable which one more greatly influences recognition changes, but it is important to note that radio still plays a role as a gatekeeper and as an influential force on audiences.

Most scholars who have discoursed about Psy's video focus on the use of social media in spreading its popularity as well as it being the most watched video in YouTube history. However, the airtime success of Psy's single really catapulted him into the American music market, but it was overlooked. Furthermore, Gangnam Style, which passed through most gates, showed high recognition changes in Google Trends when it had high radio spins. On the other hand, when the radio spins decreased, the recognition changes also decreased. This demonstrates a correlation between airtime exposure and recognition changes. Furthermore, for a song to be selected for a playlist and have airtime success, there is a complicated gatekeeping process.

This article disputed what main factors should be considered when culturally distant foreign musicians seek to enter the U.S. music market. In the past, radio was a way to promote and spread a song to mass audiences. It might seem cliché to discuss radio as a still important medium in promoting songs in the digital age, but it is still a powerful force and should be considered an important promotional tool in the U.S. music market.

In reviewing the music industry in the United States, it becomes clear that even with the development of new technology, gatekeepers still carry on their duty in controlling the channels and various forces influence them and their selections of music which they believe will be able to gain mass appeal.

Through demonstrating the case of Psy, this article discussed radio as a necessary tool to utilize along with digital media to enter the U.S. music market. The limitation of this study is only discussing a single case. Thus, in order to get more accurate and relevant results, cases of more culturally distant foreign musicians should be discussed. Further research can lead to new paths through which to explore the music streaming radio services as a form of advanced technology for culturally distant foreign musicians to utilize in order to attract American music fans as well as global music fans.

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Exploratory Study on the Success Factors of Korean Movies Analysis of Statistical Data and Narratives in Blockbuster Movie and Low Budget Movie

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Abstract

This study to explore the success factors that drive box-office success in Korean film market regarding to the storytelling of the movies. At first, this study investigates how various factors influence the profitability of Korean movies. In order to analysis the profitability of Korean movies, statistical data of KOFIC data base system is used. And then, narratives of the top 11 movies at the box office of Korean film market from 2003 to 2015 are analyzed. In Korean film market, recently it has been changed a various kinds of movie genre. It is being changed to from the war to some kinds of genre just like the comedy, historical drama and human drama.

K-Pop Music: Past, Present, and Future

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Abstract

K-Pop music is very popular today, and it has been popular in Korea and in Asia for the past 10 years, and now it is in Europe and both continental of America. It has been a while that Korean popular music has exported to other countries such as USA, Japan and others. Of course, K-pop music was not as successful as today, especially when it has started. And the name K-pop music came up only a few years ago. In this article, I am going to discuss three things about the K-Pop music. First, the history of K-pop music or the early years of K-pop that it was not even called K-pop. Second, the birth of K-pop music, or the present. And finally, the future of K-pop music or the problems of current K-pop music and suggestions to solve them. In conclusion, I hope to find the way to extend the glory days of K-pop music as long as possible.

Keywords: K-POP, Korean Music, K-Wave

1. Introduction

We hear Korean popular music everyday, and these days it is called and categorized K-pop music. It used to be a synonym for idol music for a while, until Psy came along with smash hit song "GangNam Style". We all know that Psy is definitely not an idol. It seems like K-pop music has been around for a while. Then a question arises, "What would be the first K-pop music to be considered?" But before we get into that question, we first have to define "K-Pop" music. Koreans are not used to call that name until a few years ago, but they have called it "Gayo" instead. The word K-pop was used by foreign country such as Hong Kong who had K-Pop chart just like J-pop chart. While J-pop usually means all Japanese popular music, K-pop is only small portion of whole Korean popular music or Gayo. In other word, it is exported Korean Popular music only, which is different from J-pop. Koreans stated using the word K-pop way after the others have called it. Therefore K-pop music can be defined as Korean popular music that is made in Korea, and spreads out (or exported) to other country. This narrows down a qualification to be K-Pop music. With this description, or limitation, let us get back to the origin of K-Pop question. Or, similar to that question, there is another simpler question.Who is the first Korean girl group? Is it Girl's Generation (Sonyu-Sidaein Korean), S.E.S, or Fin.K.L.? Try again. It had started a little before those pretty girls; about 77 years ago.

2. The birth of K-Pop Music

2.1. The past :Proto K-Pop Music

2.1.1. Jeogori Sister

Fig.1 Jeogori Sister

Two most popular Korean female vocalists had foamed JeogoriSisters (jeogori means jacket) in 1939. One is Nan Yung Lee whose best hits include " Tears in Mokpo", and the other is Hyang Rim Park who was known for "My boyfriend is a street singer (Pung-Gak-Jang-E)." They were two best female vocalists at that time, and they and few other girls (more of ladies) would be the first girl group in Korea who had been trained, and later they went to Japan to perform some concerts. Their official album has not found, but their pictures and some articles bear the marks of their performance in Japan. So this group of ladies would mark as the first Korean girl group.

2.1.2. Kim Sister

In 1959, three girls who were called Kim Sisters have gone to Las Vegas for their dream. Two of them, Suk Ja and Ai Ja were daughters of Nan Yung Lee and Hae Song Kim couple. Mr. Kim was a composer of huge hit song " Tears in Mokpo", and North Korean has kidnapped him during Korean War. The third member, Min Ja was Nan Yung Lee's niece. Min Ja's father who was Nan Yung Lee's brother, was also famous composer at that time. Three girls had been trained for singing, dancing, and playing various instruments since they were just kids. Their career stared at Soodo Theatre in 1953, then they moved their stage to US military club which was the biggest chance to make money for pop musicians in Korea. When Luis Armstrong visited Korea in 1957 to perform for US military troops in Korea, these girls were famous for impersonating Luis Armstrong. He has heard about them, so he invited them to join for his show, and he liked them very much. He invited them to US, but

actual chance to come to USA came later when production big shot, Tom Ball heard about them in Japan. He visited to Korea to have audition for these three girls, then, he signed a contract for 3 months. It was rather short because he was not sure whether they could make it happen. But as you can guess, this sing and dance group from Asia was very successful in USA, and Luis Armstrong kept supporting them as father-daughter relationship. In 1960s they were invited CBS Ed Sullivan Show more than 20 times, they had long term contract in Vegas Live, their remake song "Charlie Brown" were ranked 7th in Billboard (Gyu Sung Choi). In their heyday, they played with male version of Kim sister who were called Kim Brothers in Vegas. In 1961, Kim Sisters made $15,000(USD) per week that is a lot considering the annual average income in Korea was $2070(USD) at the time.

Fig.2 Kim Sisters

Their highlight would be the show with their mother (and aunt for Min-Ja), Nan Yung Lee joining in Las Vegas. While appearing in the Ed Sullivan show, they have played different instruments each show including guitar, saxophone, gayagem, jang-go and Irish Back pipe to name a few. Sadly, when Nan Yung Lee passed away in Korea, they could not come home because they were too busy and also for the contract matter. They kept on performing in US including NBC Dr. Martin Show (hosted by Dean Martin), but their time was ending.

By 1967, they have gotten married one after another, and they were together for few more years. However, they finally decided to split in 1973, and each of them lived seperate ways. Ai-Ja died in lung cancel in late 1987, Suk -Ja currently lives in LA and has not performed, and Min-Ja moved to Hungary with her husband, Tommy Vig who was vibe player at Stardust in Las Vegas. Min-Ja is still on a stage from time to time with her husband.

In 2015, a musical film festival called Jecheon Film Festival in Korea had special event. The opening movie was "Blue Dream in the Coffee shop (Dabang e Puroon-Koom)"

which is a musical documentary about Kim Sisters that was directed by Dae Hyun Kim. She has been invited for the festival and sang a few songs. Considering Wonder Girls was ranked at 76th in Billboard chart at their best in 2009, indeed, Kim Sisters was far most successful Korean musician in US, until when Psy came along in 2012, of course.

2.1.3. Kimchi Kats

While Kim Sisters were actively performing in Vegas, there was another female vocal group called Kimch Kats who was preparing the same dream to seek their fortune in USA. The elder member of two was Yang Su Park who was from Busan, and the other was Yung Gi Kim who was from Seoul. Just like Kim Sisters, Kimchi Kats started their career in US military clubs in 1960, and they were soon picked up by Choon Suk Park who was famous composer. He has prepared for solo album of Kimchi Kats, and it came out in 1962, with a title song named "A Dark Injury Blues" which is also the title of the LP. With this LP, they started touring Japan, Hong Kong, Philippine and Taiwan in 1963. Finally, they have come to USA, and they also went Vegas, and were invited NBC Tonight Show which was similar to their foregoer Kim Sisters. They were treated fascinate with style from Asia in Stardust hotel which was the most famous stage in USA. Unfortunately, their fame has not been last longer as much as Kim Sisters'. They came back to Korea, and they tried to recover once again with new album, but failed and faded away.

Fig. 3 Kimchi Kats

Although the people in Korea and USA forgot them, their LP has very important role for the history of Korean popular music. Their first LP that came out in 1962 was the first 12-inch LP in Korea that is modern format of LP. It used to be 10 inch wide, and this was the first stereo LP in Korea too. There were 12 songs in that album, the A side has 6 copy songs including "A Dark Injury Blues" which was "Broken Promises" from the musical "Foggy and Beth". Side B has 4 original songs by Choon Suk Park and two copy songs. Another LP that came out in 1970 is also monumental in a way that was the first LP in Korea with 25 orchestra members was playing music.

Before they recorded the first LP and went to USA, they have visited Japan with help from Ok Yoon Kil in 1961, and they have performed several cities in Japan for Koreans who have lived in Japan. In the same year, they recorded EP album with Victor label in Japan,

there was a song called "Arirang" which has been a symbol of Korean traditional song. Mr. Kil who was also famous Sax player arranged it, and Ida Seiich made lyric in Japanese. They sang the first and third verses in Japanese, and the second verse in Korean.

2.1.4. Patti Kim

Fig. 4 Patti Kim

He Ja Kim had been trained for Korean traditional singing called "chang" earlier, and got the first prize for Duk Sung Korean Traditional Song Festival when she was high school student. But instead of singing traditional song, she has decided to go to US military club to sing pop song in 1959. Soon she became popular, and she changed her name to Patti Kim that was after Patti Page. A normalization of diplomatic relation between Korea and Japan has started in 1960, and Patti Kim was the first Korean singer who was invited by Japanese official and performed at NHK show. In the next year, she made EP Album that also included "Arirang". Raymond Hitori arranged and used Japanese koto for that particular song, and this introduced "Arirang" to Japanese. Some Koreans did not like that "Arirang" because the song was supposed to represent Korea and it had Japanese feel to it. However, this song made "Arirang" popular among Japanese. She has attended Tokyo International Song Festival, and won the 3rd prize, but she has expected better than that, and then she moved to USA in 1963. The rest is pretty similar to those girls previously, Las Vegas, but she was with a partner who was Ok Yoon Kil, famous composer. They get married and have produced about 70 albums and more than 500 songs until they got divorced in 1972.

2.1.5. Patterns for early years

There were Bok Hee Yoon (also lead singer of Korean Kittens), Yung Nam Cho, Sung Ae Lee, Koreana (previously called Arirang Singers) who were similar to the early proto K-pop stars. There seems to be patterns here. Including Kim Sisters, they all had started at their youth and trained tough, they all had performed in US army club for US soldier in Korea, have gone to Japan and other Asian countries first, they have gone to US, especially in Las Vegas or in many case it was Stardust Hotel in Vegas, and they appeared on major TV show such as CBS, NBC, Tonight Show, Ed Sullivan Show, etc. Except Koreana went Europe to perform instead of USA, all have had very similar pattern.

There were several other Korean musician who were popular in other countries, for instance, En Suk Gye and Yun Ja Kim were successful in Korea, and then moved to Japan. They became very successful in Japan. However, they were well known for Enka, which is

Japanese music style. They sang in Japanese, their albums were made in Japan. By the definition of K-Pop music shown early in this paper, they are not counted as K-pop.

Mi Ja Lee (Dong Bak Girl), Myong Suk Han (Yellow Shirts Guy), Yong Pil Cho (Come back to Port Pu San) and several other Korean singers have gone tours in foreign countries as well, sometimes for more than a year. However, they have performed for Koreans who lived in foreign countries that are in Japan, USA, Hong Kong, and Southwestern Asian countries. Therefore, those singers are counted out as well.

2.2. Present: Birth of a name "K-pop"

2.2.1. The Dark Age of Korean Popular Music (1975 ~ 1984)

While Bob Dylan was singing for the freedom in 1960s, rock and folk music in Korea also has started as hot in 1970. Folk music was a symbol for younger generation along with blue jeans, beer, and acoustic guitar in Korea. The government led by President Jung Hee Park, who was a dictator came from army background (who is also a father of current President Geun Hey Park) did not like young people's spirit of resistance, or maybe they were afraid of. So, starting in 1975, the government has imposed regal controls and many areas such as music, movie, rally, literature, media, broadcasting, and etc. It was under the influence of the fall of Vietnam as well. As the result government censored 225 Korean popular songs, and the official reasons were various, for instance, a song had Japanese style, red color implied North Korea, and so on, most of which did not make sense at all. Those songs and musicians were not just forbidden at media like TV and radio, but also they could not perform at live club as well. All the sudden, they had no way of make a living, so many of them have got a new careers, others left Korea for seeking freedom to USA and others. The dark age has begun.

In the late 70s, trot music that is similar to Japanese Enka was the only popular music in Korea, because many other musicians were not available. However, in late 70s (around in 1977) college bands filled in the gap. They sounded like amateur; they were the only alternative other than trot that was 50s and 60s style.

2.2.2 Golden age has come again (1984 ~ 1990)

In 1980, Yong Pil Cho has returned from prohibition, and he just simply repressed in Korea. At the same time in early 80s, many musicians were hiding underground, and waiting and practicing for the right time to show up. In 1984, Hyun Sik Kim has started his career as folk rock singer, and another rock band called Wild Flower ("Deul Gook Hwa") showed up in 1986. They started underground music in mid 80s, and many others made Korean popular music plentiful. In 1990, Hyun Sik Kim died and golden age of 80s end. But, Teaji and boys in early 90s has changed Korean popular music in totally different, and other ballad singer such as Sung Hoon Shin, Sung Mo Cho, and black music styled Gun Mo Kim had successful rest of 90s.

In the dark age, there was no songs or singer to export, on the other hand, they were too busy to spend time in domestic as making million seller albums in golden age, which, again, there was no exported Korean popular music.

2.2.4 Idol music

The early 1990, Soo Man Lee who was well know sing a song writer from 1970 and has spent 80s in US for studying, has come back to Korea and started SM Entertainment.

With a few trials and errors, he got some know how to make idol star through organized and professional management system. In 1996, he made HOT, then kept on going with SES, BoA, and others. BoA was the first Korean who got the first place in Oricon Chart in Japan. Their popularity was limited by Japan though. Other company such as JYP and YG followed SM to send their artist out to the world. Because those companies has spent so much money for exclusive producers, writers, engineers, dance trainers, vocal trainers, management teams, marketing teams, PR teams, and so on, they can not even make break even point by sell only domestic market. They had to export their goods that are K-pop music.

(Korean Won)
10000000   Domestic Record Sales figure for Korean
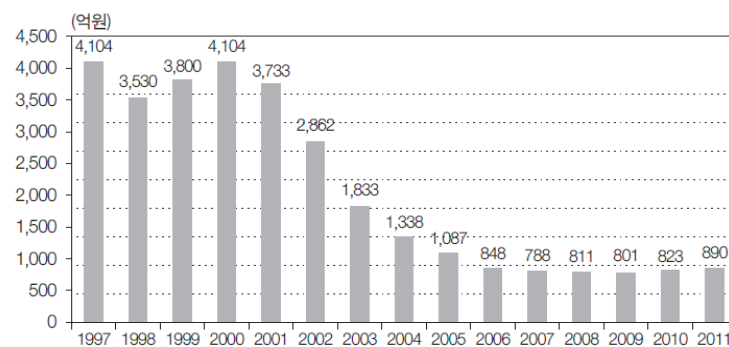
Fig. 5 from : Korea Music Content Industry Association

Besides the production cost got increase, domestic market fell down dramatically, especially in 2000 (Fig.5). Also the way of distribution has changed into more on-line sale(Fig. 6). There was need to change the way to make profit on music market.
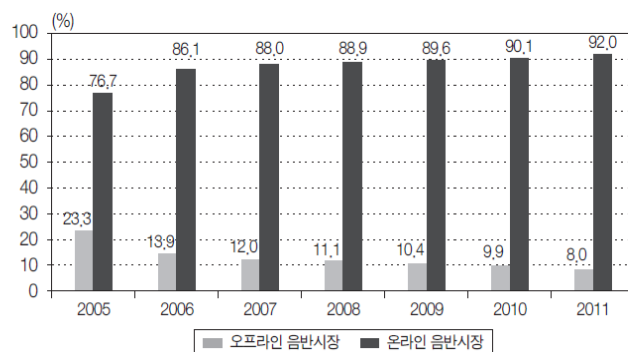
Fig. 6 from : Korea Music Content Industry Association
(gray: off- line, black: on-line sales)

With trial and error made by SM mostly, 3 big companies have started oversea market actively to recover Domestic Record Market's Loss. With starting by Hong Kong, other countries also started calling K-pop music, and so did Korea finally.

2.3 K-pop : the future

2.3.1 Statistics so far

	2009	2010	2011	2012	2013	전년 대비 증감률
수출액	31,269	83,262	196,113	235,097	277,328	18.0
수입액	11,936	10,337	12,541	12,993	12,961	-0.2
수출입 차액	19,333	72,925	183,572	222,104	264,367	19.0

자료 : 콘텐츠산업 통계조사(2012~2014), 문화체육관광부, 한국콘텐츠진흥원.

Fig. 7 from: Content Industry Statistic(2012~2014)   1000 USD

Initially it was successful in Japan, especially BoA, TVXQ, Kara, BigBang, Yoon Ha, Gun Suk Jang.

China and the rest of Asia were successful but have not made that much profit. They sang in English or local languages. Korean drama, movies, fashion, beauty also got popular as well at the same time.

Now, Europe, and both America has just begun, they have used more SNS, YouTube, K-POP Flash Mop, K-POP Copy contest, and in 2011, K-POP Chart opened up in Billboard Chart

	2009	2010	2011	2012	2013	전년 대비 증감률	연평균 증가율
중국	2,369	3,627	6,836	8,806	10,186 (3.7)	15.7	44.0
일본	21,638	67,267	157,938	189,512	221,739 (80.0)	17.0	78.9
동남아	6,411	11,321	25,691	31,146	38,166 (13.8)	22.5	56.2
북미	351	432	587	857	1,024 (0.4)	19.5	30.7
유럽	299	396	4,632	4,231	4,827 (1.7)	14.1	100.4
기타	201	219	429	545	1,386 (0.5)	154.3	62.0
합계	31,269	83,262	196,113	235,097	277,328	18.0	72.6

자료 : 콘텐츠산업 통계조사(2012~2014), 문화체육관광부, 한국콘텐츠진흥원.

Fig. 8 from: Content Industry Statistic(2012~2014)   increased annual average 1000 USD

In 2007, Girl's Generation, Kara, Wonder Girls showed up with big success. The Golden days of idol just began. Now they were popular throughout North and South America and European countries as well.

2.3.2 "K-pop was all idol music?"

It used to be true up until Psy came along, Psy change the way of K-pop. He is not an idol; he is not good looking like other idol members. But he became huge success throughout the whole world. Now he might be the key to K-pop music to be continue being successful. It is music itself that is most critical to be successful.

2.3.3 Future : Problem Solving

Fig. 9 PSY

2.3.3.1 Illogical System of Contract and Profit Share

Making an idol group takes a lot of time, effort, and money, so a company wants to have idol group as long as possible. On the other hand, there are so many young talented youth seeking for being idol. So, it used to be a slave like contract, but now there is standard contract for artist since 2007. For instant a maximum years for exclusive contract is 7 years, and sharing a profit is clearer now.

2.3.3.2 Broad Spectrum in genre and area

When we think about K-pop music, most income is from Japan(more than 70%, Fig. 8), and the majority of music is dance and idol music. We need to broaden this spectrum. Again, Psy is key to this problem. With Psy's case, we now see the possibility that non-idol K-pop music can do well too.

2.3.3.3 Reducing illegal downloads for both Korea and worldwide

Illegal download has been a problem since MP3 was introduced, now it is much better situation. We keep doing a campaign, so people pay for the music to get good music. This applies the same for YouTube and other SNS users in the world.

2.3.3.4 Anti K-Pop, anti Korean Wave

A few Chinese and Japanese have anti-K-wave feeling. Because they think Koreans are only party who make profit. It has to be both ways. Instead of making profit only, Korean should give back something in return. Having one of the member is from other nationality would be a solution just like Victoria (Fx), Gang Nam (M.I.B), Fei/ Jea (MissA), Henry (Super Junior M), Mark, Jackson (Got 7). This also helps for the promotion for the countries that members belong. .

3. Conclusion

As I describe earlier, K-pop has not been popped out all the sudden. It has longer history than we might think. With careful observation, we can learn the trials and errors what those people have been gone through. And reducing the risk elements and carefully review Psy's case, K-pop music can extend the glory days little longer.

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'New Waves' in the Documentary film-making Industry in Bangladesh: Prospects and Challenges

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Abstract

In the recent past, documentary film makers from Bangladesh have drawn the attention of the world community to their creative independent work which has been recognized at renowned film festivals around the world. Recently, there has been a movement among some young Bangladeshis to focus on this genre of film making. Especially during the age of liberalization and the boom of digital technology, young independent film makers have been able to work on several important current issues. Along with the boom in electronic media, 2 TV channels have emerged with a 'new wave' genre of TV documentaries on current affairs issues since 2009. Through thematic analysis of in-depth interviews with 10 documentary film makers and 2 public and private university faculties – this paper describes the character of this 'new wave' of documentary film-making in Bangladesh. This paper finds that, although there are films and television study departments in private and public universities and a significant number of committed film makes, the documentary film industry has not taken off and the schooling of documentary making is still only in the hands of a few practitioners.

1. Introduction

Although the trend towards documentary film making started with the liberation war in 1971, it has not become a regular practice of the film industry in Bangladesh in which non-fiction films or documentaries are neglected. But even though the genre is not popular, veteran freedom fighter film maker Alamgir Kabir inspired the then young generation resulting in a group of documentary film makers surfacing during the 80's and 90's. Lack of schooling, access to expensive technology and tools and screening and lack of marketing knowledge were the main barriers at that time. There were no funds, marketing options, or support available.

As time passed, documentary film makers have proved that documentaries can be successfully shown in theatres and can bring in revenue. In 2015, the award winning 'Are you Listening' film was viewed for 4 weeks. However, this is a rare case. At present, during the era of many TV channels, few channels regularly broadcast documentaries or do so irregularly for special occasion or during off peak hours. This paper provides an overview of the documentary film genre and practice in Bangladesh. Since there is insufficient literature available on documentary films and its practice in Bangladesh, the researcher produced primary data through in-depth interviews of 12 persons who are working in this field.

2. Methodology

The researcher carried out in-depth interviews with 10 documentary film makers and 2 faculties. Film makers were selected from both the generation of the 80's and current media school graduates. These 10 includes 3 women as women makers are particularly active in documentary filmmaking. The research used thematic analysis to analyze data from transcripts and began with key concepts and challenges and their available remedies. Through

open coding, varied concepts were surfaced such as: perception of documentaries which are not in cinemas, and public and private sector efforts to fund documentary films through adding them to their funding polices/ programs. Finally the paper discusses using new media technology to create market and culture in practice and in academic settings, like communications and film schools.

3. Historical perspective

Documentaries in Bangladesh have always been made through independent effort. The history of documentary film making begins with radio broadcaster Nazir Ahmed making the first documentary film 'Salamat' in 1953. He made 'Salamat' based on a story centered on the life of a construction worker who saw the changes of new capital city of Dhaka. After that a studio and laboratory went in to operation in 1955 in Tejgaon, Dhaka supported by the initiative of the Government. Later on, the Film Development Corporation (F.D.C.) was established by the legislation of East Bengal Provincial Assembly in 1958. It opened a new horizon for the film industry of Bangladesh and started the film industry. . However FDC could not contribute to documentary films, and confined their support to producing fiction films until the liberation war of 1971.

During the year of Bangladesh liberation war, 1971 a number of documentary films have been made by exiled Bangladeshi film makers. A number of director artist-technicians took part in this war, and were inspired to make documentaries on the war and struggle to inform the international community. Of them, Zahir Raihan -made a documentary Stop Genocide (1971, 20 mins), depicting the oppression, of the Pakistani Military, the plight of the refugees and the heroic struggle of freedom fighters. During that time the exiled Bangladesh government formed in West Bengal and with India developed a film unit and produced several documentary films on the liberation war. Zahir Raihan made 7 documentaries from his own independent efforts with 2 different organizations. Alamgir Kabir, another veteran film maker of Bangladesh, made 4 documentaries - *Ek Sagar Rakter Binimoye* (At the Cost of a Sea of Blood, 1971) is one of them. Actually, he contributed immensely to Zahir Raihan's making of masterpieces including 'Stop Genocide' during the War of Liberation.

In the post-independence period, Zahir Raihan went missing, as a part of the plan of the Pakistani army collaborators and war criminals. With the support of FDC and Government funds a number of feature film makers emerged. As a part of promoting mass culture and representing society, documentary films seldom get the attention of policy makers and government institutions. Therefore FDC's or mainstream film industry's productions evolved supporting fiction / feature film, marketing and revenue but not supporting fact-based, non-fictional documentary films which had no place in theaters or TV in Bangladesh.

However, a new generation of film makers emerged in the 80's --Tarek Masud, Tanvir Mukammel, Shameem Akhter, Yasmine Kabir, Enayet Karim Babul, Mustafa Kamal, Tarek Shahriar. They appeared on the cinematic frontier with new visions under the leadership of director teacher Alamgir Kabir. They started the short film movement which was an extension of film club movement. Tarek Masud, Tanvir Mukammel and Yasmine Kabir earned their fame as documentary film makers but their content was not supported. Although there was an organization like DFP (Department of Film and Publications), they produced news reels and government propaganda non- fiction films – shaped by the British colonial legacy and government mechanisms. They hardly produced any audio visual

representations of activities or turn their work into documentary cinema practice. BTV, as a public broadcasting organization, followed in the same footsteps.

During this period a few short films (including documentaries as well) received grants from international grant-making agencies or sponsorship of foreign cultural missions based in Dhaka. The Japan Foundation and EMW, Germany/ German Cultural Grants are a few of them. The Goethe Institut in Dhaka also sponsored a number of documentary film projects such as *Dhaka Tokai (Dhaka Tokai,* 1986), *Dhaka Rickshaw (Dhaka Rickshaw,* 1986) and *One Day in Krishnanagar (Krishnanagare Ekdin*) which was released in 1993. And One Day in Krishnanagar (54 min, 1993) was the first ever organized documentary film making effort which was made by three committed directors, Manzarehassin Murad, Tanvir Mokammel and Tareque Masud. This 53-minute film describes a day's struggle by fishermen to keep themselves and their families alive.

The film not only shows the hard labour and constant prayers by the fishermen, but also their spiritual aspirations, dreams and moments of leisure which are moulded into this sensitive presentation. It was jointly produced by the Bangladesh Short Film Forum, Goethe Institut, Munich. This film is a land mark in the history of documentary film of Bangladesh.

However, even during the high tide of the film society movement, support for documentary films remained weak. Even the history of Cinema of Bangladesh did not recognize contribution of Nazir Ahmed and 'Salamat' as a pioneer works; and rather mentioned ' Mukh O Mukhosh' by Abdul Jabbar Khan as a pioneer film of Bengal. However, social reformist film maker Alamgir Kabir and hisfollowers developed a new alternative film culture and movement at this time. And Tarek Masud's *Adam Surot* (Inner Strength, 1982), *Muktir Gaan* (Songs of Freedom,1995), Tanivir Mokammel's *Swapnabhumi* (Promise land, 2007), Yasmin Kabir's *Porobasi Mon Amar* (My Migrant Soul, 2000) – were all recognized by the International community and received awards from a variety of film festivals and were well received by audiences at alternative film festivals. However, all these are independent efforts were unable to create markets except for screening at film festivals.

During the early 90's, NGO development organizations have supported some film makes to make documentary films which integrated the use of video technology. . But the reality is, that other than the NGO commissions which make propaganda films, there are no funds for creative documentaries. During this period, under the leadership of Manzarehassin Murad, a group of young documentary film makers, including importantly women, emerged and and started working in NGO's and private TV.

These young filmmakers, who knows video technology well, started working together to popularize Documentary Film in Bangladesh and formed the Bangladesh Documentary Council (BDC) in 2004. They have organized a National Documentary Film Festival of selective Bangladeshi documentary films since 2005. It is held every two years and is separate from 2 other locally organized international film festivals. At the same time, there have been seminars and workshops and screenings intended to create space for documentary films. But the most important work they are doing is publications and quality catalogues of documentary films from Bangladesh shown at festivals since 2005, and developing a digital archive and library of books and DVDs on local and foreign documentaries. However, they do not organize or conduct any research on documentary films.

In the era of broadcast TV, there are more than two dozen private TV channels active now in Bangladesh of which a section are news channels. Since 2009 Jamuna TV set up a documentary film unit for the first time in the history of TV channels in Bangladesh and until today produced 13 documentaries films of their own. Another private TV channel, Ekattor TV, has produced 30 plus documentaries and also run a weekly slot of documentary films since they came on air in 2011. In addition, 2 other TV channels (*Dipto* and *Desh* TV) broadcast documentaries irregularly. However, they could not produce or create a market for documentaries and most channels do not pay film makers for broadcasting their work.

4. Findings & Discussion

In a country like Bangladesh where the notion of independent films is not well established, the place of documentary films is even weaker. It is usually independent individual efforts and passion that keeps the genre alive. The emergence of digital technology increases access to making documentary films. At this time from the Government side, a fund for documentary films has been allotted since 2012, however marketing and distribution are still far off. The only scope left is to show documentary films in local film festivals.

The first challenge about documentary films is the perception of the policy makers and the public. Documentaries are yet to be understood and fully recognized as cinema and art form. Junaid Ahmed Halim, award winning editor and founding Chair of film and TV department of one of the public university in Bangladesh, opined that the 'First challenge is knowledge about the media, people and policy level people who do not know what is documentary. Why is a documentary film important? How can a documentary film bring about the reality and dreams of a certain community or society? Industry involvement is mainly on propaganda films for development NGO's but not for all of the public.'. Renowned documentary maker, Manzarehassin Murad, concluded that there is historical gap in understanding perceptions about documentary films in Bangladesh.

The practice of NGO's and government institutions like DFP or BTV, are regarded as non-fiction visual documentation, audio visual representation of activities or educative motivational tools. They are always regarded as of secondary importance in cinema. However, the reality is that documentaries can play a role in social and cultural transformation. Feature and fiction film usually do not reflect the society as a whole, so without documentary film practice, the cinema in culture as a medium or reality is usually biased in one direction or the other.

The biggest challenge in producing documentaries in Bangladesh is finding local funds and professional producers. Actually, in traditional film finance, there are very limited funding opportunities for any kind of independent production. Therefore possible funding for documentaries is really scant. In addition, many people do not yet understand the role of a producer which is often mixed up with the role of a financer; and documentaries are yet to be understood and recognized as cinema. After making documentaries, a bigger challenge is distributing the film. Traditional distribution systems of so-called commercial films, will not screen films of shorter than 150 minutes.

On the other hand, private TV is profit making. Therefore, they do not recognize documentaries as a medium with commercial value unlike like soap operas or fictions. To fill air time on these subjects, they organize talk shows since they are far less expensive. This researcher might be one of the lucky documentary film maker who got 20k (USD 250) from a private TV for broadcasting his one documentary. Even few private TV who are making

documentaries they have their own agenda and self-censorship policy. Another senior documentary maker Aminur Rahman shared another reality that as the NGO's funding dried up NGO based development documentary market is down too. And finally reality is trained young graduates from difference communication schools finally end up in feature film as well, as there is no future in documentary film making.

Baratto Amin, one of prominent and recognised documentary film makers opined that the Government has to come up with documentary broadcasting rules for TV. There are 27 channels in the country. TV should have a commitment to promote documentary films to serve the masses. Corporate partners could play a role based on their CSR activities to boost the genre. In addition, film societies and clubs, arts culture academy (Shilpokla Academy) could play a role to take documentaries to the people. Farid Ahmad, another film maker and producer of TV, opined that govt. have to bring change in the policies of FDC, DFP and TV. To be effective, these should be organized efforts rather than individual struggles.

Sazzad Hossain, a film school graduate and Sr. lecturer in a private University, media studies department, thinks that film makers have to guide their thinking from new perspectives. They need to think about how to use new media technology and reach their own audiences and become commercially successful. They need to change the language of documentaries for the same purpose. The mass group of people, who are connected with android mobile network, need to prepare themselves to take this scope. Junaid Halim is much more optimistic and believes that it could become a huge industry within a few years if the young generation make documentary a dynamic form for expression.

Manzarehassin Murad pointed that the Government of Bangladesh only makes one award for a documentary film at the National level, whereasin the neighbouring country of India, the scenario is different and includes several levels of awards for documentaries nationally. Policy level people in Government need to take documentaries seriously first. Shabnom Ferdousi, a Sr. TV producer and documentary maker, has asked for integrated efforts from the public and private sector to bring a change to the film culture of Bangladesh. She says that policy level people have to change their minds first- to give scope to documentary films. Also according to Sara Afreen, filmmakers need to find alternative ways to distribute films by themselves (EDN, 2013).

5. Conclusion
The dynamic trend of documentary filmmaking started with the liberation war in 1971. A research oriented documentary film by Hossain and Rizvee pointed that Zahir Raihan first realized the strength of documentary film while he was making few documentaries during the war of independence in India. If he could be able to work during post liberation period the history and trend of film in Bangladesh could be different and might be non-fiction oriented one. Sadly he went missing after the liberation (Hossain & Rizve, 2014). However, the reality is till now nonfiction is a neglected craft.

The irony is that Bangladeshi cinema has received recognition and awards in international film festivals and 70 per cent of those films were documentaries although this type of film accounts for not even one third of feature or fiction films productions. The Government has given funds to 3 short documentaries in the recent past. For the first time since funding started for films in 1978, this year the Government allocated funds for one feature length documentary which is only 40 % of the fiction film segment. This is unfortunate since young film makers in Bangladesh already have shown strength and the

prospect of making additional documentary films in Bangladesh if they have sufficient funding.

Documentary films have archival value, even if they are not well made. Therefore Institution like film archive should develop a digital archive of documentaries and support the film makers by developing new projects. Bangladesh Cinema Television Institute could take practical steps to promote the craft as well. TV channels, especially news channels, could increase the scope of documentaries to create products to be viewed by a wide number of people. To do this they will need active policy planning. Until then, film makers have to take the challenge to show the power of documentary as the most entraining, political and effective means of spreading messages and supporting social reform. Young documentary film makers like Fakhrul Arefin, Saiful Wadud Helal, Shabnom Ferdousi, Polash Rosul, Kamar Ahmad Simon, Bartoo Amin, Farzana Boby and Zaid Aziz, and Sharif Reza Mahmud have already taken up that challenge (Mamun, 2015).

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Consuming Images of the Ideal-Body
& Transforming Bodies into Images for Consumption[1]

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Abstract

The paper addresses how popular imageries of 'ideal-body-types' and its circulation inspires the construction of similar 'body-ideals' to be achieved through 'body-work', 'body-care' or 'body-control'. While demonstrating a composite relationship between the 'image' and 'body', it renders the interdependency and inseparability between these two entities at multiple interfaces and points of interaction. The paper advances the theoretical model of image-body-unification in contemporary metropolitan India. Through a visual interaction with two young 'body-workers' and their concerns with the representation of their respective body/image, the paper illustrates how the imageries of the 'ideal-body' are often negotiated through 'body-work', and how the 'worked-out-body' is then converted back into 'body-image' for circulation; thus, creating replicas of predominant 'ideal-types' and producing more bodies and images that are identical to that type.

Keywords: body-image, body-work, body-control, image-sharing, strategies of self-management, sexualizing the body-image, gaze, post-liberalization, consumer-culture

1. Introduction

Substantiated through various media-imageries of 'ideal-body-types', firstly, the paper addresses the politics and the process of making of the 'ideal-body' and deciphering the logic behind the advent and propagation of the slender/muscular as an accepted-ideal in contemporary India. Drawing largely upon the notion of self-surveillance in order to discipline the body through various forms of manipulation, it locates the body and its image within the discourses of visibility in the contemporary consumer-culture, which is constantly encouraging the performing or the displaying-self.

Secondly, it explores the subject's active willingness-to-be-gazed, by sharing the images of worked-out bodies to enhance their visual profile. It is argued that the body-project is incomplete, if not accompaniment by self-managed broadcasting techniques that allows the body-image to be peer-reviewed or followed and served out as a commodity to be assessed by the significant or the anonymous other.

Thirdly, it cites examples of greater acceptance of the sexualized content in mainstream media, which is often lead by celebrities, and which has provoked consumers of

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these images to participate in a self-image-circulatory-spree. Thus, motivating greater assertion of the desiring-self through dissemination of image-conscious-bodies or through images that make the body more desirable.

In the context of 1) greater influence of the images of the ideal-body-type; 2) easier technological means of publicizing the body that has been worked-upon; 3) attained legitimacy of the sexualized content in the mainstream media, the paper advances the theoretical model of image-body-inseparability in contemporary urban India. Through the visual experience of shooting two young 'body-workers' (a gym instructor and a aerobics trainer) and their concerns with the representation of their respective body/image, the paper examines how the imageries of the 'ideal-body' are often negotiated through 'body-work', and how the 'worked-out-body' is then converted back into an 'image' for circulation. Thus, creating replicas of predominant 'ideal-types' and producing more bodies and images that are identical to that type. It is argued that the images of 'ideal-body-types' are intertwined with the idea of 'worked-out-ideal-bodies' that are ready to be converted into 'images' for consumption and serve as ideals for those who aspire, and also reaffirm the predominant 'ideal-body-type'. Selected images and the story behind the making of these images, depict the possibility of self-reconfiguration realized through body-projects that reflect narratives of 'becoming' in post-liberalized Indian context.

The theoretical model formulated here in order to grapple with the interconnections between 'image' and 'body' logically tends to infer a conceptual cohesion between these two apparently separate entities. The arguments developed in this paper reveals the rationale in favor of an organic merger of *images that inspire bodies* and *bodies that produce identical images* of inspiration through the act of *working with/on one's body*. This is an attempt to analyze the inseparability of images of ideal types of bodies that inspires an individual to work with one's body, and images that the body produces for circulation once it has met certain parameters congruent to that ideal type. The model professes a scenario wherein the physical body is consuming images of ideal-body-types to modify the body accordingly and to give it a similar look. Simultaneously, the body also ejaculates images similar to that ideal-type through self-publication of the worked-out body to be consumed as images of ideal-types.

Consuming images of ideal-body-type

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Reconfiguring the Physical Body through Body-Work

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Converting worked-upon body into an image for circulation

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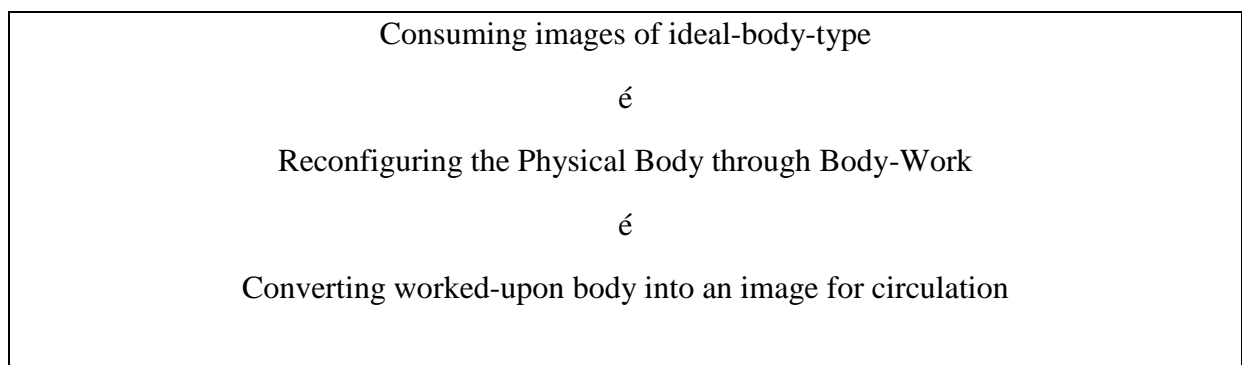
2. The Idea of 'Extra as Excess': Making and Manipulating the Ideal-Body-Image

> "Of all the ways people think of themselves, none is so central as the image of their own bodies. Body image is the way people perceive themselves." (Fallon, 1990: 80)

Is there a universal ideal-body-type, which is recognized as an ideal across cultures over centuries? In fact, what is considered to be an ideal-body-type and hence appreciated is not merely culture specific but it also changes radically over a period of time[2]. Fleshiness is very much a defining feature of Renaissance Art. It is only towards the end of the twentieth century that excess flesh gets to be associated with 'inadequacy' (Bordo, 2003). Depiction of women as lean and tall in magazine covers and fashion catalogues is less than three decades old even in the West. Kate Moss and the obsession with size-zero is merely a post-90s-ideal for emulation.

However, as opposed to the contemporary West, with its limited range of 'ideal-body-types', in India until recent times, there was no social prejudice against body types that were heavier, broader, and larger than the so-called 'ideal-type' established in the recent past. As the depiction of men and women in popular imagery would suggest, until recent times, 'extra' weight was often considered a sign of fertility amongst women. The 'extra' also implied sign of wealth or status (through non-participation in manual labor) amongst most classes. Men from the elite, ruling and the trading communities have been traditionally fat both during pre-colonial as well as in the post-colonial period. The 'extra' flesh was rarely equated to lack of awareness about the body or laziness. The 'slender' or 'muscular' as an 'ideal-body-type' was barely considered congruent with ideas of affluence, youth, desirability (rather it often conveyed signs of disorder or deprivation in a our cultural context).

The 'slim'/'slender'/'muscular' cultural or physical ideals as the one and only acceptable ideal for the urban-consumer-citizen is one of the many neo-liberal imports that came along with a host of ways and means of reducing the 'extra-pound' in the post liberalized phase. The imposing organizing principles of body-control came along with a range of products and services that liberalization had in store in order to identify, problematize and classify flesh as loose, extra or an excess. This body idealizing campaign sustained since early 90s had twin strategies of − 1] negative stereotyping of the over-weight/over-sized; 2] positive correlations between consumption and emulation of the 'ideal-body-type' and enhanced self-esteem, self-control, and sex-appeal. On one hand, achieving the predominant ideal was sold as a formulae to success, and simultaneously on the other hand, not choosing to conform to that ideal, or inability to do so was rendered as a matter of social embarrassment worthy of being ridiculed or to be prejudiced against.

Once the media-messages successfully established the idea of 'extra', or posed it as a problem, or convinced the liberalized consumer to get rid of the 'extra', it was only a matter of time before the market could start selling a wide range of body-modifying-methods and health regimes (exercise, dietary practices, surgery, cosmetics, piercing, tattooing, etc). It is typically a case wherein the market invents and poses a problem and soon after offers a solution through marketed products and services to solve the same. Excess flesh, which is

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[2] For a detail evolution of the changes in ideal-body-type in the West, see Fallon (1990) and Gordon (1990). Grogan (2008: 19) particularly noted the radical changes in bust-waist-hip measurements of the winners of Miss American Contest over the decades in twentieth century.

now treated like excessive 'matter out of place'[3], needs to be burned and repulsed at any cost. It comes to be seen as an indicator of a lack of self-control. On the contrary, slenderness implies being in control of one's body, an indicator or embodiment of culturedness (Bordo, 2003; Grogan, 2008; Orbach, 1993).

This is reflected through repeated representation of the slender-body as healthy, beautiful, successful in a wide range of visuals and popular-media-text in contemporary India. Today's heroes are those who successfully invest and achieve success in building beautiful bodies, which then can be used for endorsing products that resonate similar ethos or provokes others to take part in the fitness, dieting and disciplining regimes. Also, unless tuned according to set standards of perfection, the body is not worthy of being exhibited, which calls for – *shaping up before showing off* (Figure 1). A call for shaping up before showing off is obviously complementary to the idea of showing off that one is in shape. It also suggests relations between shaping the body and shaping one's life. Usage of the fair and white model is rampant in Indian advertisements or in retail spaces, clearly revealing a bias towards a sigular form of the idealized-type.

 Figure 1

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[3] This idea of considering 'fat' as excessive matter out of place is quite similar to our treatment of dirt as an impure matter that requires cleansing. Just like dirt – an unnecessary residual element to be disposed, the fate of fat follows similar trajectory. Douglas (1966) argued that the notion of dirt is a derivative of a scheme of ordering that classifies something as dirty in reference to its current location or in relation to other things: "Dirt is never a unique, isolated event. Where there is dirt there is system. Dirt is the by-product of a systematic ordering and classification of matter, in so far as ordering involves rejecting inappropriate elements. It is a relative idea. Shoes are not dirty in themselves, but it is dirty to place them on the dining-table; food is not dirty in itself, but it is dirty to leave cooking utensils in the bedroom…"(Douglas, 1966: 37). Similarly fat (flesh out of place) is considered 'excess' only in reference to images of slenderness or firmness that are established as ideal-types.

The ideal of 'slim' as a desirable does not merely remain confined to the human body but also gets reflected in the aesthetics behind the product design and brand proposition (see Figure 2). Sold-out to the concept of 'slimming', bodies and products outsmart each other by claiming to be slimmer than the other.

Figure 2

Operating under in a system of the 'tyranny of slenderness' (Chernin, 1983), the contemporary popular media rampantly create an illusion of desirability with thinness. Most often 'ideals' are either too distant or impossible to achieve and it is difficult to measure-up, as the reference images are hardly real[4]. Referring to pressures of attaining slenderness, Bordo (1990: 202-203) argued that self-management in consumer culture:

> "…becomes more elusive as it becomes more pressing. The attainment of an acceptable body is difficult for those who do not come by it 'naturally'…Between the media images of self-containment and self-mastery and the reality of constant, everyday stress and anxiety about one's appearance lies the chasm that produces bodies habituated to self-monitoring and self-normalization."

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[4] In fact, at times, in the digital era, the ideal may well be a mirage, which is never attainable as the reference images of ideal-types are often creations of post-production tools that make the skin spotless and flawless. The shapes and tonalities are often digitally manipulated works of Photoshop-ed enhancements with tools such as 'liquify filter' or 'magic wand' or combination of many more hyper-real mediations, thus making the 'ideal' all the more illusionary

The body language of the popular lifestyle magazines in India in the last two decades have also repeatedly addressed, and not yet exhausted, the theme of drawing relations between purchase of beauty products and the consequential increase in one's sex appeal through such consumption. This emphasis on body maintenance operates both at inner and outer levels. The inner maintenance refers to basic health measures against disease and ageing; the outer one concerns with the appearance of the body in the social space, the aesthetic, the management of the face-to-face interactions and impressions of the self mediated through the body (Giddens, 1981; Goffman, 1972).

The beginning of body evaluation based on weight, size, shape, tone, complexion and compulsively connecting it to the idea sex-appeal in India (as elsewhere) was achieved through repeated induction of continued sense of inadequacy with one's body and a prolonged sense of displeasure due to the accentuated difference between the 'actual' and 'ideal'[5] – between 'who we are' and 'who we want to be'. This difference is further enhanced by constant compulsions to compare ourselves with reference images of ideal-body-types that play a significant role determining aspired body-types. The desire to work on/with the body and to display the body after being worked upon is not just a prolonged fight to get rid of the extra and the excess, but is a state of being perpetually remaining dissatisfied with one's body. Not only it requires implementation of vast range of dietary, slimming and cosmetic support for preservation and enhancement of the body, but it also depends heavily on the act of habitual self-monitoring before it goes out to be judged. The body becomes an object to be tamed and trimmed through training and medical manipulation till the time gets closer to the ideal image of reference, or till those six-packs or the toned curves are ready to be circulated with great pride and joy.

Moderated external restrains imposed through structures of social life have traditionally been the hallmark of the civilizing mission as explored by Elias (1994). However, shifting it from outside the self and by locating it within the body through practices of self-management, it serves the purpose of greater conformity. This body-building or body maintaining reflects a new form of social control - 'self-surveillance' – which becomes the most significant technology of disciplinary power (Foucault, 1988, Wolf, 1990). Also as Bauman (1995:114) observes, this process is not forceful rather volunteered:

> "There is an evident selective affinity between the privatization of the uncertainty-handling function and the market catering for private consumption. Once the fear of uncertainty has been reforged into the fear of personal self-forming ineptitude, the offer of the consumer market is irresistible; it needs no coercion and no indoctrination to be taken up; it will be freely chosen."

Instead of imposing norms, market offers a range of options to choose preferred 'ideal-types' and provides necessary tools and ingredients needed to achieve targets. These are targets that keep changing along with new set of market-solutions being offered in response to new set of implanted inadequacies. What remains is the constant feeling as if there is something wrong with the body. That sense of inadequacy require 'self-policing' aided by

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[5] Drawing the increasing difference between the actual and ideal, Gimlin (2002: 5) noted: "In 1954, Miss America was 5.8 feet and weighed 132 pounds. Today, the average Miss America contestant stands 5.8 feet tall and weighs just 117 pounds. Only twenty seven years ago, the typical fashion model weighed 8 percent less than the average American woman. In 1990, that difference had grown to 23 percent. According to one source, the ideal female model today stands between 5.8 feet and 6 feet tall and weighs 125 pounds, whereas the average American woman stands 5.4 feet tall and weighs 140 pounds."

consumption that replaces external policing on matters of self-managing the body-project with its promise of 'better life'.

Thus, the body, within consumer-culture, is a vehicle of pleasure: it has to both desirable and desiring. It has to appropriate the idealized images of youth, health, fitness and beauty through body-work, display the results. Individuals now have to decode the appearance of others and take pains to manage the impressions they might give off, while moving through the world of strangers which requires constant self-consciousness and self-scrutiny, thus opening up spaces for the 'performing self' in front of the anonymous or the significant 'other' who matter. One driving factor for both the desire to gaze and the desire to be gazed at is 'scopophilia' in 'image culture' (Jameson, 1998). Attractiveness and beauty must be publicly performed to define and demonstrate self worth and social worth. We are residents of a society where we are being constantly being gazed and are seduced to participate at gazing too (as discussed in the next section).

3. I am Seen therefore I am: Sharing and Circulating the Body-Image

"…the fear of disclosure has been stifled by the joy of being noticed." (Bauman, 2013:23)

Display is essential. The body that has gone through the grind of care, control and curbing has to be peer reviewed. Displaying the worked-out or the worked-upon body is not merely a logical outcome of the process of working with the body to emulate the ideal-type. Displaying is 1] an act of reaffirming the ideal-type; 2] a proof of living (up to) the idea-type; 3] creating replicas for further consumption and future emulation. And it is at this stage that the image-consuming-body becomes a visual commodity itself, to be consumed by others, and distributed by the image-conscious-body, rarely with any exclusive rights reserved for viewing.

Compulsive and enhanced visibility is a precondition for gathering social recognition and assessing self worth. The perpetual self-advertising is not merely essential for the restless self to acquire more 'likes' and 'comments' to feel valid, but visibility is a social-currency as the invisibility is equivalent to obsoleteness. The digital technological condition obviously makes the desire to be visible way more faster, easier, lighter cutting across geographical and cultural boundaries.

Production, storage and reproduction of the visual content are much easier than ever before. The contemporary urban consumer/performer/citizens not only embark on the production of the ideal body-images, but also actively participate in the distribution and dissemination of that visual content. Circulation is imperative to the lifeline of such born-digital images, which attains afterlife soon after it is shared; hence it has to be constantly produced, updated, and upgraded. Images that are increasingly delightful, sensational, desirable, and often erotic, constantly challenge to obliterate the boundaries between 'private' and 'public' as they promise to publicize the private through processes of easy and instant sharing possibilities in various social media platforms. Easy-to-create, easy-to-share, easy-to-store and easy-to-consume platforms, smaller gadgets and lighter apps further fuel the promulgation. Hosting-spaces or networking-sites with virtually unlimited memory, supports this project that constantly inspires public-display of the personal or physical-self. Acting as little-celebrities within the confinement of our respective friend lists, the actors constantly status-update and image-update with minimal clicks and touches provoking unprecedented responses that cuts across geographical barriers. The smaller/lighter/faster wireless-digital-mechanism constantly translates and transforms the personal domain into cyber domain for

universal public consumption. Technological condition has supported the viewing, uploading and downloading any content from anywhere faster and free of cost.

The phenomenon of investing in social relationships by considering oneself as a commodity to be constantly self-promoted is aptly formulated by Bauman (2013:33):

"Members of consumer society are themselves consumer commodities, and it is the quality of being a consumer commodity that makes them bona fide members of that society. Becoming and remaining a sellable commodity is the most potent motive of consumer concerns."

He formulates it further while relating this compelling tendency to publicize the private to overcome fears feeling abandoned, ignored or excluded. In an analysis in *Liquid Surveillance*, Bauman (2013:23) proclaims how social media has successfully overturned the old panoptic nightmare in the following maner:

"'I am never on my own' now recast into the hope of 'never again being alone'…the fear of disclosure has been stifled by the joy of being noticed."

Likewise what was earlier achieved through imposing, enforcement, or policing can now be achieved through temptation and arousal; thus replacing the costly panoptical model to voluntary self-servitude with actors carrying their 'personal panopticons on their own bodies' (Bauman, 2013:23). Creation of a new social order through such self-disciplining measures possible through active co-operation of the surveilled make surveillance more private, predictable and effective indeed. This is where the self-managed body-project gets its due accompaniment through self-managed broadcasting techniques.

Participation in this process is not mandatory but we have willingly to agreed to take part and given consent to the loss of privacy and allowed others to watch us with or without being conscious of the fact that visibility is a trap, and those who are watching us (friends or trackers) are invisible. The enigma of visibly certainly scores over and above the loss of privacy as reflected in the following response by the gym instructor:

"Why should I be concerned with who is looking at me when what I am doing is to invite onlookers. It doesn't bother me if online marketers track my purchasing pattern to prompt advertisement accordingly. I do not care if Google knows or remembers more about my preferences than me. What I know is that I am a small dot infront of a giant algorithm. What matters the most is visibility that would generate interest and bring more clients and inspire them to have bodies that I can help them make."[6]

The response so well resonates with the digital sentiment of 'I share therefore I get to be seen' and 'I am seen therefore I am', making the process of circulation of the images absolutely inseparable from the intent of its production. It is the 'seen-body', the 'peer reviewed body' and the 'followed-body' served out as a commodity for social judgment that enhances the social worth of the worked-out-self.

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[6] From interviews conducted during the shoot

While this obsessive, excessive and expressive range of visual expression *of the self, by the self for the other* could be liberating[7] for the participants, who voluntarily engage with the process of self-publishing, but the trend could also be analyzed as a new form of disciplining and routinizing which helps to reproduce and replicate homogenous models and myths of beauty or ideal-types of bodies. Once universal models of aspiration are established, new feelings of inadequacies could be infused. Based on the new set of inadequacies, a wide range of 'new' and 'improved' products could be marketed as solutions – cosmetic, drugs, diets, fitness equipment, health services, etc.

4. (Ob)scene Onscreen: Acceptability and Legitimacy of the Body-Image[8]

"This revolution in the means of communication has fanned the growth of a less regulated, more commercialized, and more pluralistic sexual culture (in terms of the variety of sexualities which it can accommodate), and thus promoted what I will describe as a democratization of desire." (McNair, 2002: 11)

Touchscreen mediated ease of circulation is well complimented by proliferation of what was earlier considered 'obscene', but now available and acceptable onscreen. Content with sexual component is increasingly served as a life-style choice or as a legitimate recreational choice – open to browsing and exploration. Body is often sexualized and presented with an aesthetic gloss that makes it tasteful. Mainstream media constantly borrows icons, idioms[9] and forms of expressions previously perceived highly erotic and hence unacceptable. In cinema, advertisement, lyrics, music videos, there has been an explosion of imageries and texts with explicit or implicit sexual content off late. For example[10], a denim brand communicated the notion of 50% discount (half the rate) with a topless model (half naked). Similarly, a lingerie brand equated the notion of dropping prices through the act of stripping (the tagline read: "We have stripped, what are you waiting for"). The same lingerie brand promoted the opening of a retail outlet with the visuals of unhooking a bra (the tagline read: "Now Open"), while in another advertisement we witnessed explicitly suggestive tagline: '"Minimum Coverage, Maximum Exposure' to advertise strappy, low waist, low-coverage undergarments clearly targeted to sexualize the body. The choice of words and imagery blatantly eroticize the product and the body through the usage of the product. There is no dearth of content that borders along sexually stimulating the audience. Articles, advices and features on relationships, sex, body-care, celebrity life-style, photo-shoots puts ample emphasis on the visual aspects of the sexually able body to earn maximum benefits.

Titillating content in media, it is also increasingly lead by celebrity presence. The presence of celebrities as opposed to unknown and anonymous faces, makes the boundaries between 'hard' and 'soft'; 'prude' and 'sexy' all the more ambiguous. It also adds more weightage and credibility to the act of provocation and paves way for its acceptance. The

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[7] Sherry Turkle (2011) criticizes the perceived liberating aspect and illustrates the darker side of technology that felicitates faster and better connectivity yet makes us oddly more alone: *in intimacy, new solitudes.*

[8] In a recent interview given to Open Magazine, superstar Shah Rukh Khan summed-up the centrality of 'image' and the consumption of the self by the image of the self by stating: "I am an image. Shah Rukh Khan is an image… and I'm just an employee of that image." See, http://www.openthemagazine.com/article/art-culture/shah-rukh-khan-i-give-you-the-right-not-to-judge-people#page1 (last accessed on June 26, 2016)

[9] Such as 'closed eyes', 'open lips', 'spread legs', 'arms crossed over bare breasts', expressions of ecstasy or suggestions of orgasm.

[10] Due to limitations of representation in a paper, examples are confined to a select mainstream media that illustrate the phenomenon.

images of/for seduction has got a face to be valued or emulated. The sexed-up-appreance has lost its negative connotations precisely because it is often celebrity-lead. Prior engagement with the porn industry did not cause any rejection, on the contrary it lead to unprecedented popularity and acceptance of Sunny Leone in mainstream Hindi cinema. For example, Mandira Bedi striped to make the reader happy after India's disastrous cricket world-cup campaign in 2007. The Maxim[11] Cover read: "Mandira Bedi! …wipes our world cup tears!". Mallika Sherawat seduced us to flip through the remaining pages of her strip tease act. The provocative text read: "Maximum Mallika…minimum clothes! Now stop wasting time and flip right through". A movie teaser of a mainstream Hindi cinema titled *XXX* (compilation of short films) produced by Ekta Kapoor showed all the ten directors to be spotted where the where the Google-locator suggests in figure 2.
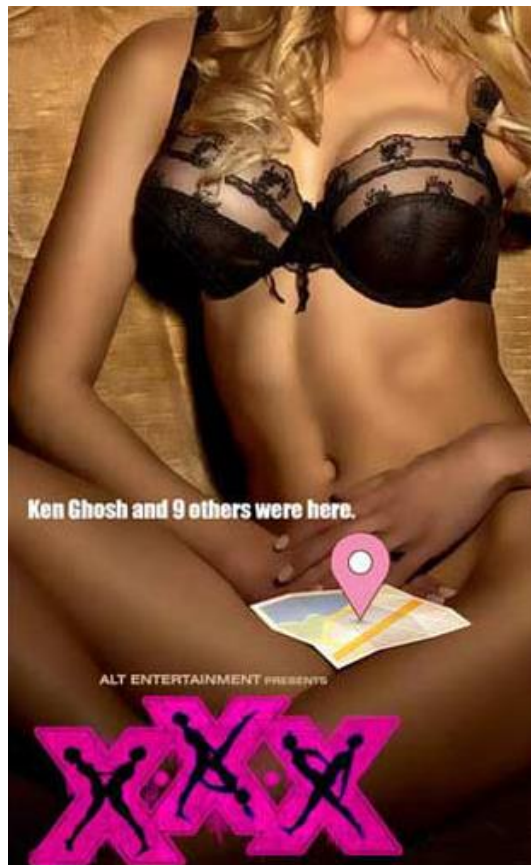
figure 3

Eventually, the impact of these sexualized content negotiated through strategies of self-management leads to a condition that can best possibly be explained as *democratization of desire* or *sexualization of mass culture* (McNair, 2002; Attwood, 2009). The increasing assertion and expression of desire touches our lives and stimulates us every now and then, also inviting us to participate in the process through greater articulation of the desiring-self

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[11] Maxim India undoubtedly has played a significant role before the 3G-boom in pushing the boundaries of acceptability of the explicit in mainstream media. Loaded with smutty one-liners, it adopted an interactive approach with the models on center-spreads. For example, in one of the editions, it published a known actress claiming, "I fell tied up"; to which the editorial comment was, "After this shot we pulled her strings". On another occasion another known model gave an interview stating "I am like Dominos Pizza, if I don't come in 30 minutes, the next one is free." Such overtly punning is quite different from overused phrases such as 'discover your man's M zone', 'office romance rules', 'how to stroke ego', 'what to say after sex', 'the allure of a truly taken man', 'tricks to get your way' in Magazines like Cosmopolitan or Elle.

through image-conscious-bodies[12] and through images that make the body more desirable. The image-conscious-body works with a reference image of the ideal-body-type not merely to emulate but also to embody that image. The images that make the body more desirable are either used as a reference for future body-work or happens to be an obvious exhibited outcome of the body-work. In fact, these two enteties are inseparable, as I would argue in the following section (*Body/Image*). The participatory and the performative acts of the body are inseparable, interdependent, inter-changeable and inter-textual. One compliments the other; one remains incomplete without the other. And both are self-revealing and self-satisfying.

5. The Process of *Becoming* the Body/Image

> "…the body is arguably the location from which all social life begins…The self that is enacted through the body. Body is both a social construction and, at least at the level of cultural understanding, a distinctively individual possession. In this sense, the body is one critical point at which the social meets the individual and from which a self is created…the body is a primary indicator of self to the outside world". (Gimlin, 2002: 3)

After an overdose of proliferation of provocative content in the last two decades, it is not necessarily the vamp or the item-girl who dares to reveal, but it could be any confident body comfortable and proud of the act of displaying. If the celebrity-lead provocation handed greater acceptability to the process, there is no shying away from anybody creating images of their own bodies that are free for mass circulation and consumption, waiting to grab attention or go viral.

The post-liberalized era marks the advent of guilt-free consumption in India (Mazzarella 2003), when consumption not merely emerged as yet another instrument of social differentiation in our society but strategies of display became increasingly performative in nature (Brosius, 2010). Conceiving one's own body as a commodity meant for circulation to earn commercial benefits or aesthetic pleasure takes that performative element of consumption to the next stage of embodiment, wherein the 'body' and 'image' merges with one another. Extending an argument on inseparability of body and images as proposed by Coleman (2008), I would like to logically take a step further and obliterate differences not merely between the image and the body but also claim that the image of the ideal type, the image of the worked out body and the body of inspired images as inseparable entities. There remains no separation between the 'image of the body' and the 'body of images'. Both serve the purpose of alluring the other and delighting the self. Body-work and body-image, both aim towards making the body more and more desirable. If body-work prepares the body to appear better in images; the body-image exhibits the work done on it. Similarly, the body-work is inspired by images of ideal-types, which is an imagery, which is

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[12] Though in a different context, the image consciousness of the participatory bodies can be witnessed amongst sports stars too. In the last two decades, players have engaged in making and displaying body-work – may it be muscles or tattoos or piercing (tattooing and piercing – once confined to certain subcultures in now main-stream). Spectators are used to soccer super stars like Cristiano Ronaldo, David Beckham, Tim Howard, Ezequiel Lavezzi, Diego Forlan exhibiting their overtly muscular bodies or tattoos in several photo-shoots not merely on *Vogue* covers but through their own twitter and instagram channels. Elaborate tattoos decorate arms and chest of cricketers (AB de Villiers, Brendon McCullum, Virat Kohli, Mitchell Jonshon) inspiring replicas. It must also be noted how the sports jerseys became tighter, slimmer, shorter to suit the demands of either bringing out the admirable ideal body-type or ensuring that everyone wearing the jersey has no other option but to get into that desirable shape to make the display look good. Todays sports-stars are also successful models endorsing a wide range of consumer goods, which also necessitates building of a body-image that goes much beyond the required physical demands of the game played. To play the game well, it is equally important to score off the field to successfully transfer the desirability of/for the body to an endorsed brand.

attainable only through body-work. One remains incomplete without the other in this complimentary scheme of things. One can state that the image (of reference) inspires recreation of somewhat similar images (for display) negotiated through bodies.

The tangible body (which can be seen or touched or heard) is acting under the influence of images of ideal-body-types that are often impossible to attain, because these images of ideal-types are imageries, imaginations and illusions of ideal-body-types, which are purely visual or virtual. The influence might cast a compelling or motivating impact encouraging the physical body to work with the body, or work on the body in order to replicate the image of the ideal-body-type. Curating the replica of the ideal-type through body-work is merely half the process. The process is futile and incomplete unless it is complemented by the circulation of the worked-out body in the public domain primarily through social media for evaluation and exhibition. Supported by ease of digital dissemination, the upgraded body has to be posted, updated, and made public to be peer-reviewed. Once, circulated, this image of the upgraded body serves as an ideal-body-type to be consumed by interested others, and also reaffirms the image of the predominant-ideal-type that the body worked with.

In the process of consumption of the body-image and creation of identical body of images, the distinction between the image and the body ceases to exist. While working on a body with a referred ideal-type in mind, the body is not merely emulating the image, rather through a process of embodiment – the body is becoming the image. Through lived experience, the difference between the aspired-reference-image and the acquired-body-image is obliterated. Similarly, through conversion of the worked-upon physical body into an image for consumption and circulation, the physical-body becomes an image yet again. Liquidation of the body/image distinction at a conceptual level also signifies predominant images of ideal-type producing identical images, wherein the body happens to be a site enabling the process of reproduction.

Observations and interactions with two body-workers from Bengal (the gym instructor and the dance instructor) substantiate the blending of the apparent distinctions between their bodies, and the images that influenced reworking of their bodies, and the images that they commissioned me to produce. Their perceptions regarding the process of becoming the body they embody and their desire to display of the worked-out body endorse the conceptual assimilation of the ideal imagery and the tangible body that has been worked upon. My role as a commissioned photographer documenting the worked-out body, to immortalize the work done on the body and give it a desired look before making it public (by transforming the body into images for consumption) reaffirms 1] stylized visibility being treated as social currency; 2] the conversion of the image-consuming-self into visual-commodity; 3] transformation of the images of ideal-body-type that influenced body-work into proto-type images of the worked-out-body shot to exhibit the work done on the body.

Devoid of any martial history in medieval times, or act of military might during the colonial period, Bengal is better known more for its varied contribution in the field of fine arts, literature, music and other cultural domains in the postcolonial times and not for his attention towards body-building rigors. Body-building as a practice is quite common in North Western parts of the country, and has been traditionally rare in the East. But the scenario changed radically in the urban context in the last two decades. An agenda to alter the body and its implications spread across metropolitan cities with great velocity in post 1990s. Various kinds of work out zones with professional trainers ready to provide guidance depending on targets and reference images are now common in any urban neighborhood.

The gym walls covered by full-length mirrors with loud local music often pierced by the metallic sound of weights that are lifted characterize the basement gym set-up. This is where bodies are built, muscles are toned, images are shaped. Fully aware of the comparatively docile and effeminate imagery of the Bengali middle class, the gym instructor has taken up the task to reverse some of the typifications. He maintains that race and regional background has little to do with the act of working with a body and giving it the desired shape. He is quick to adapt his instructions according to what the clients want. He caters to their wish more than imposing a fixed schedule on them, which is why he makes it a point to ask a client – what does he want, where does he want to get and in how much time. He finds it more challenging to work with bodies that fall short of adhering to standards of fitness. Once he remarked, "Greater the flaw, tougher the challenge". Frank about his agenda of looking good in front of the mirror and helping others to get there as well, he is committed to the cause of promoting fitness and also flaunting his worked-out body with great sense of pride. Partly for the purposes of documentation and also for circulation (both online and offline) of his own body image, he was keen to be shot in a manner that would make him appear distinct, grungy and gutsy (figure 4).
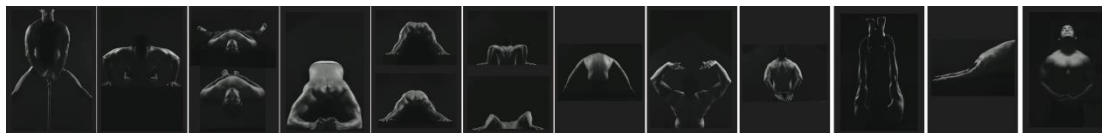
Figure 4. Image © Author

The project of self-examination and self-correction reaches a new level in acrobatic training sessions that specifically focuses on troubled spots of the body to tone them. The process of rectification is a bigger performance here, as it happens to be a group activity, where each one of the participants can see the others at work and see them in action either through direct gaze or through mirrored reflection. The acrobatic instructor (who also learns various contemporary western dance forms) narrated several cases wherein her clients categorically mentioned the desire to 'feel good' about their bodies and 'lose fat' and how that could improve their appearance enhance their appeal and also brighten the prospects of attracting more attention or achieve greater sexual satisfaction. She wanted the idea of motion and flexibility of the body to be reflected in the images. Unlike constricting typical portfolio (which she already claimed to have), she was particular about being shot in a manner that would qualify as 'bold and inviting, however not vulgar' as she was concerned about online acceptability of the images, once posted.

These images can be considered as an outcome of the 'willing-to-be-gazed' phenomenon to enhance his visual profile. In the process, the 'body' gets transformed into a zone where several equations of idealness, aspiration, sexuality, are contested and negotiated. While making sense of the images (commissioned by my subjects) and the subject's desire to be captured in a particular way in order to recast the body-image of their worked-out-bodies in the public/digital domain, it is important to see this as a 'process of becoming' which is enabled by imageries. A process that is executed through production and circulation of desired images of a desirable body, which invites the experiencing of these bodies through images. An invitation and an experience which is open to all who can access, all who are interested in getting tempted or are willing to be inspired. This experience which is a result of conscious and proactive participation of the subjects, aimed at visual uplifting of their profiles, is a narcissist exercise that serves the dual purposes of making the self more desirable to self and the other.

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Innovating With Style: Contemporary Fine Art 'Industry' In West Bengal

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Abstract

The emergence of the Bengal School of Art during the colonial period in 20th century laid the foundation for the growth of avant garde movement in art, popularised as the Indian renaissance Largely associated with nationalist (*swadeshi*) movements, it emerged as a critique of existing art styles in India that were promoted by other Indian artists and British Art schools. Prominent artists like Abanindranath Tagore, Nandalal Bose, Jamini Roy and other notables whose works were inspired by the folk art style of Bengal such as *Patua* art and narrative scrolls were elemental in forming the Bengal School of art, which was a cultural critique of 'materialist' art forms. Post this, what is the contemporary scenario of art in West Bengal? How are artists negotiating the post-liberalized market and the new 'material world' in Bengal? How has globalisation affected them? Through some field visits and extant literature review, this paper tries to string together the history of contemporary art 'industry' in Bengal. If not in the same proportion, Bengal still continues to produce some of the finest artists in India. These new genres of artists are not afraid of experimenting with new and hybrid art forms and different media. They have been renewing, reshaping and reinventing their styles, mixing traditional forms with modern ones, experimenting with a range of media such as Acrylic, Conte, Collage, Oil, Watercolour, Gouache etc. Not only that, a number of auction houses and array of galleries, both real and virtual, and various websites selling art have been marketing and selling their products. In the post liberalized phase of Indian economy, even people from outside the realm of fine-art training are interested in entering the field as 'art entrepreneurs' and 'art managers'. However, traditional art and craft forms and artists who inspired the Bengal School of Art have not caught up with the quick pace of globalisation.

Keywords: Bengal School of Art, Patua, Narrative-Scroll, Folk Art of Bengal, Colonial India, Postcolonial India, Indian Renaissance

1. Introduction

This paper tries to trace the transitions in painting and other related arts and craft forms and their production processes for creative consumption catered to the "market" (in its broadest form) in Bengal (Initially greater undivided Bengal) and, later, in contemporary West Bengal. This paper argues that the art form that initially emerged in Bengal known as the Bengal School of art emerged as a 'school' in two distinct manners, or rather through two distinct pathways. Firstly, its history is located in folk art form, and secondly, because of the intervention of the nationalist school (a cultural reaction against colonialism) that brought about a transmutation in the Bengal Art form and consolidated it into a "school".

After Independence and the division of Greater Bengal, this school of art changed to a certain extent and later in postcolonial India it transformed beyond recognition with the

liberalization of economy. This paper narrates the history of this transformation, and engages more with the contemporary part of this history. In the contemporary times, I argue that there is deep fragmentation of artists and art works in two neatly lined poles where a class of artists and their art works get more and more connected with the international circuit (though there are also where various kinds of emerging culture and art work challenging the binary of divisions) gets high prices for their work, are well connected with galleries, auction houses, and have a sense of current trends and fashion in the market and on the other hand there are a group of artists who are connected only at the regional level. There is the languishing group of folk art that originally gave rise to the Bengal school which is hardly found in urban centres who are the one who are worse hit. I will cover these in details in the findings section.

It must be stated, however, that this is not a comprehensive history. Rather, it is a disjointed presentation of textual vignettes, narrative tableaus and ethnographic patches of the past and the present to give a feel of the changing terrain of art, its production, its value and its meaning in Bengali society on the one hand and its connection with the Global art world on the other. In the sphere of art, the global and the local influence each other continuously. So it is an ethnography of global connections of art, or rather how art connects different parts of the world seamlessly through trans-border flows of art works, artists, through a network and connections of painting schools, art galleries, art houses, auction houses, galleries both virtual and real. It is interesting to know in that process which artists , what kinds of arts and which kinds of networks forge connections and can make the best out of these situations and who are excluded in that. But, this is a preliminary study which can only give an initial peek into the vastly intricate world of art.

2. Research Problem

a) What is Bengal School of art? How did it emerge?

b) What is the contemporary scenario of art in West Bengal? How are artists negotiating the post-liberalized market and the new 'material world' in Bengal? How has globalisation affected them? Through some field visits and extant literature review, this paper tries to string together the history of contemporary art 'industry' in Bengal.

2.1 Methodology

For this study, the methodology that I adopted is both textual and field based. The historical aspect has been collected, complied and analysed through various scholarly references and academic works on art history of Bengal. In the field, I collected about 10 open ended in-depth interviews (akin to intense discussions), art school students, and established artist, from art gallery owners, auction house personnel and from the traditional *patuas and Bhaskars who* are involved in traditional arts forms which are no longer much popular and are in demand only during traditional rituals and festivals.

There is a degree of auto-ethnography that I have employed in this study as I have been a trained artists myself (I have a diploma of arts and crafts from Midnapore Academy of Arts and Crafts) and I have involved my personal knowledge and encounters in the field of art to write this paper.

2.2 Bengal School of Art

The emergence of Bengal School of Art laid the foundation for the growth of avant garde movement in art during the colonial period in 20th century, popularised as the Indian renaissance. It was mainly a style of art and painting that flourished in Bengal. This school has always been respected for being one of the earliest art movements in the country. It originated mainly in Kolkata and Shantiniketan and then flourished throughout India. One of the main protagonist of this Movement was Abanindranath Tagore (nephew of Rabindranath Tagore) who rejected western Artistic styles and embraced a localised Indian style and innovatively mixed that with Chinese, Japanese and Mughal art styles. In that sense, it was cosmopolitan from the beginning, a kind of being modern which was non-western in nature but nevertheless created a pan-Asian flavor and identity in it (Mitter, 1994).

British succeeded little in introducing western art of painting in India. It came to an end with Raja Ravi Verma by the end of 19th and the beginning of 20th century. But F.B. Havell brought new style of paintings into India. He was the principal of Madras School of Art in 1884 to 1896 and later transferred to Calcutta. He attempted to reform the teaching methods at the Calcutta School of Art by encouraging students to imitate Mughal miniature paintings. Many people condemned and criticized Mr. Havell, but he proved his greatness by not following the dirty politics of British colonisers. Being a British national himself, he said that the imposition of western art was wrong because there can only be little change in the basic style of an art form and total overhaul is not possible. In 1907, Mr. Havell and Gajendra Nath Thakur found the Indian society of oriental art whose aim was to encourage traditional paintings and encourage artists. There were 30 Englishmen and 5 Indians in this organization and the director was Lord Kitchnar. Abanindranath was one of the early supporters of this movement.

Abanindranath Tagore's best-known painting, "Bharat Mata" (Mother India), depicted a young woman, portrayed with four arms in the manner of Hindu deities, holding objects symbolic of India's national aspirations. Chief among Abanindranath's followers was Nandalal Bose (1882-1966). The life story of Abanindranath Tagore will remain incomplete if the contribution of Gaganendranath, his elder brother, to the success that has crowned Abanindranath's efforts remains unmentioned. In the pursuit of his creative work and in the building up of the "Indian Society of Oriental Art" in Calcutta (now Kolkata), Gaganendranath rendered invaluable help. His other brother, Samarendanath, was also, in an indirect way, responsible for the success of Abanindranath's mission (Cotter, 2008).

The 19th century was seen as a kind of cultural awakening for Bengal. A group of Bengal artists gave birth to a new painting style influenced from the painting of Mughal, Rajput and Ajanta etc. and created a Renaissance in art under the guidance and direction of Abanindranath Tagore. This period saw various protest movements, formation of societies and associations, religious reform movements, emergence of new styles in Bengali literature, political consciousness, and very interestingly art too. This very movement gave birth to painters like Abanindranath Tagore, who went on to establish what is known as the Bengal School of Art. Contemporary Indian art has travelled a long way since the days of Raja Ravi Varma, Abanindranath Tagore and his followers and even Amrita Sher-Gil. Almost every artist of note began with one kind of representational or figurative art or the other tinged with impressionism, expressionism or post-expressionism (Mitter, 2001).

It was largely associated with the nationalist (*swadeshi*) movements and emerged as a critique of existing art styles in India that were promoted by other Indian artists and British Art schools. Prominent artists like Abanindranath Tagore, Nandalal Bose, Jamini Roy and other notables whose works were inspired by the folk art style of Bengal such as *Patua* art and narrative scrolls were elemental in forming the Bengal School of art, which was a cultural critique of 'materialist' art forms (Onians, 2004).

Later artists like Sivakumar argues that Bengal school of Art flourished as a reactionary culture against British colonialism, whereby the spiritual and non-materialist aspect of the east had been internalized by them to form a distinct culture different from the western cultures. He refutes the practice of subsuming Nandalal Bose, Rabindranath Tagore, Ram Kinker Baij and Benode Behari Mukherjee under the Bengal School of Art. According to Siva Kumar, "This happened because early writers were guided by genealogies of apprenticeship rather than their styles, worldviews, and perspectives on art practice" that happened with other traditional paining forms also. So, it is fairly clear that revival of traditional art forms had a meaning in that context of modernity, and hence Sivakumar calls this movement "contextual modernity" (Sivakumar, 2003; Interview).

The movement, the art form and the meaning and force behind the creation and substance of such an idea was that to contest colonialism in a full-fledged manner. But culturally and at a spiritual level, it was a modernity that emerged at a pan-Asian level of art but still related to the context of Asia and India and against the west in many ways. So, there was a market for art but that art was orientalist in nature. There was a market created by nationalism, so that value attached to it was sacred, in a sense, a totem like status was associated with the Indian nationalistic movement, a movement that is sacred on its own ground. This market was both limited to some extent and at the same time was open only for Indian and British elites to a great extent. It remained within the sphere of high culture of nation and aristocracy, even when it was created from a popular art form. It was yet to made into a mass form.

But what kind of changes do we see in postcolonial India in the art scene and among the artists? That is a pertinent question to see and explore. Are they still averse to western art forms and market connections? Or has it embraced the market and "industrialized the production" of this creative form? Is modern art form elusive from the masses or has it been popularized beyond recognition through open market of art, is it a democratization in art market? Also it is important to know how art market perceives these changes, does it value the older arts forms or new art forms. Are experimentations in high demand in the market?

3. Findings

Some of the interesting findings are:

1. Old is gold and the Bengal school of art painted by original painters are still sold in high prices but strangely the art form itself is dying out, except the original Patua and painters from communities involved in this trade. Traditionally, nobody is really interested in this craft anymore that means the remaining value is only for the originals of the famous artists.

2. The contemporary Bengal art scene and artists are not at all averse to western style. Rather they have adapted a number of western styles and many of the talented ones have improvised on i it to give rise to their own style of painting.

3. There is a group of artists who are avant garde artists. Many of them are from relatively well to do family backgrounds and have long exposure to international art world and have taken degrees from countries like Paris, Berlin and Amsterdam and worked in galleries there. In fact, many of the painters aspire to permanently migrate to Paris and Amsterdam which is much better for their career.

4. Their taste for art is significantly different from the ones who have been trained in India. Not only that, their circles and networks are also significantly different.

5. A relatively stable market of art has emerged in Kolkata, and here you can find all kinds of buyers of all kinds of paintings. That means there is a democratisation of art market where you can buy cheap products typically from budding and emerging artist and also expensive products from famous painters with a good name in the industry. Many industrial houses buy them to beatify their corporate offices and many industrialist buys them for their house.

6. Art has become a place of investment for the rich and the famous and its prices increase in geometrical ratio, it is a stable market of investment now.

7. Big paintings are sold in auction houses and they make a lot of money through it. So there is a degree of monetization in art.

8. Sometimes the transaction amount is quoted low and people evade high tax by keeping the amount of money low.

9. There is a lot of politics that goes around valuation of art, and valuation is not fixed in the market. Many artists told me that the valuation of art is in fact the valuation of artists and not art itself, and hence, entirely a fetish value.

10. As Sunanda Sanyal Saya, "Kolkata artists valued local traditions (unclear what they specifically are) and foundational training (which translated as a sort of dated academic realist skill), Delhi and Mumbai artists were "Westernized" (meaning they weren't skilled enough). The other one was a metaphorical phrase in Bengali: *kobjir jor* (power of the wrist), which we always used to describe one's artistic prowess, inadvertently implying that the hand's role in art-making was more crucial than the mind's. The baffling reality is that both of these ludicrous notions are very much in vogue among art students in Kolkata" (Sanyal, 2006).

11. To quote Sanyal again "there is no earth-shaking revolution in Kolkata's contemporary film, theater, music or literature; but at least the younger practitioners in those fields have an adventurous edge. They are willing to challenge normativity to explore new possibilities. In sharp contrast, much of the contemporary art shown in the city refuses to take what one observer calls the necessary "transgressive leaps". Incapable of responding to changing times, it keeps on emulating an overused, largely obsolete Modernist paradigm" (Ibid).

12. Sanyal says "Except for the work of a handful of artists, the current art of Kolkata has roughly three noticeable trends. The first two are grounded in a kind of clichéd nostalgia. One, particularly evident in printmaking, has an unflinching commitment to formalism. It mimics the stylistic, formal, and iconographic legacies of the earlier generations to the point of sheer banality. Another is a stubborn allegiance to a vague notion of "tradition", offering everything from tiresome rural landscapes to an endless array of stylized figurative narratives on folkloric and mythological subjects (ibid)."

13. Finally Sanyal nicely puts it "there are the frantic attempts to be "global". Art of this kind offers generic existential statements framed by superficial references to such Western trends as Pop, Photorealism and Conceptual art. All these types, however, have no dearth of skill – at least in the narrow sense (*kobjir jor i.e. the power of the wrist*) in which skill has long been interpreted in Kolkata. But it is just that: demonstration of skill to the point of its fetishization. What they woefully lack is critical thinking; informed attempts to examine contemporary life, art history, and one's place in it as an artist" (Ibid).

14. The top 10 galleries in Kolkata at present are Genesis, Gallerie 88, Experimenter Gallery, Master's Collection Art Gallery, Verandah, Chitrakoot, Akar Prakar, Akriti, Emami Chisel and Chemaould.

15. Installation, as an art form is emerging fast. But many city galleries do not have a good space for that.

4. Conclusion

The annual exhibitions of student work at Kolkata's art schools currently offer little more than hollow demonstrations of skill since there is hardly any room for developing a sound conceptual framework at these institutions. The occasional experimental attempts – most often motivated by chance encounters with unfamiliar ideas on the Internet – inevitably suffer from lack of proper guidance.

Kolkata has no shortage of erudite critics whose occasional flashes of brilliance have enlightened the art public; yet art writing these days seems almost exclusively confined to reviews of exhibitions and hagiographic profiles of individual artists (Sanyal, 2006). Until the 1980s, the art market of Kolkata seriously lagged behind that of Delhi and Mumbai, which was indeed reflective of the general dynamic of West Bengal's economy. Other than the two quasi-professional spaces – The Academy of Fine Arts and the Birla Academy of Art and Culture – there were very few exhibition venues in the city. But numerous galleries have popped up since the mid-1990s, and the market, though still relatively mild in the national scene, is now certainly more active (ibid).

If not in the same proportion, Bengal still continues to produce some of the best artists in India. These new genres of artists are not afraid of experimenting with new and hybrid art forms and different media. They have been renewing, reshaping and reinventing their styles, mixing traditional forms with modern ones, experimenting with a range of media such as Acrylic, Conte, Collage, Oil, Watercolour, Gouache etc. Not only that, a number of auction houses and array of galleries, both real and virtual, and various websites selling art have been marketing and selling their products. In the post liberalized phase of Indian economy, even people from outside the realm of fine-art training are interested in entering the field as 'art

entrepreneurs' and 'art managers'. However, traditional art and craft forms, and artists who inspired the Bengal School of Art have not caught up with the quick pace of globalisation.

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The Creation of Dance Via Philosophical Development of Mahajanaka Story

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Abstract

"The Creation Of Dance Via Philosophical Development Of Mahajanaka Story" is a creative research. It aims to find the concept until the patterns in the creation of dance. Get inspired by literary allegory and King Bhumibol Adulyadej Maharaj Rama 9's royal literary work the MAHAJANAKA. It also has focused on bringing major philosophy from literature, such is the philosophy of perseverance, philosophy of education as the main idea. Along with the information they have searched in several sectors, such as information from document, research papers, interviews with experts and related materials. They are classified into 8 elements of dance including 1) Part of the show created by philosophy in The MAHAJANAKA. 2) Actors with dancing skills. 3) Style presented through Postmodern Dance. 4) Music in the show is played and newly created by Cello and Electronic music. 5) It doesn't focus on using device in the show, the actors are mainly communicating philosophies through the concept of Minimalism. 6) The performance space is not limited to the theater, it can be shown in other areas or environments 7) Light in the show presented various stories and emotion, using the theory of color to create atmosphere. And 8) simple costumes inspire and facilitate the movement of the actors. Also featured are 7 important points of the study 1) The MAHAJANAKA is regardless of philosophical literary allegory and royal literary work. 2) It's based on the simplicity on the concept of Postmodern Dance. 3) Creativity in the Classical Dance. 4) The use of symbols in the Classical Dance. 5) It's regardless of the theory of Performing arts, Musical arts, Visual arts and Architecture. 6) Consideration for current social conditions is reflected by use of dance. And 7) consideration for the shows communicating for a new generation. The creation of this dance pointed out the valuable philosophy that is hidden in The MAHAJANAKA which is different from the style of the show when The MAHAJANAKA appeared several times in Thailand. It can be considered as the integration and dissemination of dance and philosophy of literary allegory simultaneously and new dance as communication style as a benefit to society in the future.

Keywords: The Creation / Dance / Philosophy in The MAHAJANAKA.

1. Introduction

The Royal literary work of The MAHAJANAKA is a great modern literature by His Majesty the King Bhumibol Adulyadej Maharaj (King Rama 9 of the Chakri Dynasty). He shows his ingenuity by adding wisdom and bringing the story of a literary allegory in Tripitaka creating a literature coming from his own reign and exploring the depth of the content, concepts, and principles of the story. Moreover, he gave valuable ideas into royal literary work for those who study and research about it to realize and to apply in the modern society and the current social era. This was the purpose of His Majesty King Bhumibol Adulyadej Maharaj in creating the story. He had the most gracious divine grace in providing royal literary work that is valuable to the people of his own land and he was a philosopher in the art and the science of one of the greatest in the world.

The identity of the royal literary work of The MAHAJANAKA was counted as an important issue that was discussed in Thailand tremendously. The researcher sees the importance about the concept and principles of royal literary work which has developed from MAHAJANAKA as one of the traditional allegorical story of the Ten Reincarnations. The researcher suggests that this development can be built into the new dance creation as evidence of the importance of the creative arts or dance in modern times.

2. Article Content
2.1. Concept
"The creation of dance via the philosophical development of MAHAJANAKA story" this study is based on the concept of development, the literary allegory to the royal literary work of His Majesty the King Bhumibol Adulyadej Maharaj Rama 9 is the latency of information to the main teachings of Buddhism which are in its perseverance philosophy and also in the educational philosophy. It also takes into account the important theory in the fine arts and of the theory of architecture. The research was conducted constructively along with the present situation in the Postmodern Dance.

2.1.1 Research Objectives
In this research, the researcher wants to study ways to express creativity through dance development philosophy in The MAHAJANAKA. Therefore, the following objectives are:

2.1.1.1 To find creative patterns of dance through development of philosophy in The MAHAJANAKA.

2.1.1.2 To study the concept of creative dance through development of philosophy in The MAHAJANAKA.

2.1.2 Creative process
Researchers have identified the concept of creating the show and formulated questions on important components. The criteria and reasons that led to the creation of a new dance can be explained as follows.

2.1.2.1 Design script performances: Researchers need to put definite structures and homogeneous to the whole story and clearly interprets it straightforward so it will be easy to design a show. It systematically studies data, structure of the story and the purpose of the story. The design of the script will be according to the structured unity of the creation. Researchers have been studying the story of both literature allegory and royal literary work and always include the philosophy of the story, most importantly about the perseverance philosophy and also the educational philosophy.

2.1.2.2 Casting actor. The most important factor of the story is the actor which holds and convey emotions to mostly the physical language in the show. The researcher was a casting professional in the field of acting. Moreover this creation must have appropriate casting skills. The idiom states that you should put the right man on the right job, it means to use people most suitable to the task at hand. The personality, traits, skills and potential should be observed and should be considered. Another consideration is responsibility which is also an importance factor. In addition, the creator or builder has been following the concept of simplicity and of the theory less is more which means "doing less is doing more."

2.1.2.3 The Choreographed Dance. The Dance choreographer are those who have the skills and expertise in dancing and studied as a dance major and that person needs to be an experienced dancer and has knowledge in the dance as well. Creative dancers should have this knowledge and expertise for this time. Researchers have been using the dance style of

postmodern dance in their studies. The researcher pointed out that the study is the viewer's interest for creative work and may reflect the social context of the present as well.

2.1.2.4 Sound Design. Music performances is the element that creates the excitement, creating emotions, making the audience feel conformable to the show. The actor has conveyed dance with the rhythmic motion, precision and unison. The sound is especially designed for this show's script. The researchers used the instrument violoncello and some string instruments, which sound like a soft, deep voice of a young man which reflects the personality of the main character in MAHAJANAKA and together with the use of other electronic musical instruments., it provides the perfect background music. In combination with Acoustic Instrument by Cello, Computer and Electronics Instrument to create a voice called the Crossmedia it is classified as Live Improvissation which can create conformable scenes between actors and musicians.

2.1.2.5 Design Exhibition Place. Dissemination of works of art to the public. The exhibition place is a must be seen as an appropriate place for your art creations. In designing the exhibition place to publicize the work of this creative dance researchers have suggestions about the exhibition place. The audience should be able to see the show closely and clearly. This is not a concept of postmodern dance which is not specific to the show in the theater or closed space only. For example, in front of the building, at the park, in front of the museum. These are important things to create an aesthetically appealing environment to the audience of the show.

2.1.2.6 Design. The creation of this dance. The researcher has designed the show with light to take into account the consistency of the effect with the story that was placed together with a dance style, actor's emotions and the emotions of the music for the show. These steps are placed to motivate them and to let the audience feel conformable. The symbol of light colors, the trial bluish tint to convey the vast ocean has been used.

2.1.2.7 Costume Design. The research takes into account the use of symbols in the show. The plot has a reference to the principles of Buddhism and the signs of white. The main theory "less is more" has been employed by using simple costume. It supports the lively movement of the actors and excludes the make-up and magnificent hair styling of each performer.

2.3 The concept of creating dance in issues relating to the development philosophy in The MAHAJANAKA.

Researchers have questioned many ideas to obtain answers about the concept of making dance. The approach is to create works and was instrumental in defining the union as a whole in the same way. It is easy to create and communicate the work to the audience clearly. It can be divided into the following issues.

2.3.1 Taking into account the philosophy of literary allegory The MAHAJANAKA. It was once said about The MAHAJANAKA, which is a literary allegory that is well known and familiar in Thailand. The researcher sees that philosophy should be presented through research and creative work as dance. It aims to be a form of media that the audience watching the show already knows the philosophy and applied in daily life.

2.3.2 Taking into account the simplicity based on the concept of postmodern dance. Postmodern dance is a new style of showing the anti-perfection and harmony. It also offer a simple concept but can also offer different forms of art and other dramatic arts. In the new model, the audience will be able to understand more about dramatic arts.

2.3.3 Consideration for creative acting. The designer and creator should have creativity and must have experienced and contacted with artwork in everyday life. They must also be surrounded by inspiration and must be open minded and must be interested to be creative to work on a new one or a new project

2.3.4 Consideration for symbolism in the dramatic arts. Symbolism is a mark or a communication tool without using words. Symbols can be understood if used in dramatic arts. Symbols reflect philosophy, religion and beliefs. Symbols are something that represents, stands for, or suggests an idea, belief or an entity. It can be the use of colors to various cultures to express and variety of symbolic meanings. The symbols used by symbolism are not the familiar emblems of mainstream iconography but intensely personal, private, obscure and ambiguous references. More a philosophy than an actual style of art.

2.3.5 Consideration of the theory of dramatic arts. For the art orchestra and visual arts, the researcher should consider important theories of the performing arts like design style. For the art orchestra, for music and musicians used in the show and the visual arts including the style of acting of the actor are important factors of balance and lighting design and is used to convey emotion and also should be considered to blend the different elements into one. A dramatic work can include music and dance. Opera is generally sung throughout, and can include ballet; musicals generally include both spoken dialogue, and songs, and may also include dancing; and some plays, melodrama and for example, have incidental music, or musical accompaniment underscoring the dialogue.In certain periods of history, including ancient Rome and the nineteenth century, some dramas were written to be read rather than performed. In improvisation there is no script and performers devise their performance spontaneously before an audience.

2.3.6 Consideration of current social reflection by performing arts. Researcher should consider the current social context in Thailand. The patterns show the amount of dramatic arts is not interesting and difficult to understand. These make the young generation not interested or don't fully pay attention to dramatic arts. The creative works on dramatic arts in the present time should consider targeting the group of the new generation. These people can continue the work to be useful in other area. The dramatic arts should explore the lives and interests of the new generation to make it more worthwhile for the group to watch and join the activities involving dramatic arts.

2.3.7 Consideration of creating a performance for new generation. A number of dramatic arts used uninteresting style makes the new generation not interested in the dramatic arts. The creative work of dramatic arts nowadays should take into consideration new generation as target group. These people can continue the works and make it useful in other areas. The new generation should be tapped to get involved even in the smallest part in creating the show. The creativity of the new generation and their active and lively lifestyle can be useful in some aspects of the creation of the dramatic arts. A few improvements and revisions must be made to motivate and entice the new generation get involved in the creation of the dramatic arts. The target group must be considered to further develop the dramatic arts for it to live until the next generation.

Figure 1: Dance Exhibition Poster
Source: Photo of researcher

Figure 2: Act I - Perseverance philosophy
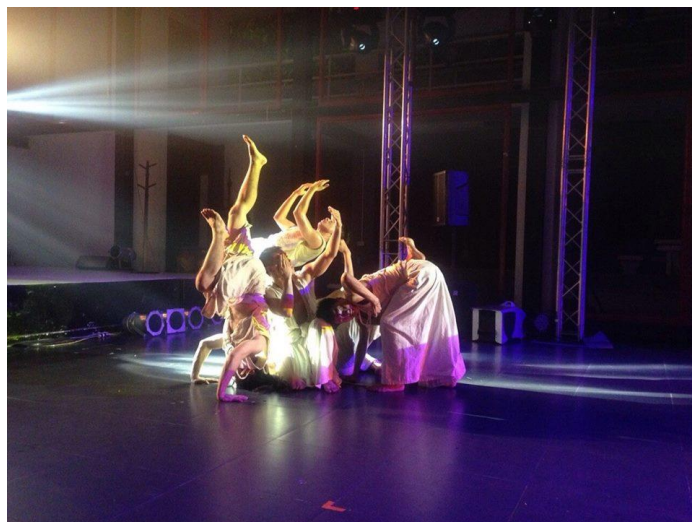Source: Photo of researcher

Figure 3: Act II- Educational philosophy
Source: Photo of researcher

Figure 4: Performers and audiences
Source: Photo of researcher

3. Conclusions

The format of dramatic arts includes all 7 point element and they are as follows: the performance, the actor, the rhythmic dance, the music accompaniment area, the light, and the costume. All of them are very important for creating dramatic arts. If the new generation wants to create dramatic arts they need to consider the important elements of dramatic arts. These can provide meaning and can clearly explain the purposes of job creation. These elements need to be based correctly. It can serve as a reference for those interested in the dramatic arts if they want to further study it effectively.

The format of the dramatic art offered through the dramatic arts postmodern dance. The major presentation is simple and is consistent with the philosophy, "less is more", meaning less than great. To reduce unnecessary thing out, leave something to be used. It can directly communicate with body language that is used on everyday movement, also to serve a symbolic movement in the show. If the dramatic arts, after this period is used in creating dramatic arts there is a need to know and understand the priorities involved. It should tackle the importance of the story and if it clearly supports the story, it also take in social context, and the culture related to dramatic arts.

The result show the audience of the dramatic arts sees the creative work show interesting presentation of philosophy by using techniques of modern dramatic arts repeatedly and making us of symbols in the show. The story of the show focuses on perseverance and the wisdom is the cause of unity. It can communicate to the audience and make it easily understand and it is inspired by the philosophy of perseverance as usually used in our daily life.

4. Suggestions

1. Should take the philosophy of research to become a useful concept in creative works of dramatic arts to create a different new form. It should give the audience, the performers of the show or those who are interested in research to have the inspiration and to take the philosophy used in the daily life and continue the presentation style.

2. The dramatic arts in Thailand has created the show and has taken the form of postmodern dance using dance and it should be presented in a new look and should reach young people easily. It is a modern show and easily understood. The elements and concept are considered important for the show and those can be applied with research or applied art and other fields effectively if they want to study it further.

3. In my opinion, there should be further research to develop the dramatic arts and take the philosophy in literature allegory into consideration. Even through MAHAJANAKA or other story take the philosophy expanded, the arts can move to those who understand the meaning of more philosophy. It should continue to bring different style to show it, such as pattern, repetition, the use of symbols in dramatic arts. Both or take any form or match some of it to blend for the show to be more interesting. Take the theory "less is more" and use it in the show.

4. Seven factors have taken the main philosophy of MAHAJANAKA story. It easily conceptualizes postmodern dance as created for dramatic arts using symbols based on the theory of arts. The society is reflected in the use of performing arts, orchestra arts and visual arts. It communicates to young generation and serves as guideline for creating performing arts or any art forms to achieve the cultural heritage of the future.

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Local Chiaroscuro In *Perempuan Berkalung Sorban* Film That Was Produced By Hanung Bramantyo

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Abstract

Chiaroscuro in film is a low-key artistic lighting that produced a boundary between dark and light area. It is also able to evoke the dramatic impression and the specific emotional depth. Based on its language etymology, the term *chiaroscuro* is an Italian and clearly not originated from Indonesia. Film, as a modern art genre, is also an imported product. However, this does not mean that lighting in film does not include Indonesian heritage essentially. This heritage can actually be an asset to develop modern technique of artificial lighting. Through the perspective of Indonesian society, lighting does not only about dark and light, but also about its philosophy. This paper emphasised the Javanese philosophical interpretation of lighting through *Perempuan Berkalung Sorban* film that were produced by Hanung Bramantyo as its study case. By applying cultural studies and interdisciplinary approach, this research found some interesting outcomes. Firstly, the *chiaroscuro* lighting of those films had a significant relation with cultural and traditional values of Javanese culture. Secondly, in their technical phases, the integrity of "modern lighting" such as electric media with "traditional lighting" such as torch, oil lamp, etc produced a hybridity of double light. Transcending its technique, this double light was identical with double sign and dual culture. Lastly, through philosophical perspective, this lighting technique enclosed particular life value. In Javanese society, lighting is not only about dark and light, or the ability to see things physically, but it is more about peacefulness, determination, brotherhood, etc. Therefore, from these findings, it can be stated that this research placed the "local lighting" in equal position or even position transcended the "modern lighting." Moreover, based on the findings of this research, lighting can be seen not only from visual aspect, but also from the aspects of storytelling, realism, and pictorial composition. Through these three aspects, film will be able to construct its aesthetical interpretation and philosophical aspect in depth.

Keywords: *chiaroscuro*, film, Javanese culture

1.Introduction

Film is an art genre that has its own complexity. Compare with other art genres such as fine art, music, performing art, and literature, film can be stated as the most complicated work. All of those art genres can be presented in film at the same time. As what Ranciere has implied, this situation is called auto-ludic-process, which means an endless negotiation, a dialectical negotiation with 'playful' characteristic in the art fields (2006: 8). Thus, film has an open space to convey countless problems in life. As an artwork, film does not only act as

entertaining media, but also as interpreting media. The genres of art entirely are actually having this role, although film has bigger and comprehensive open space. Film also represents the development of science and technology. In this context, film is suitable with the history of its emergence as the latest and most modern work of art.

As that kind of modern artwork – from technological equipment – especially in Indonesia, film is clearly an imported art genre. Camera as the main equipment for producing film used to be unfamiliar equipment in Indonesia. Another art genres have produced artworks that are based on tradition and culture such as traditional music, traditional dance, traditional theatre, and oral literature. There is no product of traditional film so far, which emphasise the fact that film is a product of modern society. It may be the reason why the development of film (both quality and quantity) in Indonesia is later than other countries, especially in western area.

The boldness of filmmakers to develop political and religious themes was based on their creation skills, especially in visualisation. With their limitation in technology and finance – compare with Hollywood's films – those young filmmakers have courage to explore more aesthetically not only in art and movement but also from the film's subjects and objects themselves. Hence, this manner has become their endeavour to construct thematical and technical aspects of film.

As what we have discussed previously, film as imported product produces visualisation that does not always rely on technology. It can be explored from other technique such as *chiaroscuro* lighting. In film, *chiaroscuro* is a lighting technique that is produced based on *low-key lighting* – high contrast of light and dark (Pratista, 2008: 79). In this case, *chiaroscuro* is not only based on modern technological aspects, but also considered as a mixture of local culture and traditional aspects. Thus, the mixture of these two aspects can produce new artwork that holds cultural and philosophical values, which is possible since a mixture between form and substance is a common viewpoint in cultural product.

If modernism expresses design as *form follows function*, in local perspective, form is not only a manifestation of function but also value. Through this research, *chiaroscuro* in modern perspective is a matter of light and dark, which then defines contextually as a lighting substance. In other words, lighting does not always refer to a matter of light and dark, but more to the complexity of value behind it. In Javanese culture, lighting relates to supernatural and mystical value. Lighting is an entity of life, which forms harmony of individual identity in universe. The local culture facts of light are interesting to be explored in Indonesian films. How far these facts can be captured and represented by filmmakers through their works. The realisation of facts is possible since film itself is and art genre that gives space and possibility for this matter. Even though it must be supported by further research.

Researchers did further study about these facts and chose *Perempuan Berkalung Sorban* film by Hanung Bramantyo as their research focus. This film was chosen based on the reputation of Hanung Bramantyo as the most brilliant and controversial filmmaker in Indonesia. His works always gain big response from public, both pro and contra, even become polemic. *Perempuan Berkalung Sorban* film is also one of the controversial films that even caused *Komisi Fatwa Majelis Ulama Indonesia* (Indonesian Panel of Islamic Scholars) protested and forbid this film to be distributed since they felt that this film discredited Islam, especially in madrasas.

Perempuan Berkalung Sorban film focused on the dynamics of life in Islamic madrasas near East Java area. The main location of story gave opportunities to explore local insights of Javanese culture. Besides the great story, this film was also emphasised on the artistic lighting of chiaroscuro. This film can be a good sample of Hanung Bramantyo's technical effort to present specific values in Javanese culture. Based on this notion, this research will focus on two main issues: (1) how the chiaroscuro lighting in *Perempuan Berkalung Sorban* film relates with Javanese cultural aspects, and (2) how the message and value behind the film can be understood through chiaroscuro lighting.

2. Materials and Methods

Researchers chose to apply cultural studies and interdisciplinary method in order to put culture as the form of behaviour, character, notion and public outcomes from the aspect of dynamic, contemporary and complexity. Thus, from this notion, culture cannot be understood from monodisciplinary perspective only. Culture is not considered as a static sign system, but more as dynamic, progressive, and even subversive. It is a production process and sign exchange (Barker, 2003: 10). The stressed relation in culture supporting the idea that interdisciplinary is needed eclectically. At this point, there is nothing that can be considered as superior theory and definition, only an elevated narrative that dominates understanding (Kellner, 2010: 34).

In this context, film is an artefact or cultural product that has complexity. It is not only considered as modern artwork based on technology that is closed from external aspects such as tradition and local culture, both technically and thematically. The aesthetic of film does not stop as a static system, but it keeps moving and changes continuously. In this case, chiaroscuro lighting has open characteristic. Lighting is not only focusing on camera's technology, but presenting as a part of "subject matter" that was produced in film.

Thus, this paper is an endeavour to interpret *Perempuan Berkalung Sorban* film and it will be done through two phases. Firstly, the identification phase of film structure that intends to create objective appraisal. This phase is in accordance with the main purpose of research i.e. to know and understand the artistic value of film and the relation between each element that construct structure, especially in its thematic aspect. The structural method that based on literature becomes the main instrument during this phase. Secondly, since text is the network of sign, there will be a process for dismantling of sign during this phase. This phase will refer to Charles S. Peirce's theory of semiotics, which focus on the meaning of sign as icon, index and symbol. Through this method, researchers can illustrate the relation between the features of film, the mixture between its sign elements (object, context, and text), its concept and interpretation that has been produced, its information that has been deliverd, and how the meaning and information of this film can be associated with cultural relation in society.

3. The Synopsis of *Perempuan Berkalung Sorban* Film

Perempuan Berkalung Sorban film (2009) is an Islamic romantic drama that based on Abidah El Khalieqy's novel with the same title (2001). She is female writer from Jombang, East Java. This story focuses on the life of Anissa, a female protagonist who has strong character, brave, and smart. She lived and grew up in the conservative Islamic environment, in the family of *Kyai* (Islamic priest) that run small madrasa *Salafiah putri Al-Huda* in East Java, Indonesia. In this conservative environment, the only faithful teaching are *al-Qur'an, Hadits* and *Sunah*. The other books and teachings are considered unfaithful and misguided.

Living in this madrasa, Anissa was taught to follow man and was not allowed to have high education. She refused to follow the rules, although at some point, she gave up and followed his father command to marry Samsuddin, a violent man who chose polygamy. Anissa did not love him and decided to get divorced. Afterwards, she met with Khudori, her childhood friend and her first love. Finally, she then got married with him. This film also focuses on the life struggle of Anissa and Khudori to enlighten and defend women's right in Islamic conservative environment.

4. The Perspective of Local *Chiaroscuro*

From textual fact that has been discussed, researchers find the correlation between the story of Anissa love struggle and the interpretation of *chiaroscuro* light setting in the film. In this film, lighting is more thematic, not only technical of light and dark. It can be stated that *chiaroscuro* in this film has been setted in the perspective of local *chiaroscuro*. As what has been mentioned previously, in Javanese culture, lighting is a philosophical entity. Life is light, and God is considered as the Enlightenment (Najib, 1991: 6). Through this perspective, human who has light in his physical body is considered as the light carrier and spiritual enlightenment, a divine messenger of God. Based on the myth, the lineage of Javanese famous kings was originated from light. *Ken Arok*, the ancestor of Javanese kings, was gained his fame and glory because he married *Ken Dedes*, a woman who has light in her groin area (Mangkudimedja, 1979). Moreover, in Javanese society, *kepaten obor* (black out of light from torch) is forbidden since they believe that this incident can be a sign of danger in family.

In the relation with *Perempuan Berkalung Sorban* film, the philosophical perspective of light also exists in some scenes. Anissa's fight to defense female moslems from the conservative teachings in *Salafiah putri Al-Huda* madrasa was a strong signifier, which showed her message to bring woman out of the darkness. At this point, it can be said that Anissa had tried to present new rationality, new pathway to brightness and left the darkness of old rationality, a conservative that would bring female moslems into self-destruction and unhappiness.

Based on the Javanese cultural perspective, this matter can be interpreted as the philosophy of *urip iku urup*. This philosophy has two interpretations. Firstly, *urip iku* (life is) *urup* (giving), which means, the worthiness of human life is on his or her way of giving, not asking. Secondly, *urip iku* (life is) *urup* (burning light), which also means, the worthiness of human life is on his or her ability to light up or illuminate other people in society (Musman, 2015: 36). These interpretations led us to focus on the philosophical meaning i.e. "Life is light. And as the ones who have light, thus our life suppose to be useful for people around us." This interpretation then also led us to another philosophy *eling miring sesami* and *waspada ing lair lan batine*. *Eling miring sesame* is a caring behaviour in human's life, and as a consciousness that we are social creatures that will not be able to live alone (Bayuadhy, 2015: 18-19). Wheareas *waspada ing lair lan batine* is a human's awareness, both physically and spiritually (Musman, 2015: 68). Through the philosophical awareness, human can have deeper thought and be more ready of any condition or danger outside or inside his or her life. Self-awareness in spiritual has strong connection with intellectual understanding, which will become the fundamental of life and the development of intellectual thinking, courageousness, and awareness.

According to visual fact of the film, the perspective was also appeared through the light setting in some scenes. There were some levels of lighting that had been presented in *Perempuan Berkalung Sorban* film such as bright, dim, darker, and darkest. From the technical side, these lights were produced by integrating "modern light" of electric media with "traditional light" such as fire torch, *sentir*, *cempor* light, lantern, and so on. This integration caused a hybrid of double light, which identical with double sign and dual culture entities in philosophical aspect. Thus, these kinds of light setting hold specific values in life.

There were some scenes that would be discussed as the local signifier in *Perempuan Berkalung Sorban* film.

Figure **1.** Socio-cultural light
Resource: Scene at *Perempuan Berkalung Sorban* Film (2016)

The scene that was shown in figure 1 illustrated the visualisation of *Salafiah putri Al-Huda* madrasa's entrance gate at nighttime. Relating with *chiaroscuro* light setting, the scene showed two sources of lighting i.e. lighting that came from inside the text (internal source) and lighting came from outside the text (external source). A lantern was a source supporting light that came from inside the text. It was obviously an object of film's properties. The lantern's position would somehow be related with the message and thematic aspect of film. However, light that was produced by the lantern would give influence to light setting in the scene. Whereas the external source of light clearly came from Hanung's light setting that was also supported by the effect of camera's lighting. Therefore, it can be said that this scene provides the hybrid of double light. Technically, this kind of light was produced by integrated "modern light" of electric media and combined it with "traditional light" of hanging lantern.

The most interesting part of this scene is the fact that the hanging lantern was positioned in the entrance gate. From further observation, we can see that the light that illuminated the entrance was not coming from the lantern but from other source (spot light from above) since it was impossible for the lantern to produce that quality of light. This fact justified the message that in this case, lighting is a subject matter, not only a technical matter only. In this scene, the light setting holds a socio-cultural character. Through Peirce's semiotics, light that come from the lantern looks like a point that was framed with darkness is an index that representing Anissa's struggle to fight the darkness in conservative and traditional perspective of *Salafiah putri Al-Huda* madrasa. The sturdiness of entrance gate with dimmed light is an index of power that brought society into underdeveloped situation.

In Javanese philosophy, lantern is a symbol of guidance in human life. Whist, darkness is an index of oppression and calamity. Thus, in this case, light becomes a background of female moslem's rights in misguided Islamic teaching. This interpretation is also emphasised by the condition of entrance gate that is not opened entirely, which acts as signifier of the darkness in *Salafiah putri Al-Huda* madrasa's traditional perspective. It shows the closed mind and consciousness of the madrasa against the genuine values of Islamic teaching.

Figure **2.** Lighting in Anissa's figure
Resource: Scene at *Perempuan Berkalung Sorban* Film (2016)

The next scene, figure 2, illustrates the moment when Anissa met her father in her dream. Although in the story Anissa had grown up, but in her dream, she was back into a young girl again. They met and hugged, forgiving each other and ending their conflict. In the dream, her father implied his blessing and approval for Anissa's struggle.

Regarding the *chiaroscuro* lighting, the scene shows external lighting explicitly (from camera and other sources), which illuminates Anissa's figure that was covered in white veil. Lighting comes and sublimes into subject matter (Anissa): she becomes the source of light. Dark background emphasised the contrast of light. In this case, light holds cultural and

philosophical meaning. Anissa is interpreted as the enlightenment that mark the changes of life structure in society. The light that comes from Anissa's body emphasises the Javanese philosophical culture, especially the belief that blessing of parents is sacred and will illuminate their children. Also, from Javanese people, the world of dream will always be a significant aspect of life. In Peirce's perspective, Anissa's illuminated body is a conceptual body that was produced by the filmmaker. A body becomes a sign.

This creation of sign is a Javanese local-epistemology. In some religions other than Islam, such as Christian and Hinduism, light is also identical and related with spiritual belief. Although, the light only to emphasise the existence of God or other sacred objects. In Islamic belief, the only human whose existence was being replaced by light is only the Holy Prophet of Muhammad and there is almost no ordinary human allowed to be illustrated with light besides him. This case is not happened in Javanese culture, light can present anyone who is considered as "special". The word that means light, such as *tedjo*, can be used specifically as human's name (as example: *Sujiwo Tedjo* that means good soul or illuminated soul). On the other hand, the figure of child is interpreted as the purity of human, as the light that needs to be protected by parents' blessing.

By observing that kind of visual scene, we can see that *chiaroscuro* in this scene is identical with double sign that also aims into dual culture i.e. both Islamic and Javanese culture. More that its technicality, lighting in Anissa's figure shows the philosophical structure of spiritual values such as purity, courage, determination and peacefulness.

Figure **3.** Lighting in Anissa's figure
Resource: Scene at *Perempuan Berkalung Sorban* Film (2016)

Moreover, the lighting observation of Anissa's figure becomes attractiveness of this film itself. Another example can be seen in figure 3, which presents a scene of Anissa in her room. In this scene, the only source of light comes from sunlight outside the opened window. This is quite interesting because normally when the light comes from sunlight outside window, the entire room will be bright. Instead, the light only illuminates Anissa's and her baby's figures. This style of *chiaroscuro* emphasises the main character's emotion. The time

when Anissa and her baby had a certain feeling that something had happened to Khudori, her husband and the father of her baby. Khudori involved in accident and passed away. Somehow Anissa's baby felt this unfortunate event and kept crying. Therefore, it is quite clear that internal lighting (lighting from outside the room) that was combined with external lighting (lighting from camera and other sources) has emphasised the emotional effect of this scene. This also relates intensely with the thematic aspect of spiritual connection between family members in Javanese society.

Figure **4.** The movement aspect of shadow
Resource: Scene at *Perempuan Berkalung Sorban* Film (2016)

Besides the lighting aspect, the dark aspect in chiaroscuro also holds a significant role. As what John Alton had stated, darkness always has its own mystery (Alton, 2013: 44). The utilisation of dark aspect can be seen quite a lot in *Perempuan Berkalung Sorban* film. One of them can be seen in figure 4 above. This scene presents a moment when Anissa and Khudori had been trying to reform their relationship. From this scene, we can see Anissa's figure in silhouette movement. The communication was delivered without any verbal conversation or dialog. The story was conveyed through emotional forms such as shadow movement and music background. This visualisation approach is almost similar with *solah* concept in *sabet* aesthetic of Javanese *wayang* (shadow puppet). *Sabet* is a *wayang*'s movement that presenting specific scene and character. *Solah* is a movement of *wayang*'s character that presenting situation and specific action (Soetarno, 2007: 129-132).

5. Conclusions

Based on the analysis before, we can understand more that *chiaroscuro* in *Perempuan Berkalung Sorban* film is one of Hanung Bramantyo's efforts to present the possibilities of forming cultural view and word articulation of light-dark, which were motivated by Javanese philosophy and culture. This local *chiaroscuro* has a power to present remarkable reality that

can focus viewers' attention entirely, even for the insignificant matter, "the splendor of the insignificant", as what Sugiharto had stated in his work (2013). Through the creative intervention, Hanung Bramantyo can represent and transform light setting of film into his aesthetic language, as the form language that can develop imagination, attention, emotion and perception of specific values in film.

Moreover, the integration of double light hybrid that identical with double sign and dual culture in this film is more than its technical aspect, it touches the aspect of philosophical structure of purity, courage, determination, and peacefulness. In this framework, *chiaroscuro* can be interpreted as cinematic metaphor that is not only focus on artistic value of film, but also support the depth of Javanese cultural time and space. In Javanese perspective, light is not only about light and dark in physical aspect, but also as a whole entity that touches sociocultural-philosophical aspect. At this point, we can say that in Javanese culture, light is a culture itself.

Therefore, it can be concluded that *chiaroscuro* in *Perempuan Berkalung Sorban* film holds a significant role from many aspects such as realism, pictorial composition, and also storytelling aspect that have important message and value of life. Hanung Bramantyo, the filmmaker who also has a Javanese background, could present these aspects intellectually. Hopefully, this research can contribute academically and professionally in film studies and also other areas, especially as a strategy to develop local insights as the identification of Indonesian films.

6. Suggestions

As the final exposure and expectation, it should be emphasised that the analysis of *Perempuan Berkalung Sorban* film holds a limitation that based on specific approach and method. Obviously, this limitation needs to be explore; some issues still need to be analysed. As example, an issue about how aesthetic aspect in this film can connect with its thematic form; also an issue about how to understand Hanung Bramantyo's perspective as a filmmaker so that he chose to develop this kind of films. Therefore, this kind of issues hopefully can be studied further by other researchers in the near future.

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The Functions Behind Hand-Drawn Typography in Human Gestural Replication

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Abstract

This paper aims to study the evolutionary factors which have contributed to the development and significance of handcrafted typography, from its traditional antecedents to current practices and methods that meld typographic design philosophies with contemporary experimental forms of aesthetics using exploratory mediums, and a more universal cultural understanding of semiotics. A qualitative research approach will explore Steven Heller's three-pronged argument for the stylistic, psychological and technological functions behind the concept of hand-crafted typography, and to challenge the sense-making perspective of letterform semantics by examining the aesthetic, psychology and implication of avant-garde verbalised expressions in typography design. The development of printing, typographic illustration techniques, letterform tools, and newer digital technologies have altered the way communicative practitioners must think, and the choices of techniques used. The researcher will conclude by musing over the evolutionary "next stop" for typography in the broader social and chronological contexts.

Keywords: Typography, Letterform, Graphic Design, Handcrafted, Typeface

1. Introduction

Design today is often accused of knocking off the old. Advertising creative director Rob Bowdery in Copywriting (2008) puts typography, design, layout, logotype and corporate image creation as nothing but elements of the tenuous creative communication practices, where old ideas are reinvented and updated (pp. 126-7). In spite of the crucial understanding of basic letterform in the process of building and refining typefaces, a necessary skill in commercial advertising and design communication, typography is sadly disregarded in lieu of digital enhancement, as knowledge of the latter is perceived as more contingent in the production and reception of design today. This paper seeks to fill in the gaps of knowledge of a skill that has not received its proper due.

Typography impacts successfully by imparting the message behind a subject, an image or a statement, even if the outcome appears in odd swirls, topsy-turvy shapes or crooked reading lines. The evolution of typography as a recognisable design technique to the illustrative community and wider members of the public provide enthusiastic discourse for practitioners as an aesthetic element integrated with rich denotative and connotative contexts (Kul-Want, 2003).

1.1. Brief History

Typography – founded upon language and cultural cornerstones in the fields of linguistics, communication and visual art – perpetuates in the resilient roots of philosophic thought. Design educator and essayist DiGioia (1995) explains, they involve semiotics, a field of theoretical study that branches into semantics (signs and relatable concepts they represent), syntax (relationships between signs in a language system), and pragmatics (signs for practical functions).

Conceptualising typographic form premises on the designers' aesthetics, sensibility, cultural awareness and appropriation of keen insights of how different visual writing expressions may be invisible message carriers. In this sense, typography becomes "the raw material that goes into communication, serving man and his exchanges" (Braunstein-Danos, 1995).

The origin of the typeface is in writing and calligraphy, but the history of typography is closely related to the history of printing and of graphic design by extension. Johann Gutenberg is credited with making movable metal letters, or type, for the mass production of printed books, and in effect created typography in 1440 (Beirut, Helfand and Poynor, 1999).

The first mechanically produced letterforms were designed to directly imitate handwriting, importing existing standards for form, rhythm and spacing into printed type (Blackwell, 1992).

As time passed, unconventional types that averred from determinist language systems became easy target of elitist critiques, who assumed that proletarian practices (i.e. artists and designers writing, setting, printing and commercialising art styles for non-specialised communities) meant the skill had not reached an ideal frame of classical art unlike, say, fine art. They thus contend typographic forms should be invisible, as it could neither denote nor connote meaning for respective interpretive audiences.

In what seems a backflip for the modern times, popular culture has provided the dictates for taste in the notional use of type designs and illustration as art or craft, mass-printed and priced as serviceable "gifts", branding or advertising literature with particular commercial value, and this effect, as argued by Bierut, Helfand and Poynor (1999), has not always helped industrial artists produce refined typographic forms and styles, but instead, lowered it to mere social and economic functions "because they are bound by the conditions of their service" (pp.16-17). The emergence of computers and inexpensive design software in the 1990s shook graphic designers into further redefining the forms and functions of typography, but for readers, the fundamental meaning-making beyond printed types is established in the continued exertion of forms and the wide stylistic variants, from "formal to fluid, delicate to robust" (Armstrong, 1995; Bringhurst, 2013: p.209).

1.2. Tools and Type

Too often, cultural developments accompanying writing and literacy are at odds with the fashionable attitudes of the day. Design educators, tasked with explaining the intricacies of writing and literacy, laboriously trace their precedence back to Greek alphabets, scripted to be read from left to right. Stylised Roman letters were the 15th to 18th-century antecedent to

the Latin-derived alphabetical system (e.g. English, French, Germanic, Scandinavian), providing the basis of modern literacy systems.

The use of tools proliferated to assist text production. The origin of serif typeface with its thick and thin variations is closely linked to Greek hand-engraved letters. Lapidary or stone engraving, consisted of letters painted on stones with a square-cut tool, and then incised (Bierut et al, 1999: p.35). Roman capitals were scrawled on vellum with edged reeds or quill nibs held nearly parallel to the base line.

Serif characters, unornamented and geometrised (Heller and Chwast, 2001: p.118, p.196), are emulated so closely it has preserved its form up until today; nevertheless, its rigidity has been criticised in the "post-Typographic Man" age with its infinite possibilities (Bierut, Drenttel, Heller and Holland, 1997: p.28).

The Chinese invented paper and perfected calligraphy, utilising brush and ink to create character components with strokes; gradually, the challenges presented by the dense emulation of the dark, hand-written "black letter" type took on experimental intertextuality. Each artist could write their way, but words and letterform expression was a repetitive process. Typographers, with intervening centuries of creatively feeding off one another, made their names, yet "… the oldest types usually come to us without distinctive [creators'] names and with only meagre clues as to who designed them" (Bringhurst, 2013: p.211).

Bauhaus Modernist principles are often credited for providing clarity in typography styles. Undeniably, the intrinsic semantic role of graphic communication has opened up even greater possibilities for typographers and embedded in that argument is the implication that antiquated necessities such as Modernism would and should not "shackle" typographical development (Heller and Chwast, 2001: p.11).

Some artists prefer to assess outcomes created by another complex letterform creation tool – their hands. Steven Heller and Mirko Ilić in Handwritten (2004) are unapologetic for the fact that 'the hand is mightier than the pixel'. With a resurgent interest in the dynamics of language in relation to human experience, they chronicle typographers' gestural experimentation in contemporary design using hands rather than navigational devices like the mouse. Drawing, carving, engraving, etc. has existed since prehistory, but may seem impractical, inconvenient and complicated when placed next to pixel-pushing tools of precision and velocity, argues Heller. Apple Macintosh computers unarmed the blockade between designer and typographer, and returned typography to the hands of the designer. Typography production using software is no longer the schooled typographer's domain, and as democratisation forced opened the field of typography, and the end benefit would be the propagation of graphic design.

2. Review of Related Literature

> *"Don't confuse legibility with communication. Just because something is legible doesn't mean it communicates and more importantly, doesn't mean it communicates the right thing."* (Carson, 2007)

Typographers frequently argue in the usefulness of readability and legibility as measures to validate typographic forms, but aesthetics are not always discernible in deconstructing a type's legibility (Heller and Chwast, 2001: p.221).

2.1. Legibility and Readability

Some designers emphasise the interpretation of perceiving letters and words, while others seek authenticity from the ease of reading "continuous textural material" (DiGioia, 1995: p.32). In fact, 'legibility' may often be improvised from earlier definitions of what was 'readable' (DiGioia, 1995: p.32). David Carson, art director, applies newer expressive forms of type to furnish the raw material for communication purposes, while Neville Brody, an experimental designer whom DiGioia (1995) theorised as belonging to the 'new futurist' class of digital typographers, is not as concerned with legibility as the emotive quality of types (DiGioia, 1995: p.25), and as such, produces works that become visible because they have solid, expressive, "painterly" qualities (DiGioia, 1995: p.24).

Designers need to be sufficiently informed about the minimum requirements for typeface standards that enable readers to discriminate individual words and letters. Readability takes on a mechanical role: the design of letters being moulded into a regular, universal style, readers must feel the pleasure of fluently printed text for types to achieve maximum readability (Aldrich-Ruenzel and Fennell, 1991, cited in DiGioia, 1995: p.32).

Typographic legibility accounts for much debate among designers in web-based mediums (Cronin, 2009). Poorly-wrought innovations are perceived as major hindrances to reading (Blackwell, 1992), to which Zuzana Licko, Émigré typographer re-joins: "Typefaces are not intrinsically legible. Rather, it is the reader's familiarity with faces that accounts for legibility" (Bierut et al, 1997: p.12). If readability promotes what Dutch designer Peter Mertens term "a universal shape" (1990: p.4), the measure of legibility is a more dynamic process, driven by influences of habitual preferences, experiences with technological development, and with art and graphics growing out of the design community's creative responses to digital creativity (Armstrong, 2009). To wit, in order to have meaning, legible typography require distinction of characters, determined by their connections to our aesthetic and cultural values, sensorial perceptions, frequency of exposure and cognition of those communicative experiences, and not necessarily predicated on readable-ness.

2.2. Typography as Postmodern Illumination

The closest form of handcrafted typography is illustration. Yet illustration per se is variously and vaguely defined from archetypes of art, visuals and imageries. From a range of definitions for illustration such noteworthy ones include pictorial embellishment of printed artefact (books, posters, magazines, etc.) intended for explanation, exemplification, elucidation, adornment, or (archaic), to enlighten.

A fusion of thought, gestures and emotions serve the basis for the most complete definition of handcrafted typography. Purposed to illuminate, illustration design augments message communication processes. Visualised type symbiotically validates and represents lucidity of the designer's articulation of thoughts, ideas, feelings, message or information.

Heller and Ilić (2004) furthered the idea by deducing three key motivations for the creation of hand-lettering in design, namely stylistic, philosophic and technological. Whichever motive served, the strength of hand-crafted type is its ability to render serendipitous results (Heller and Ilić, 2004). This begs the next question: can typography per

se be a form of illumination? In the typographic journal Upper & Lower Case, Swiss typographer Helmut Schimdt (1982) stated:

> *"The message needs interpretation ... not interpretation as a masquerade of typefaces but interpretation as an evaluation of content, interpretation in the sense of discovering the message which has been broken up into essential, minor and insignificant thoughts, interpretation not only in advertising but also in literature, and ideally a close collaboration between form and content."*

Digital medium has its own pros and cons as computers are essentially limited, like all other media. Milton Glaser, teaching at the New York School of Visual Arts, showed his reservations in his book, *Drawing is Thinking* (2008):

> *"The computer does things that people may not be able to do, but at a price. There is something about the struggle and the energy used to make something that is being compromised ... that is what we see in objects, the energy of the maker. It remains constant; the object may be valued, or not valued, but the energy is always there."*

Postmodern attitudes demand visibility of type as requisite of art and design, but are practical in the face of necessity, and various journals and periodicals affirm support for typeface design development as objects of intuitive beauty and inspiration rather than the tools of commerce (Ambrose and Harris, 2011: p.28).

Digital graphic design continually facilitates aesthetic urban communication culture, unveiling typography's new role post-McLuhan's "typographic man" (Marshall McLuhan, cited by Gabler, 2010). A way of expanding communicative practices is the exploration of the alphabetic coding system, and this process leads designers to challenge their sensibilities and roles as communication agents to specific recipients.

Their peers, at the same time, may steadfastly refuse to accept modern visual type as communicative icons capable of producing and expressing meaning without contextualised meanings in sociocultural or historical themes (Kul-Want, 2003; Postman, 1985). As argued by Armstrong (2009), postmodern cultural ideation and technological adaptation affects our ability to articulate both larger social change and personal social responsibility within the realm of self-expression. As precision tools offered by new media forms increasingly reify their own influencer roles in society, graphic artists too have turned media activists (Armstrong, 2009: p.14), and society's old "rules" concerning communication, if indeed these be proven out-of-date and a disservice, must be "re-thought" as a concept of the social responsibility movement in the new era (Gabler, 2010).

2.3. Typography for Branding Engagement

The written word is generally seen before it is read. Typographical layout stressing on visual ideation form sets the mood before a single word enters consciousness. As visual communicators, designers work to push the boundaries of typography to make information appealing and visceral, giving flex to the tone of a message, enhancing its legibility, readability, comprehension, retention and salience. Application of handcrafted words is living testimonial that illustrative typography is an increasingly practical choice in improving message acceptance when branding organisations. Manchester-based designer Music, in collaboration with illustrator Adam Hayes, undertook the rebranding of Chester Zoo with a brand identity centring on a bespoke hand-drawn typeface and logotype (Figure 1). The

usage of handwriting brand speaks casual informality, a risky yet refreshing venture that removes the dull conventionality of the corporate look.
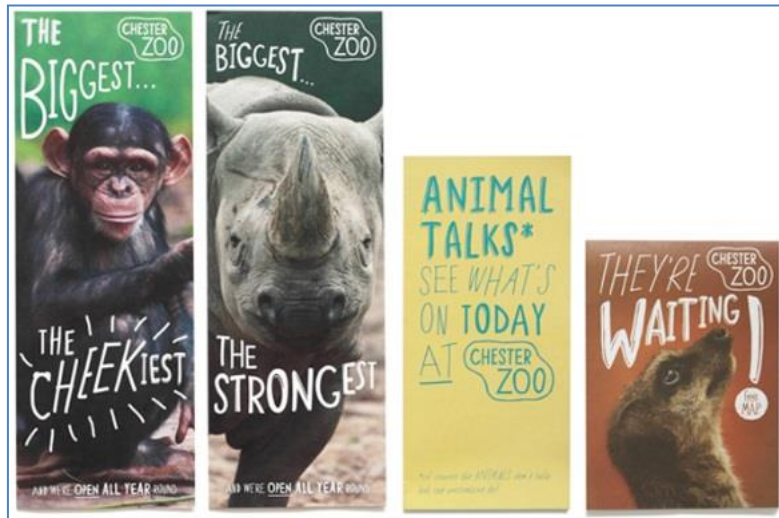

Figure 1   **Chester Zoo Rebranding Design (Music, 2011)**

3. Research Aims and Method of Study

The foregoing literature review revealed a certain amount of difficulty in reconciling different research traditions, which is to measure the effectiveness and aesthetic value of the application of handcrafted typography.

The non-profit client, Centre of Independent Journalism (CIJ) is a social activist group in Malaysia that promotes and defends the exercise of freedom of expression, ensures good governance policies and advocates legislative change.   The brief aimed to create an organisational brand identity which represents its values while campaigning, without sacrificing integrity and appearing "too commercial".   The client's challenge was to create an identity system reflecting core its values (truth, empowerment, awareness and freedom), to educate the public, and to encourage involvement, albeit physical or online via electronic and social media.   The objective of research was to find closure on aspects of type design that would furnish the client organisation with a humanised, personal identity.   The significance research address the following question: *To what extent has handcrafted typography forms and their contextualised uses in brand design?* A total of 2 practitioners participated in this social collaboration project.   The use of participant-observation research method enabled demographic characterisations by the researcher in an attempt to explain the deeper psychological drivers of audience behaviour among practitioners at the institution, many of whom are overt advocates of human rights issues.   To explain the relationship between the social psychology and motivation for advocacy behaviour, differentiating factors that set followers apart from other NGO supporters had to be identified.   Accordingly, the target groups – Thinkers and Believers - were found to be driven by knowledge and principles motivated primarily by personal ideals; they would further the cause of CIJ through funding if appealed to.   Therefore it is essential to find out what triggers and attracts them in order to convey the right message accordingly.   Numerous data was collected before returning with a concept for the campaign.   In considering which methodologies would suit the project execution, two case studies and critical inquiry were decided upon and implemented to

determine campaign objectives and identify internal and external factors that either bolstered or hampered their mission.

Participant-observation research was used throughout the development of protest themes, during the process of execution; the author was constantly engaged with a range of clients from various non-profit organisations. The task set out is to observe while participating on the creation of a communication branding campaign that will appeal to a specific target audience. Analysis of the client's feedback to practitioners' project presentation was augmented with perspective sharing from design, institutional and practitioners, to garner a broad range of opinions.

Comments about the brand identity construct were critically assessed to consider the commercial value and practicality of the design concept. Various methodologies were implemented throughout the process of the project as well. A strengths and weaknesses analysis concluded that setbacks of previous campaigns were primarily internal. These included weak and confusing visual representations, logo inconsistency, messy portfolio content and a lack of strong public impression. The lack of a fixed budget implied that various parties had taken liberty in designing its brand communication materials previously. Additionally, the client provided freedom in the development of concepts for execution, and this enabled practitioners to conduct thorough research before finding inspiration for the visual elements of the client's identity system in the form of handwritten protest signs. Further research led practitioners to understand the function of informal, 'impromptu' typeface. Avant-garde typography that was regimented and machine-churned was found to have insignificant impact even when compared to badly handwritten text.

4. Analysis and Discussion of The Findings

Contrasting graphic signs do not necessarily carry semantic signification. Designers use contrasts primarily for their syntactic value because graphic designs (e.g. signets, emblems, logos) have to work in all different sizes, media and formats without becoming disfigured and unrecognisable (Lahusen, 1996: p.248). Black and white is such an elementary contrast, whose pervasive use is due to the need to make depictions clear, legible and reproducible in basic, simple or economic formats (press releases, copies, faxes, etc.). Images show scenes from different protests with contrasting signage designs.

Clean and well-designed protest boards (Figure 2) with modern typefaces engender less recipient impact as it appears neutral, orchestrated and detached, devoid of personality. Signs made from common tools and scrawled to ingrain the message with a naturalistic sense of aesthetics and composition appear more humanistic and impactful (Figure 3).

Figure 2   Sakine Protest (DC Protest, 2010)

Figure 3   RFID Student Tracking Protest (2012)

Throughout the creative development process, research was also conducted on political typography to analyse the role of type in giving protestations 'a voice'. The usage of unconventional type and medium was found to augment cause messages. Adbusters (2001) typifies brash scrawls with strokes that evoke contempt for bourgeois design practices while yet practising what it considers to be good design (Figure 4).
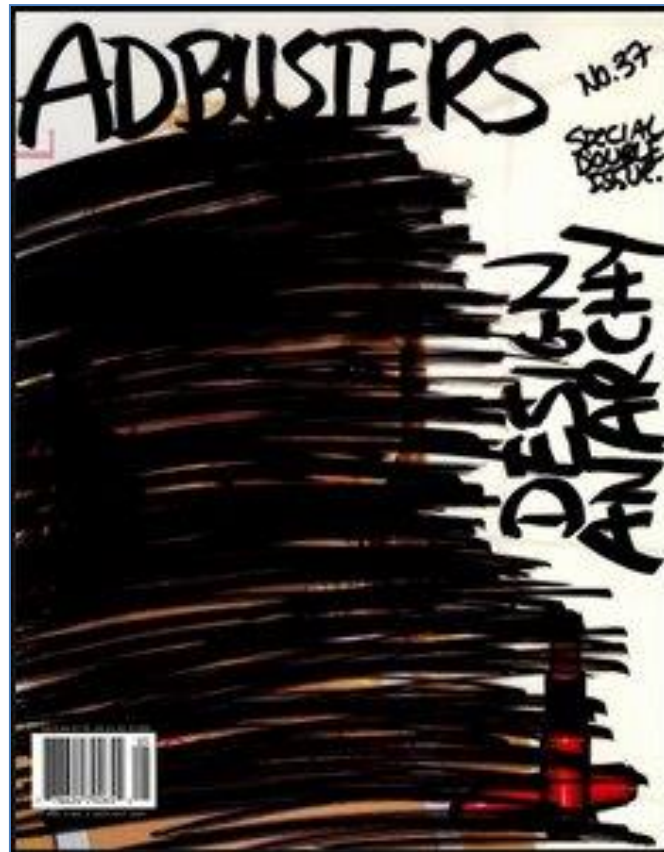
Figure 4   AdBusters Design Anarchy Issue 37 (2001)

Amnesty International, in contrast, uses different mediums for its posters; both are strikingly powerful (Figures 5, 6).   Bundy's (2007) blood-like paint as a medium adds a strong humanistic dimension to the message without compromising the creative aesthetic of the signified.
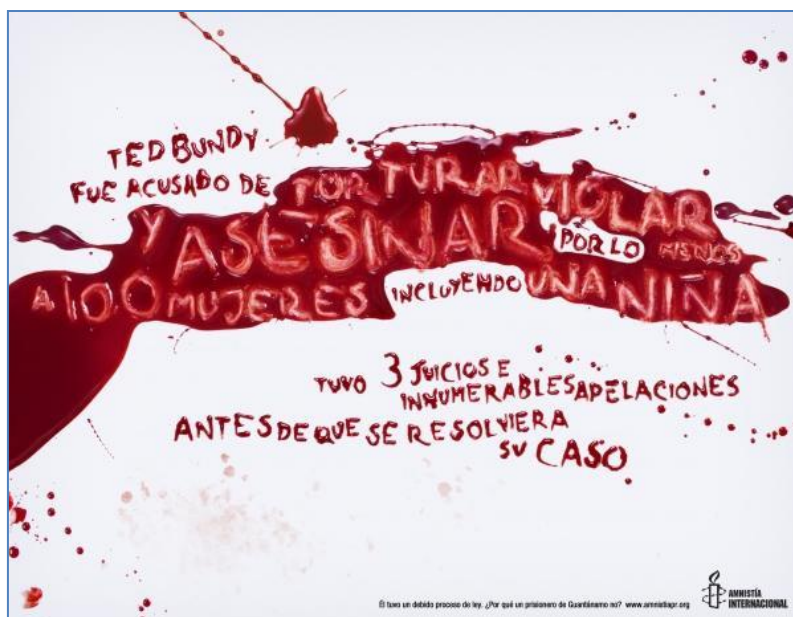
Figure 5   Amnesty International (Ted Bundy/JWT, 2007)
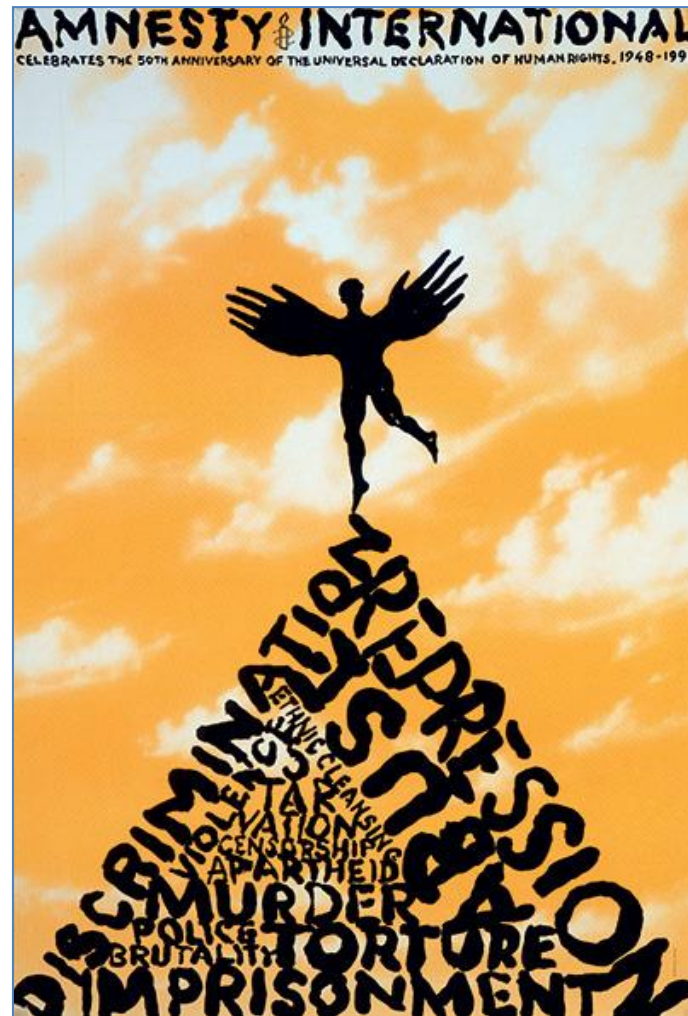
Figure 6   Amnesty International (Woody Pirtle, 1999)

4.2. The Influence of Hand-Drawn Typography in Today's Digital Comfort Zone

To articulate the organisation's brand identity with the use of traditional hand-tooled media provided the cause with a greater depth of communication through execution.   The identity system was expressed with a set of custom-made typeface, utilising the medium of paintbrush and watercolour (Figure 7).   The logo design bore two main criteria: consistency and flexibility of visual system for different media.   To achieve branding consistency, the team produced an entire set of alphabets.   The wet medium gives it a staining, overlapping and transparent characteristic, and to ensure authenticity on digital platforms, the alphabets were scanned without compromising their innate, affective qualities (Figure 8).   Quotes and colour variances were added to the portfolio to produce identifiable deliverables such as branding merchandise and posters.

Figure 7   Centre for Independent Journalism Type Design (Poon, 2012)
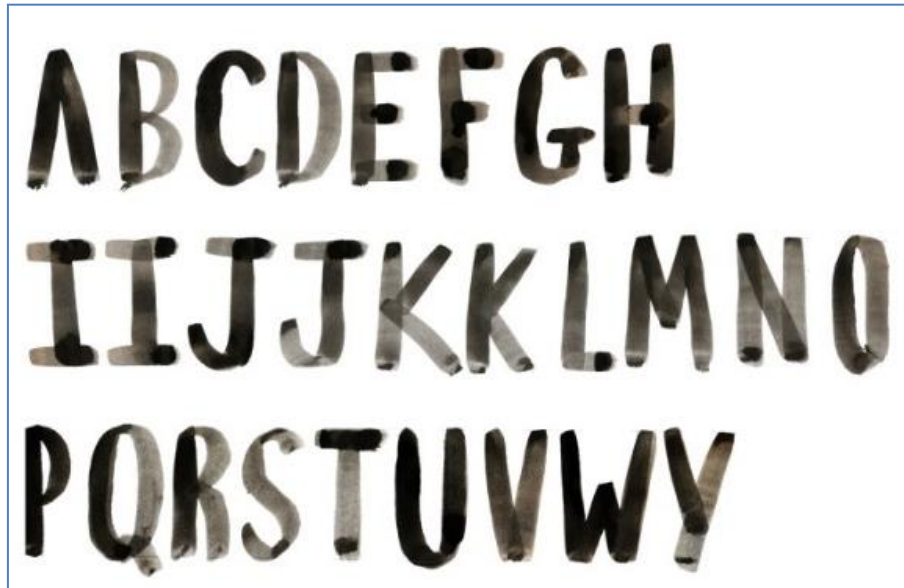
Figure 8   Hand-drawn Alphabet Template for CIJ (Poon, 2012)

The target audience is in the mid-income sector of young adults and students aged between 18 and 25, with English as the primary medium of communication.   Described as digital natives, with a social desire for trendiness that readily expresses itself in attitudes and values, their attributed characteristics, as open-mindedness, curiosity and scepticism of authority, along with free time to pursue social activism outside study life, is manifested by a writing style which, though not meticulous, represents what Steven Heller (2004) calls a "scrawl": a rebellious yet personal and honest look, suggesting that among digital conformists, they can express themselves via quiet, intelligent retorts to express the unshackling of dominant or authoritative opinions.

The final presentation was attended by clients as well as local designers.   The majority agreed the visual solution was effective and suited the target audience.   Several clients, intrigued by the design, requested for merchandise and posters (Figure 9, 10, 11). An environmental organisation spokesperson found fascination with the philosophy behind the typographic design rationale: that non-conformity expressed protest without sacrificing the pleasure of viewers' aesthetic senses.   Typography had functioned beyond signifying communication: it held its own.

Figure 9 **CIJ Merchandise Design (Poon, 2012)**

Figure 10
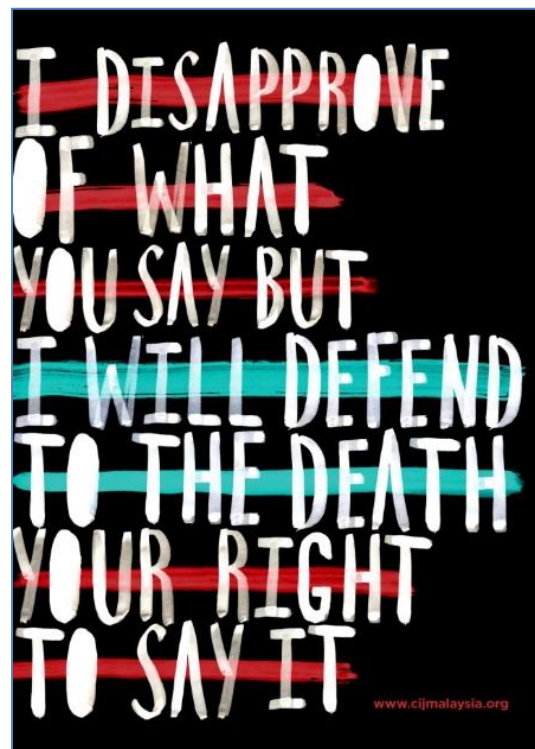**CIJ Poster Design with Handcrafted Type**
(Poon, 2012)

Figure 11
CIJ Poster Design in Two-toned Grey Variation
(Poon, 2012)

Although the feedback group was not substantive, the wholly positive comments had in a way justified the usage of handcrafted type to turns a 'beautiful mess' into a genuine message, albeit the tedium of drawing and scanning. The final campaign was not without its drawbacks. The identity system may be difficult to replicate for clients not proficient in design software.

Since the digitisation of typography is predicated on the range of soft-wares available, the standardisation of capitalised alphabets could be easily fashioned, and designing lower-

case alphabets will move this process to a new level. The system of alphabets and words appear adaptable in various combinations and refinements, but in the long run, the client might not have resources to do so.

The proposed new visual system which acts to enhance social media visibility may cost substantially in terms of time and continuous development costs, and may not accord with underlying goals of the campaign, or targeted audiences.

A broader assessment of the impact of handcrafted typography produces unexpected triumph, nevertheless. To design a typographic experimentation, the characteristics of the medium must be addressed. If the medium can potentially act as a vehicle for the communication of thought, the artist or designer must identify the characteristics of that media to understand the effects experimentation can have on content.

Although participating while observing the process of design provides valuable referential knowledge to the researcher, this study is weakened from its limitation in scope and size. Handcrafted typography is vast in scope, but this study analysed outcomes from a sole project. Type aside, the brief also challenged students' fulfilment of other requirements.

Still, handcrafted typography as applied in campaigns tests the boundaries of traditionalist approaches in an age where branding design has to appear almost by default in both paper and hypertext formats.

5. Conclusion

Handcrafted type has its limitations but the experimentation is wide. Designers, encouraged by collaborative practices, have access to different techniques of letterform construction that shape the interpretive sensibilities of today.

Typography directly and indirectly expresses culturally and socially constructed meanings produced from verbal interactions, symbolic communication and behavioural systems, and emerging designers need optimal knowledge about the industry's pioneers, movements, processes, technologies, styles and methodologies, in inspired creative letterform characterisation and reinvention.

Having exploratory skills, the designer's role as creator of concepts, could consider the possibility of media experimentation in order to invoke deeper discussion about authentic approaches to contemporary visual solutions.

In the learning process, illustrators and artists should essentially learn to distinguish precedent designs, with curiosity as foundation of their goal to enhance communication culture; to gather and give meaning to practices in the continuous cycle of language development; and construct meticulous yet dynamic connections with the mass audience that are parallel with the development of human society and culture.

Handcrafted type as a form of experimentation calls for depth and perspective. Visualised type evokes emotion, imagination and intrigue, provoking people to feel something about the underlying message. Hand-drawn elements can stir a mélange of emotions not always salient in today's design methods; hence, handcrafted typography as a design solution is not a step backward, but a brave step forward.

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Between Commerce, Design and Ethics: A Comparative Study Between London and Jakarta Fashion Creatives

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Abstract

The comparative study samples creative labour issues from one of the continuously prominent sector within the creative industries of the UK and Indonesia: the fashion industry. Responsible for 800,000 in the UK and 3.8 million people in employed in this sector respectively shows great priority to identify the ongoing issues and constraints surrounding commerce and ethics in unfair labour treatment. The research employs and compares case studies on independent fashion designers(professionals) and current fashion design students (aspirants) using the survey and interview method. The results validate the hypothesis that the aspirants view the fashion industry to be unfair, whereas the designers say otherwise. Moreover, it shows how the practise of ethical breach in the industry has been normalised in the industry, and this perspective must therefore be rectified. The comparative outcome have also presented that Indonesia's fashion ecosystem is more conducive than of the UK's. Therefore, a suggestion outcome from this research is identified to implement collaboration and facilitation between designers and managers. The recommendation proposed to the government body is a proposal-based funding scheme for creative labourers as the initial step in balancing commerce and ethics in the practice of design.

Keywords: creative labour, fashion industry, Quality of Working Life (QWL)

1. Introduction

Many people imagine working in the fashion industry to be a desirable, successful and exciting career path to pursue. Reputation is certainly imbued when working in fashion, especially in the London fashion ecosystem, the city that is part of the four established fashion capitals. Still, with the mercurial nature of labour in this industry, the London fashion scene's treatment to its creatives has not improved since McRobbie's 1998 British Fashion Design report. Sixteen years after her research - at the time this study was written - evidence is still prevalent that there is a lower quality of life for fashion creatives, who are supposedly a source of national pride[1].Therefore, is fashion, an industry made out of creativity is sustainable enough when it meets today's capitalistic nature?

This case study aims to identify the constraints and issues of the industry by taking a sample from London, the established fashion capital, and then compare with an emerging fashion capital in South-East Asia, Jakarta. We first present the background and reason why these two cities are selected. Then drawing from our data gathered with the study's methodology, we analyze the opportunities and challenges addressing the issues of commerce, design and ethics of the fashion creatives from each city. Upon examinations and

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[1] Former PM Tony Blair states that "the talent of Britain's fashion designers becomes a source of national pride", qtd. In McRobbie, 1998: 183

evidence in results, we conclude by offering solutions that can be implemented independently, corporate-level to government-level.

2.   Methodology

Following on from previous research in the area[2], this research uses a similar qualitative approach for an in-depth observation of creative individuals and of the theme. There are three aspects to the analysis: creative labour, the sociology of the fashion industry, and the survey of happiness and quality of working life (QWL). All responses and further conversations were all done electronically; conducted between June to August 2014. The only pre-determined variable was that respondents in each country must have been running their fashion business for up to five years.

The survey prepared for this research consists of both open- and closed-ended questions. The majority of the closed-ended questions are taken from Ventegodt, Andersen, Kandel and Merrick[3]. I have made insignificant changes to the QWL questions to make them specific to the fashion industry. The surveys have slightly different questions and multiple choice answers, as some questions are not applicable both cities due to the socio-economic differences between London and Jakarta.

The Indonesian fashion industry is relatively new; it has not been considered academically. Therefore, this is among the first examinations of the fashion industry in Indonesia from a sociological perspective in Indonesia, as there has been no significant academic research upon this theme.

3.   London and Jakarta

The fashion industry continues to grow as the most promising sectors within the UK creative industries. According to UK Fashion Industry Update 2012, the sector generates £26 billion per year and employs nearly 800,000 people, making it the second-largest industry in the UK in terms of employee numbers. As one of the established fashion capitals of the world, London hosts London Fashion Week twice a year. Fashion culture in London continues to be an important form of art, reflecting British culture and attracting local and international talent to the city.

Correspondingly, fashion harnesses the great potential of local development and export opportunities in Indonesia. Its capital city, Jakarta, is an emerging fashion capital in the Asian region. The 2014 report states that it has contributed 181 trillion out of the 642 trillion rupiah made overall by Indonesia's creative industries, and that it employs 3.8 million people.

The development of the relationship between London and Jakarta as established and emerging fashion capitals lies within the remit of the British Council (BC). The BC is partnering with seven developing countries across the globe to facilitate the implementation of local-led creative industries. Indonesia is one of them – the first Memorandum of Understanding (MoU) was signed between the DCMS and the-then Ministry of Tourism and

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[2] McRobbie, in 1998: 128 recommended to "allow each respondent to expand on aspects of their own experience. Since the aim of the interviews was… to build up a picture of employment experiences in a more reflective manner, this open-ended style of interviewing proved most useful"

[3] Original questionnaire is found in Chapter 9, 2009:134-142. The authors' survey is part of as a questionnaire series named "Working-life Quality - A Tool for employees and managers". The survey's purpose was originally used as a tool by companies to learn the highs and lows of their employees.

Creative Economy (MTCE). As of 2016, a new MoU has been renewed[4]. The cooperation is to last for five years and will promote the exchange of "deliver[ing] programmes for [the] support of young creative entrepreneurs in [the] design, fashion, music and screen industries"[5].

4. Fashion Creatives, Creative Labour Concerns

'Creative labour' is a specific term used to describe people who work in the creative industries. This study circulates within this subject. Using the shorter term 'creatives' in this study, we will review the strengths and weaknesses of working in the creative industries, mainly from the works of Andrew Ross, Angela McRobbie, and David Hesmondhalgh. Their research was conducted within the past two decades and is critical to the current debate. We will examine what their work reveals about three main issues faced by fashion creatives.

4.1 Fashion – A Good or Bad Job?

Why does one pursue to become a fashion designer and work as a precarious creative? Is it a 'good job' or a 'bad job'? To determine the ethical perspective of this work form, Ross's influential work deconstructs both: a good job is a job that pays all the bills and affords the basic necessities of life, perhaps also allowing some leisure expenditure.

At present, a good job may also be indicated by an employee's job satisfaction or how happy they are in the workplace. This is partly due to the progress of the middle class and the attainment of a stable level of income. The effect is that new ideals arise, such as the expectation of a good salary.

In the 1970s, a survey named the 'quality of work life' (QWL) was introduced to companies with the aim of improving personal fulfillment amongst the workforce and extending benefits to employees. The QWL survey's main aim is to identify the employee's feelings toward their job; whether they feel it is valuable or a meaningless routine, because work is a vital part of anyone's life. Because it is the subjective quality of their work that we are observing in this study that the QWL becomes pertinent. The feeling of one's 'happiness' is an intrinsic feature for any creative to produce original and organic results, therefore an added aspect into the survey of this study.

If it is a meaningless routine, does that make it a 'bad job'? In part, yes. This term is Baker and Hesmondhalgh's choice over the use of the Marxist term 'alienated labour', and it implies a poor level of pay for the amount of work completed. They have turned to the context of Marxist thought to address this issue. Work becomes the "basis of ethical discussions concerning the place of work, and of creative labour, within conceptions of human wellbeing and social justice."[6]

Bad job' issues may also have an effect on physical or mental health. Also, a bad job does not give the employee a sense of belonging at work. Ventegodt describes that the feeling of having a bad job thus: "…all our lives spent working in jobs that we do not really like. It

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[4] On April 4, 2016, the MoU was signed in Jakarta, Indonesia between the DCMS and Indonesian Ministry of Creative Economy (named BEKraf), a newly formed ministry and direction under Indonesia's new presidential tenure. Further information:

[5] British Council, 2014

[6] Marx, qtd. in Baker and Hesmondhalgh, 2013: 34

takes its toll, because our health and wellbeing are dependent on our ability to renew ourselves."[7]

4.2 Unpaid Creatives

An extension of a 'bad job' is the practise of such from an infant age of the industry. It is the "reliance on internships to gain entry to highly competitive industries greatly disadvantages young people from less privilege backgrounds" and by most cases, these internships are unpaid placements. Baker and Hesmondhalgh noted how "especially young ones, are willing to work for free in the cultural industries". The shameful perpetuating practise of this unhealthy work behaviour is ironically covetable in the fashion industries. In the sociological scrutiny, while schools promote work-placements and are graded, the next generation is left with no choice and to take non-paid placements as an exchange for a grade. Note that this conduct is not only within the fashion sector, but is familiar in the music, media, and film, to name a few.

Wills regards the internship to be

> the standard route by which new graduates enter the industry and are also, increasingly unpaid. Legally of course there is a crucial difference between offering a student at work placement during study and expecting a graduate entering the job market to do the work of a paid employee for nothing. But this legal distinction is being constantly blurred and ignored by creative businesses, while interns themselves, desperate to get a start in the industry and well aware of the competition, are prepared to accept it, and all too often without complaint. In the long term, this matters not just on the grounds of equality, but also to employers and the competitiveness of the industry as whole... at the point when designers should be developing their craft and moving up in seniority, they are at risk of dropping out – burnt out from under-paid work, lack of recognition and without the resources to continue.[8]

As another form of exploitation in fashion, internships has become a normalised method for unpaid positions. Generations after generations have experienced the treatment, and they have adapted to feel that it is fair. Our London respondent "ST", has worked for renowned designers such as Chalayan, McCartney and Viktor & Rolf. ST, has said that the job was "some was paid and some wasn't. I think given my experience it was mostly fair compensation".

ST's matter-of-fact reply pushes the alacrity of this issue: mistreatment becomes normalised. Of course, his resume inserts brilliant names in the fashion industry, but does it guarantee a better job position? The interns will have more industry-led skills, but are there available full-time positions at fashion houses or companies? Because the practise of paid internship is almost unavailable anywhere, unpaid postings have become of a standard, and internship is taken as a part of their studies. This however, is different in the fashion management and business faculty internships, where they are reimbursed with a per-hour stipend. Is the reality to "work for free for up to 11 months in your studio, and all they will receive in return is a meal voucher... a twill-woven jacket from McQueen's latest collection

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[7] 2009
[8] 2014

costs £8,930, an amount that almost equals the university fees a fashion student pays each year"[9]a fair way for an industry to labour?

While one student respondent from both cities surveyed said that this is acceptable, the remaining four said it is not fair. What makes it unfair is what London student, Hara, states: "they are doing a job that companies pay a lot for staff to do, so should pay the student financially in some way". Bea, an international student in London further explains: "High competition and the demand of a low production cost also led to a lower wage. This is not only fair but it is what the reality is". Even though Jakarta creatives do not face disparaging labour issues, Jakarta fashion design student Lydia states how they "work...fashion hard to graduate... [later] to pay expensive college fees… [but the designers] just want to pay us [labourers] the same amount as students who do not have a degree".

In 2013, a new policy was released to provide further support to interns uncertain about their pay rights: "deputy prime minister, Nick Clegg, HMRC says it has written to all 102 fashion houses... warning them about non-payment of the minimum wage… [because] HMRC were criticized by the commission in their annual report in April for not taking stern enough steps to ensure workers were paid"[10] with especially the policy enforced to the fashion sector, largely because it" takes on a high number of interns"[11]. The policy enforces that "interns are to get more support to protect their right to fair pay, as the government launches new advice for young people and cracks down on unfair practices"[12] and the guide offers "young people the information and support they need so they are less likely to be exploited"[13]. Fashion houses including McCartney, whose image is known to be a vegan and is against using animal in clothes, also received the warning. Later, she announced in a statement that her fashion house will not advertise anymore unpaid intern positions.

Yet, in response to this new policy, this research's research received an unexpected response from BB on their view of not supporting this new policy:

> When we started our own label and were barely able to sustain our business let alone pay ourselves, I found that we were devoting a large proportion of our time to training and nurturing our interns... leave with this knowledge and investment to finish off their own degrees or onto other companies and undoubtedly utilises these new skills... We saw this as an inevitable trade off. When new legislation came in last year that all interns had to be paid minimum wage and would only get credits needed for their course from companies paying min wage, this pretty much finished of the intimate way in which we could work with our interns. If we have to pay for labour we need to gain tangible returns for what is basically employment. We simply could not afford to retain a workforce that needed as much training and supervision as students do… the government has cut of this vital and symbiotic lifeline.[14]

Their original, longer response revealed heartache and intimacy. While we are encourage to pay our interns because it is right, we found the root of the problem upon

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[9] Asquith, qtd. in Sowray, 2013
[10] Malik, 2011
[11] Mau, 2011
[12] UK Government, 2014
[13] Department for Business, Innovation & Skills, HM Revenue & Customs (HMRC) and Jo Swinson
[14] 2014, survey

analysing BB's answer, above, why unpaid intern positions continue to exist. Indie designers cannot afford it – they do not have the financial capacity. This conduct trickles in the industry from top-bottom. If the top can offer a good example of paying interns, then the rest will follow. However, the standard practise today of not paying, means the unpaid position is taken for granted and is deemed normal. Therefore, the top of the industry must be adjusted in order to let it trickle down the industry. As Amabile, an expert and researcher on creativity in businesses, noted: "Creativity-killing practices are seldom the work of lone managers. Such practises usually are systemic - so widespread that they are rarely questioned"[15].

Secondly, unpaid positions are still omnipresent despite the policy issued. Another international student in London, Sarah, replied that she will still take the intern job, because "they see the rule [implied by the government] to be a blind law". We only can hope that the policy is a slow but sure win to obliterate this malpractice in the fashion industry, only if the designers are given a chance to make it right with a solution that is put into action.

4.3 When Design Meets Commerce

Fashion capital London is home to the world's prestigious fashion colleges. It produces a batch of promising talent each year. These colleges receive an abundance of local and international applicants, who want the chance to study in a renowned art college and to be able to live in one of the creative capitals of the world. The result is a surplus of graduates to reach the end of their design course, hoping to secure jobs in the UK's leading fashion houses, high street brands or, even to start their own label. The ambitious 'next generation' who decide to develop their own label face a variety of common obstacles, from finding a studio space and hiring assistants, to securing a funding opportunity in order to maintain the business. The rising popularity of this ambition to become an independent designer upon graduation is perhaps the result of a certain romanticisation in UK's fashion design pedagogy.

Classifying this matter to be a possible danger to UK's fashion pedagogy is seemingly how they promise a career as an 'artpreneur'[16]. During a visit to Central Saint Martins - the art college that has produced contemporary fashion legends as Hussein Chalayan and the late Alexander McQueen - Anna Wintour, Editor-in-Chief of American-edition *Vogue* and the first lady of fashion media dispelled the romanticism of this idea; in her comparison between the US and UK fashion pedagogy, she commented that that "the first step after college [in Britain] is to go straight into your own business"[17]. She revealed that she is at unease at this idea, and advised her audience, the 'next generation' of the fashion industry to "go get a job. Whether it's working as a designer or working in a restaurant"[18].

In spite of all this, there is no right or wrong in the culture of fashion education. The romantic ideals of creative work are that it is a pursuit of one's passion. On the other hand, the reality of post-industrial capitalism has changed the ways which a creative worker might make an income, with more challenges and competition in the market. Their mindset does not change; they are choosing the path of the artpreneur.

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[15] 1998

[16] The word is the combination of art and entrepreneur. The independent artists and designers seem to take this choice by establishing their own business services, rather than applying f or full-time jobs at existing companies. The traditional artist back then were all artpreneurs, with patronage to be upfront before a product is to be made. But, seen today in post-capitalism, artists need to market themselves like any business and not simply an artist, and to receive the wage upon profit-making from retail, a patron after the product is made.

[17] qtd in. 1 Granary Team, 2014.

[18] Ibid.

This third and final concern in this paper emerges when design meets the need for commercial appeal, dependent on the creative itself to multitask. It has developed to be the industry's triviality how creatives perceive all of these practices to be a normalized, to not realise that their conditions are self-exploiting their own wellbeing, because according to Baker and Hesmondhalgh's discovery that

> …many individuals gain considerable autonomy in their work, whether by operating as a freelancer, or through the relative freedom that professional status can afford workers in some occupations. In this position, self-management can turn into self-exploitation, where the worker drives herself or himself harder and harder in order to achieve excellence, further status and perhaps even to maintain the very freedom they have struggled to achieve in the first place. Of course, 'self-exploitation' is a misnomer.[19]

To what extent is considered as self-exploitation? Is the path of an artpreneur one? To an extent, it is, being defined to be overworking. We seek the term 'boundary-less career' coined by Arthur and Rosseau in 1996 that could explain the situation: "refer[ring] to a range of supposedly newer terms of employment, which involve moving between various employers to work on different projects"[20], and in logical sense the work without a limit lets its creative do anything and everything. It is an acceptable nature as it is the spirit of enterprise. The current cultural and creative industries push the designers to also think of the "aspects of marketing besides research-design, packaging, advertising... and publicity management... have also increased their importance and visibility"[21]. It is the burden for these creatives to be skillful in all aspects, especially to deal with the areas they are less experts.

From several years of my personal experience it is convinced that creatives, who practise arts and design, are not used to with the aspects of commerce, including putting a price tag to their creation. Kurz found out that "fashion designers lack the skill of having business and marketing skills"[22]. While her research focuses on entrepreneurship in the fashion sector, complementing this research, it is better to add that this state is found in any creative sector. The need to do the added-calculation of commerciality into their products may or may not be the ideal endeavor.

This issue addressed is not terrible; it's the wrong approach. Like ST has shared, the "London Government has been very supportive to young creatives… with programmes like BFC and CFE"[23]. By understanding creatives' character, we have to understand that in their world their original skill of the practise of creativity and design becomes increasingly diminishing with the rising importance of having commerciality in the creative industries. "This is a business after all... it is too easy to quantify this industry simply in numerical terms: turnover and sales. It needs incredible support from the financial sector to understand the goods they are trading in."[24]

In Jakarta, the IFF programme is the only incubation programme supported by the BEKraf. This programme is facilitated by the CFE from London through the British Council.

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[19] 2013: 226
[20] Hesmondhalgh, 2012: 253
[21] ibid., 233
[22] 2010: 26
[23] 2014, survey, 18 August
[24] 'BB', 2014, survey

Hence, the mentoring programme offered is alike the 'New Fashion Pioneer Programme', where the "designers are prepped with comprehensive teaching to prepare them to compete in both the local and global fashion market… [and for] the designers to master critical aspects of running a fashion business such as planning, financing, legality, costing and pricing, sales & marketing strategy, as well as public relations."[25] Their primary goal was to attract local and international buyers during the Jakarta Fashion Week event.

Altogether, this situation has a commercial-focused rather than a creative-led approach. The growing dependability to take all the different roles within their business as the creative director, financial officer, the PR representative, and so on can be considered overworking; therefore it is even more important to know that "creativity and entrepreneurship are often seen as two different aspects, as a controversy. Accordingly creativity should be seen as free of entrepreneurial constraints"[26].

If all the classes are offered to be business-oriented, then why not hire a fashion marketer or merchandiser to do their job, instead of training them all to do everything at once? Not only will it open opportunities for the fashion business graduates, it allows role delegations and thus having the advantage to focus on one aspect of the business, giving more leniency for a holistic growth for the brand's business, instead of having a 'boundary-less' job and having to do it all.

We need to remind that for the creative industries, "money by itself doesn't make employees passionate about their jobs... passion and interest - a personal's internal desire to do something - are what intrinsic motivation is all about... they engage in their work for the challenge and enjoyment of it. The work *itself* is motivating."[27] Fashion-making is laborious in it alone. More than half of the aspirants surveyed answered that they are "tired with this and want to give up"[28] by receiving this unfair treatment. If such pressure is felt even before they start their career in the industry - not to even evaluate the ones who are already in the business. We ask - when can we make it a good job? We put it in the recent words of former Lanvin's creative director, Alber Elbaz, stating how it's wonderful to be liberated out from the industry system, that 'designers are not machines', and highlighting how working with happiness is an essential element to bring that happiness back to the creations[29].

5.   Conclusion

The fashion sector, along with the other creative sectors, has a significant number of artpreneurs – artist entrepreneurs – as creatives who have decided to create their own business; in this case, a fashion label. This is seen both in the UK and Indonesia, as fashion continues to be most promising sectors of the creative industries. Through this research, we have come to an understanding that creatives, the fashion industry, and countering several issues that arise upon the obtrusion of commerce and ethical considerations in the practise of design. We also have questioned the wellbeing of creative labour, and how can we improve their levels of happiness in the industry with a mercurial nature.

At the time our respondents were interviewed, ST has 2 full-time employees and 4 interns. BB is working as a duo, and outsources their production to various small production factories in South-East Asia. Anandia employs 2 freelancers, 3 full-time and 3 interns. Yos

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[25] ACN Newswire, 2014
[26] Kurz, 2010: 28
[27] Amabile, 1998 (italics original)
[28] Response from the student survey
[29] Mallon, 2016

has 6 full-time employees and Argy employs 2 full-time employees and 2 part-time. They are all responsible for them, and of course, themselves. They must be able to take care of themselves well in order for the business to proceed smoothly on its day-to-day operations. If they fall sick, it is a large gamble to close the studio and not work for the days off; a single day in fashion means a lot of time wasted by not finishing off the garment needed. This is one problem of a creative face when he or she is an artpreneur. Our fashion creatives are persevering with completely different socioeconomic conditions, and responsibilities that are to be met when the practises of design meets commerce. Capitalism has made creatives work in a reverse engine state[30].

Likewise, the next generation in fashion, are persevering with unpaid labour. Despite the new policy of eliminating unpaid internship positions and sending a warning to all the UK fashion houses, one student respondent in London note that it is still a policy that has yet taken a wholesome effect where there are still numerous fashion studios publicising unpaid intern positions. Although the main reason for the indie designers to not be able to remunerate the intern's commitment is the lack of financial abilities, the unpaid internship has also been exploited with big fashion houses, obviously capable of paying. They are at the top of the fashion industry and therefore this malpractice becomes a standard system, setting an example that must be rectified.

6.   Suggestions

This paper's topic was set in the hopes to indorse actionable solutions and contribute to policymaking for the established to resolve hindrances of their system, followed by the emerging to learn from the mistakes of the established to develop their own standings. As Wiedemann points it out, policymaking "can be described as optimal for the developing world… [and] effective policies must be customized on a country-by-country basis, taking into account the state of each country's creative sectors, its resources, and its other policy priorities". Also, it is an added-value to refer to UNESCO's indicators and government participation to enable the solutions into full potential.

Given the evidence, the research offers a solution of initiating an infinite funding scheme to the government bodies, with especially to the UK government as the labour issues in London is far more pressing than of Indonesia. There should have already been a set-aside financial fund for the development, and to form a delegated team of reviewers and curators within the Ministry and Department to become gatekeepers for creatives in securing a set of fund. The 'infinite' idea is through application-based funding, and bureaucracy must be exceptionally eased - creatives are able to drop in their proposals and to wait to be interviewed for the matter any time of the year. The team is to set the terms and conditioning rules in order for the proposals to be valid. Indonesia's BEKRAF has a Deputy of Access to Capitals appointed, thus this scheme could be considered for evaluation.

An example of a preliminary condition may include a 5-year business plan and a breakdown of the years for the company in order to review how far-thought the creative has planned, so for the team to decide that it is a worthwhile proposal to grant funding to. The business plan proves a thought-out proposal with a financial plan discussed with a professional or is part of the fashion business team. With the opportunity for fashion creatives to apply for these grants, the creatives will arguably have an improved positive outlook and to

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[30] It is proven so that I lecture and develop a "Fashion Business and Entrepreneurship" class module, beginning with SWOT, STP, Marketing, and marking an opportunity upon survey.

compensate all their interns and staff within the minimum wage. It is important that the business trusts "to hand over certain tasks to specialists like the pattern-making process, requires financial capital."[31] Accordingly, the nominal for each grant should be calculated with a good approximation of living costs of the city, daily necessities and the capital for purchasing resources and paying the staff appropriately. For Indonesia, a similar scheme process may be adapted from the 'President's Scholarship' scheme[32].

Secondly, to all the practising British and Jakarta fashion designers, we suggest a new general best practise. Primarily, most incubating programmes - examples named in the previous chapters - should not consist purely on business-related mentoring, but also on developing the creativity, the most important part of a creative business. While it may continue to focus on business development, we suggest a partnership between a creative and a manager, and for both to be in the mentorship programme to gain an even better result. This suggestion derives from the core of the creative industries that might be forgotten in fashion, and that is collaboration. Because "it is not possible to ask creative persons to be more managerial, because it would limit their creative potential, but one can expect managers to adapt and to enter into harmony with the creative side of the business"[33], then the best first try is to find someone who understands your creative vision in the fashion business department.

There are numerous graduates in the course that combines business acumen and fashion-specific theory. This collaboration will benefit both ways: let the creatives focus on design and creativity, and improving their levels of happiness and enthusiasm, while there is the opportunity for a full-time job for the fashion managers, who will be responsible to advise on the commercial aspects of the designs - and of course, putting the price tags.

For the same reason, therefore, by promoting the idea of collaborative effort will give more full-time job opportunities ethically. Moreover, with the given funding, these artpreneurs are able to stipulate a minimum pay while pursuing their creative endeavours. This introduces another conditioning note that the creative's proposal should indicate how many staff they have in their company. The more staffs are named, the priority increases to know that it needs support to sustain the business.

In a study by Kurz, she discovered that fashion designers have never been in the pursuit for becoming a millionaire; they are happy enough when sales and profit targets are met[34]. While the recommendation given is to acknowledge still to the fashion industry at large due to the limit, this research hopes to challenge further issue-specific research to continue evidence-based policymaking recommendations, especially in the emerging country of Indonesia.

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[31] Kurz, 2010: 23

[32] See LPDP, Indonesia's education fund as a result of three Ministry cooperation at www.lpdp.depkeu.go.id. As of May 2016, reported in Bisnis Keuangan, the Deputy of Access to Capitals is creating a general micro-and-small-business fund scheme (http://bisniskeuangan.kompas.com/read/2016/05/24/201231226/bekraf.tata.kelola.yang.baik.bisa.datangkan.investor). We hope that he will continue to address specific creative sectors with different conditions to comply with each ecosystem within the industries.

[33] Kurz, 2010: 36

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Sri Lankan Batik Industry: An Investigation of Opportunities and Challenges

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Abstract

Sri Lanka is a home for many creative industries. Sri Lankan batik industry, largely a home-based or community based industry is deep rooted into the local culture and heritage. This industry has come a long way since its inception, and has currently developed into a unique Sri Lankan textile art which combines individual design talent, creativity and sustainability. Batik industry is also recognized for its significant contribution for empowering women and craft people, and for generating household income. This paper investigates the current status of the batik industry, and the opportunities and challenges for a sustainable growth. The study reveals two business model that are currently in practice and investigates the problems and concerns of tow models. To conquer the key issues, this paper emphasizes the need of developing a new business model that brings together new entrepreneurship and leadership, educational support, new investments, technological advances and relationships within the global fashion supply chain. It is evident that the batik industry carries a significant potential for employment generation and export earring opportunities, and indicates many strengths to become a competitive business model. If the industry were to grow significantly, this could become a sustainable business model for empowering women and alleviating poverty in the rural villages of the Sri Lankan community. Recommendation to the batik industry is to improve competition and marketing through better design, premium quality, product diversification, upgrading skills, and accessing various sales channels, nationally and internationally.

Keywords: Creative industries, Batik, fashion

1. Introduction

Batik, a wax-resist fabric dyeing technique, has a long history that could be traced back to 4th century where the linen wrappings of Egyptian mummies were the fabrics treated with wax and scratched with a sharp tool (Heppard, 2015). According to Dyrenforth (1988), the art of batik was developed independently in four main regions: the Far East, the Middle East, Central Asia and India. However, the island of Java in Indonesia is the place where batik industry has reached its peak. When Dutch colonized Java in the seventeenth century, trade routes opened up and batiks were imported to Holland and other European countries (Robinson, 2001). During the eighteenth century, batik had become fashionable in Europe and several factories were started to product batik in Holland, England and Switzerland (Robinson, 2001; Dyrenforth 1988). However, this industry has declined with the economic collapse in 1920s and the production was limited to very small scale (Dyrenforth ,1988).

Batik art is a method of decorating a piece of fabric by creating a pattern with wax and colouring the rest of the fabric (Belfer, 1992). This process consists of several steps: initially, a traditional pattern is drawn on a plain fabric by using a pencil. As the second step, wax is applied on the pattern by using a small copper cup called 'canting' (Dyrenforth ,1988). The purpose of applying wax is to avoid dyeing certain sections of the fabric. Finally, the

fabric is dyed and the wax is removed using boiled water after the dyeing process. Cotton is the most common material used to batik due to high absorbency of dye and wash fastness. The batik fabric is used to create various products such as dresses, saris, shirts, blouses, wall hangers, bed covers etc. Cotton is the most common material used to batik due to high absorbency of dye and wash fastness.

Sri Lanka owns a long history of making batik textiles. Although some argue that the Dutch brought this technique into Sri Lanka in the seventeenth century (Sri Lanka Export Development Board, 2016), according to Heppard (2015), batik technique was introduced to Indonesia by Sri Lanka or India. It was during the British colonial era of Sri Lanka where batik industry was effectively carried out in many regions of Sri Lanka. Mass produced cotton and linen clothes were imported from Great Britain and the local manufacturers were encouraged to make quality batik products for foreign markets (Rolfes, 2015; Kannangara, 2012). The industry experienced a decline after the independence of Sri Lanka and the large scale production was ceased. However batik manufacturing was continued to function as a cottage industry and remained as a family tradition handed down from parents to the children from generation to generation.

Today, Sri Lankan batik industry forms a small, but important part in Sri Lankan textile and clothing. Currently, there are 327 batik manufacturers registered with the government and nearly 200,000 employees are working (Lanka Business Online, 2015). Over the past decades, batik industry has developed into a unique Sri Lankan art of textile dyeing with its own identity, techniques and traditional designs (Sri Lanka Export Development Board, 2016). With the growing tourism culture in Sri Lankan post-war era, this industry recaptures a significant attention. Sri Lankan government has recognized that the expansion and development of the craft industries would generate employment opportunities and improve the local economy. Sri Lankan Craft Council has initiated number of assistance schemes and trade shows to support craft industries, yet the batik industry struggles to survive due to various challenges. However, there is a little research carried out to identify those challenges and to investigate the possibility of uplifting this sector. This paper seeks to address this knowledge gap by analysing the problems that hinder the growth of the batik industry and providing recommendations for a sustainable growth.

2. Methodology

Case studies were conducted with Sri Lankan batik manufacturers who operate in various capacities. A sample of batik manufacturers were selected based on their scale of operation; which was best described using the number of employees and the turnover. All the manufacturers operate in micro scale as described by the European Commission (2016). There were ten batik manufacturers selected as described in the Table 1, and the business entrepreneur from each of the business was selected as the interviewee.

Table 1: Case study sample

Category	Number of employees	Monthly Turnover (Rs.)	Number of companies
A	1	≤ 25,000	03
B	2-5	≤ 100,000	03
C	6-10	100,000 - 300,000	02
D	11-15	300,000- 500,000	02

All the case study companies demonstrate more than 10 years of experience in manufacturing batik products. Data were collected through semi-structured interviews and field observations. Open-ended questionnaire was structured to collect descriptive information such as the history of the business and its growth (if any), current capacity of the business (number of employees, monthly production, and turnover), skill requirements, current obstacles for the development and growth, and the business opportunities for this industry within the local/global market. Data collected from each of the case study were analyzed to identify the nature of the business, and also to get an insight into the opportunities and challenges faced by each of the manufacturer.

3. Results and Discussion

The study reveals two business models that are currently in practice within the batik manufacturing industry. First model, as shown in Figure 1, indicates that the batik manufacturer makes unique designs and sells directly to the consumer without an involvement of a middle man in the retailing chain. Each product is identical by design and a repeat of one design is not usually produced unless otherwise requested by the consumer. In this model, manufacturer usually owns a small shop in a commercial area or else runs a home- based business where regular customers purchase products. For the home-based business, new consumers are attracted by using personal communications through existing customers.

Figure 1: Business model 1

Batik manufacturers who belong to categories A and B, and follow business model 1 stated that it was very difficult to quantify the monthly revenue or the production quantities due to the scale of the business. There is always an uncertainty about the demand for their products and therefore fail to take decisions about the quantities that need to be produced for a week or a month. If there is no particular order received, the owner of the business produces certain number of batik products with the intention of selling those to a regular or a new customer. Business owner is reluctant to recruit people to run the business due to the absence of a steady turnover, and therefore family members perform all the operations within this business model. Otherwise, employees are recruited on part-time basis where they work few hours a week depending on the nature of the operation they perform. This type of a business model could collapse at any time, and gains a little recognition among consumers and the business community.

Nevertheless, the entrepreneur in category D falls into the business model 1, and runs a successful business in the batik manufacturing industry. With 15 employees, this business

generates a significant income with a predictable demand and supply. The entrepreneur believes that the secret behind his success is the essential knowledge and skills he gained through the formal education. He has followed courses in fashion design and business management, which help him to challenge the traditional way of running a batik manufacturing business. His designs are trendy and modern, yet gives a flavour of the cultural heritage. His extensive use of online marketing and sales channels help to increase the consumer awareness and boost the sales.

The business model 2, as shown in Figure 2, indicates the presence of a middleman in between the manufacturer and the end consumer. In this second model, manufacturing is usually a batch production of a particular design and a significant volume will be sold through a recognized retailing channel. In this scenario, repeat quantities of a particular design are produced to provide volumes to the retailer. Two companies of the category C and one company of the category D fall into this business model.
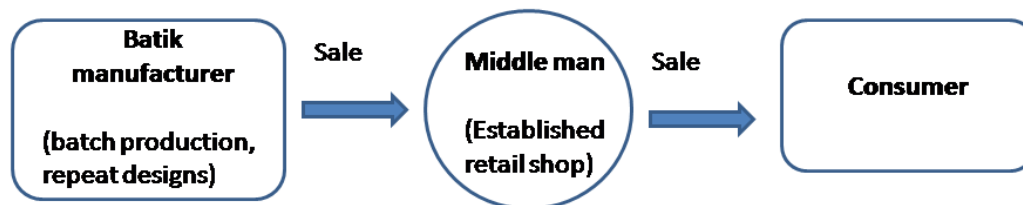
Figure 2: Business model 2

A steady demand for the products could be witnessed in the business model 2, as the batik manufacturer supplies the products to an established retailing channel where there are frequent purchases from regular consumers. Batik manufactures who follow this business model feel secure in their business as they have a steady demand for the products and hence a predictable income. However, there are concerns regarding the unacceptable profit margins demanded by the middleman and the delays in payments for the products already sold. This situation makes the manufacturer dissatisfied; however, they continue to deal with a middleman due to various reasons such as; lack of market access and lack of recognition than established retailers, and difficulties in investing for a retail shop and spend on advertising etc. According to the interviewees, there were situations where the manufacturers discontinued working with certain famous retiling channels due to the delays in payments or not receiving a sufficient amount of income from their sales due to unacceptable way of profit sharing between the manufacturer and the retailer. Entrepreneurs who follow the business model 2 also follow the business model 1 to a certain extent, where customized products are manufactured and sold to individual customers; however that is not considered as their main business.

Usually the skill of batik art is usually known to be transferred from generation to generation within a family, yet the case studies identify that there is an interest among others to join with this industry as entrepreneurs. From the ten entrepreneurs interviewed, only two declared that they are continuing a family business, and other entrepreneurs acquired the skill by attending a class or working with another batik manufacturer, and started their own

business later on. Case studies also reveal that the entrepreneurs of the business possess artistic skills, but many of them do not have a knowledge in business management and development, which becomes a barrier for the survival or further development of their businesses. Many of them are unaware of business management strategies, unable to attract customers or find new markets, and therefore continue the business in a traditional manner.

According to the interviewees' point of view, the process of making textile batik is not an easy task. Employees need to have an artistic skill, a sound knowledge about the process of creating batik fabrics, a good eye on colour combinations and also be patient throughout the process. There is no significant technological advancement evident to date in the batik manufacturing process since its inspection. The process is highly dependent on labour, where there are various time consuming activities such as manual waxing, manual dyeing and boiling water for the purpose of removing wax in the final fabric. These labour intensive processes result workers experiencing the heat and smoke of burning firewood and also unprotected hands and clothes with various colours that used for dyeing, and therefore poor working conditions are evident in the manufacturing facilities. Nevertheless, there are no particular standards to adhere in batik manufacturing other than the secure discharging of waste water. Moreover, the salaries paid for the employees are well below the industry average, which means the financial benefits of the employees do not compensate the hours spent creating a batik fabric. Due to this nature of this process, it is difficult to attract the employees to work in the batik industry. Many people now prefer to work in a place where they can feel an office environment, less heat and clean hands.

In spite of all the obstacles discussed above, Sri Lankan batik products are considered as premium products, not only local, but also in global markets, especially the wall hangings and batik clothing. As shown in Figure 3, many of the designs used in wall hangings represent the key traditions and symbols of the Sri Lankan history and predominantly the Buddhist culture, therefore secure the attraction of foreign buyers as a must have item in their souvenir list. There is also a growing interest to wear batik clothing (Figure 4), as those clothes are found to be exotic, unique, and the feeling of wearing a personalised craft fashion item. Sri Lankan government, through craft council, provides some opportunities for this industry to showcase the skills by organizing trade shows, competitions and linking them with international markets. Some of the entrepreneurs of this study participated for such competitions and received opportunities to visit and sell their products in international markets such as India, Philippine, Italy and Germany. To preserve traditional craftsmanship and enhance economical benefits, government is attempting to implement several policies to uplift this industry, however, those policies are still unable to place craft product in the global market to make a significant impact to the economy.

Figure 3: Wall hanger representing Sri Lankan traditions

Figure 4: Batik clothing

The growing interest for craft fashion signals that the batik industry has a great potential to become a significant income generator and a job creator. Nevertheless, batik industry itself is currently undergoing a significant change. While the older generation of the batik manufacturers are still practicing the traditional methods of and designs creating a batik art and show some resistant to change, it was evident that young entrepreneurs of the batik business make an attempt to understand the modern trends in fashion and to adopt them in batik designs, in order to give the final design a modern look. For example, recent fashion trends are referred by looking at fashion magazines, fashion shows or internet, and use a flavour of those designs to develop the batik fabric as well as the design of the final product(e.g. ladies dress, sari etc). When designing for the high-end market, cotton fabric (most common fabric used in batik art) is replaced with silk to give rich appearance. These changes in design aspects boost the sales and grab the interest of young generation of fashion minded consumers. By changing the traditional designs while preserving the cultural identity, they were successful in attracting modern consumers who are trendy and fashionable. Yet, those batik manufacturers are still struggling to grow the business due to the problems in attracting employees, lack of skill base, difficulties in investing money and lack of business knowledge. Table 2 summarizes the opportunities and challenges in the batik manufacturing industry to grow further, as reveals through the case studies.

Table 2: Opportunities and challenges in the batik industry

Opportunities	Challenges
Growing market for batik products Uniqueness of the products Preserved cultural identity Low investment to start up Tourist attraction Solution for the unemployment issue Development of a local business Could adopt to develop the village- based economy during post-war period	Need to expand with modern touch of designs Lack of educational and entrepreneurial drive Access international channels Lack of skills in business management. Lack of knowledge on current and potential market opportunities Lack of preparation for international consumer trends Difficulty in attracting/ retaining employees

The case studies evident that the batik industry as a whole need to be changed to sustain a place within the global fashion industry. There is a requirement of a new business model that caters the modern consumer taste, while preserving the cultural identity. The case studies demonstrate the presence of some of the essential features to become a competitive business model; handcrafted products, unique designs, premium quality, vibrant colours and small scale production deliberately cater for a high-end market with a premium price. However, to develop and sustain, modern designs and innovative thinking need to be coupled with young entrepreneurial leadership to change the business into a competitive one. Currently, there are very few opportunities for the new entrepreneurs to enter into this business due to the lack of knowledge and skills of batik manufacturing, and also lack of financial rewards. Education plays a pivotal role in sustaining this type of a business model through continues supply of skill base, updating knowledge on modern trends and market opportunities. The target audience for the education should mainly be the school leavers and those who follow design related programs in higher education institutes, so that the young generation could be attracted and trained to become market responsive entrepreneurs. As the majority of batik manufacturers still operate in their own traditional ways and reluctant to change or unaware of the world trends, it is suggested that the young generation of educated entrepreneurs need o entre into the batik industry in order to have a significant positive impact. It is also understood that the traditional process of making batik, existing technology and the design concepts need to be challenged and the working environment need to be changed with appropriate standards.

Traditionally, this industry was ruled by women, therefore making batik products for a high-end market would become a good business model for rural women to generate household income, if they would be empowered by transferring technical skills, providing leaderships, entrepreneurial skills and financial support. Expansion of the manufacturing base to rural villages which are not yet industrialized would be one of the ideal solutions to minimise the unemployment issue in rural villages, especially in the Northern part of Sri Lanka, where people are trying to build up their lives after a thirty years of civil war. Identifying the right community, transferring knowledge and skills through regular workshops, providing raw materials and financial support to start up the batik manufacturing process, and establishing solid sales channels to sell their products would be the key tasks

that need to be organised by the government level. As case studies reveal that the commercial aspect of the batik sector is often neglected, government intervention is very important to access sales channels and to maintain a continuous supply of products to local and international markets.

4. Conclusion

Although local and international markets for batik products are developing due to the growing interest of consumers for unique and handcrafted designs, the obstacles evident through the case studies hider the growth of this industry. Future survival of this industry is dependent upon the provision of skill base, entrance of new entrepreneurs, and the growth of new business channels. This industry also needs to move beyond the basics to introduce new materials, innovative design possibilities and new manufacturing techniques. It is required to identify the true potential of this business and to support linking the batik manufacturing industry to the global fashion supply chain. It is also vital to educate the batik entrepreneurs on business management skills, potential markets and also provide the opportunity to access them. If the industry were to develop significantly, it would become an ideal business model to generate employment opportunities and development of the local economy.

5. Suggestions

In order to sustain and develop the batik industry, one of the dynamic factors is to develop a competitive business model. It is recommended to expose the young generation of designers into skill of batik art, and encourage them to use their creative thinking and design innovation for the development of the batik industry. The process of making batik and the technology need to be advanced in order to reduce time, improve working standards and to retain employees. It is also important to investigate the possible linkage between batik manufacturers and high-end markets, not only local, but global. Information on market opportunities need to be shared, including export opportunities. As Sri Lanka is currently a manufacturing base for a multi million global fashion business, it is worth to investigate how existing relationship in the global fashion supply chain could be used to link batik products into the global supply chain.

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What is Old in New Again: Singapore, Malayalee Ethnic, National and Expat Identity.

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Abstract

In this paper I examine artistic events organized by the Singapore Malayalees (originally migrants from the state of Kerala in Southern India). These events include the annual Onam show and Onam Carnival, which in 2015 included a dance, Thiruvaathira, with 50 Malayalee women in honor of Singapore's 50th anniversary. These events are organized to communicate the relationships between ethnic and national identities in Singapore. This has become increasingly problematic for Singapore Malayalees who now see themselves more as Singaporean Indians, culturally different from new Indian Malayalee expats who have come to play important roles in Singapore Malayalee associations. I examine the ethnic and national identity of Singapore Malayalees in the light of recent immigration and changes that have taken place in the production of these various Malayalee cultural shows and art festivals. I will also examine it in terms of the historical development of the Singapore Malayalee community and their relationship with Singapore's ideal of multiracialism. One of the key tenets of Singapore's multiracialism is that it leads Chinese to be more Chinese, Malays more Malay, and Indians more Indian. But how does this work when groups like the Malayalees seem to be somewhat alienated from this schema? How does it work when Malayalees that have been living in Singapore for several generations come into increasing contact with Malayalees now living in Singapore as expat workers? This paper is based on ethnographic field research in 2014 and 2015 in Singapore at the Onam shows and festivals put on by the various Singapore Malayalee organizations, as well as ongoing research which I began in 1992. This is important in examining how various minorities adapt to SE Asia over generations, how they use their creativity to communicate with each other and with the various SE Asian nation-states, their identities and how they will fit within those nation-states and national identities.

Complex Interdependence of Southeast Asian Creative Industries in the Era of Globalization

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Abstract

Globalization encourages the implementation of interconnectedness between each states all around the world. The interconnectedness is needed from the individual level until the state level to transform communities especially in creative industries aspect to gather, connect, and integrate between each actors of creative industries. After Cold War, the intensity of globalization, economic integration, and regional organization began to increase. With those phenomenon, there was also a phenomenon called complex interdependence. Complex interdependence is a condition where the international system encourage the states to cooperate in global or regional level to fulfill the national needs and to ends regional problems together. With the characteristic of complex interdependence, there are some challenges in several parts. First challenge is in the multiple channels part. In this part, there will be a connection made between society, interstate connection, and trans governmental connection, and transnational connection. For ideal situation, all connection also needs to connect each other to making interaction and interdependence which can make structure in the international system to solve the multiple issues in creative industries sector. Second challenge, is multiple issues which is the condition where the structure has no consistency or focus on which part they want to solve to balancing the interdependence in the globalization era. This paper will present about the key constraints and challenge in Southeast Asian creative industries with the perspective of complex interdependence in regionalism studies.

Keywords: Regionalism, Complex Interdependence, Creative Industry

1. Introduction

After Cold War, globalization has increasingly become most coined term in international system. Globalization became important topic with its process which including systemic transformation in human interaction while its connecting almost all communities to gain power from all around the world. With multi aspects background such as economy, communication, and culture, the raise of globalization is also crossing almost every nation borders to be more integrated between one and another. So, some expert said that it is the era of borderless world or the end of geography.

Through rising of globalization, economic growth of each country ultimately sustained through several new resources, most of them is creativity, ideas, and innovation. Before each country have those sustainable resource, they will go through transition from natural resources centered, cheap labor, and capital investment to sustainable growth which based on human development, innovation, and new technology. Over the next decade, it will be challenge for Southeast Asian countries which has developing countries as their background.

Southeast Asian countries agreed to established their own regional organization since 1967 called Association of South East Asian Nations (ASEAN) to improve their cooperation for trade expansion and economic cooperation. Since 1980s, they increased their cooperation by integrated regional foreign direct investment. Since then, export growth pushed ASEAN to be more active in their region against competition for emerging countries. In 1992, ASEAN agreed to sign the established of ASEAN Free Trade Area (AFTA) to increasing network of international production to be more adorable for foreign investment and expanding access market for ASEAN member. It was expected to compete with other region for expanding trade investment.

Creative industry has become increasing issues in globalized world. It has been seen to become important aspect of economy which suggesting creativity as ultimate economic resource. The innovation and creativity has been new generation of knowledge which run the industry in the 21st century (British Council, 2010).

Creativity and culture has become an increasing force to the international marketplace. Its giving impact on the economic field and society at larger impact. In this research, qualitative method and regionalism are main approaches to describe the challenge in Southeast Asia creative industry. It also included the perspective from complex interdependence to approach the condition of Southeast Asia creative industry.

2. Literature Review

2.1 Regionalism

Nowadays, the term of regionalism is increasing due to regional grouping which identified by geographic location, culture, and economy. Those terms also increasing the interaction from several countries which has similarity to maintain communication to integrate more by participating in international organization. A region is characterized in regionalism while it has similar socio and culture, political action or nation behavior, similar membership in an international organization, economical integration, geographical location (Hurrel, 1995: 55). Regionalism can be identified by looking for interaction process which conducted by some actors (state or non-state) and by using theory to approaching condition and issues in a region. It is also a moral position while states are located in one region and need to cooperate one and another and to hold each of states ego to blame each other to fulfil life.

Each region will have different process of regionalism. While looking for its process, there are several process of regionalism. First process is regionalization related with the growing process of societal integration in a region, especially in economy and social interaction. There are two types of regionalization. Firstly, soft regionalization. It directs the autonomous process to increase economic interdependence between each states in a region. one of the most important factor came from the market, trade, personal invest, and industrial policy. Secondly, transnational regionalism. It came from mobility, expanses network through various channel while ideas and political activities moving from one region to other region. This process determined state character, establishing alliances between states, and increasing new identities while state borders is also decreasing (Hurrel, 1995: 55).

Second process is regional awareness and identity. Same characteristic with nation, a region also can be imagined as a community which has certain advantages and ignore the other things. A region is just imagination, cognitive region which related with certain characteristic for their regional elements. In this process, language and rhetoric, discourse on

regionalism and regional identity which defined, and general knowledge about political activity which performed by the actors. Regional awareness gives common perception for sense of belonging about certain communities through internal factors (cultural similarities, history, and religious tradition).

Third process, regional interstate co-operation. In the regional cooperation activity, interdependence categorized as bilateral negotiation which developed to maintain prosperity, increasing common values, increasing regional interdependence, and solving collective problems. Regional cooperation leads to establishment of formal institution. But, it has loose of structure. The shape can be routine conference which produce policy including its mechanism and preparation to follow up on further activities.

After Cold War, some scholar considered that international cooperation can bring the decentralization of international system. Because international cooperation has a tendency to cooperate in an effective and efficient way, one important factor is the geographical location. The structure then called multipolar. Each of states has initiatives because of its needs to cooperate and response the global dynamic issues. Through open regionalism, which then arises as the nature from multidimensional level that allows the involvement of state actors and non-state actors to interact in the region. Thus, regionalism is regarded as one of the instruments to achieve collective goals in a region.

2.2 Complex Interdependence

After Cold War, a new international system formed due to the changing pattern of interactions of the countries. The term complex interdependence suggests that structurally the international system experienced an interdependence. Structural interdependence formed in conditions of complex interdependence in the form to support countries for cooperation in regional scale and global scale. The cooperation is intended to solve common problems and to fulfil the national interest of each country.

There are three main features of complex interdependence, there are multiple channels, multiple issues, and the minor role of military force. The characteristic of multiple channels, the public will be interconnected with each other, more additional channel such as interstate, trans-governmental, and transnational. The channel differences determine the role of actors whose involved in the international system. On the nature of the interstate, the state is regarded as the sole actor in international system. Then in trans-governmental nature is the relationship between the government of a country to another government of a country with individuals or groups of people from other countries. While transnational is interaction individuals or groups of people who cross borders to individuals or other groups. The interaction created was done through many channels and interdependence with one another to form multiple international system.

Next feature is the multiple issues. In this feature, characteristic show by the absence of a clear arrangement of the issues focused by actors in the international system that emerged international system inconsistent. The absence of a hierarchy in those issues makes the issue of security is not a dominant issue in the international system. All issues involving the life of the actor in the international system are considered important and taken into account in the formation of a policy of both domestic policy or foreign policy. So from this, military power and military pressure is not an important decision to resolve problems that occur between actors.

3. Research Methodology

3.1 Data Collection and Research methodology

The method which used in this research is a qualitative research method. Researcher used a method that conducted to describe the realities that exist in the appearance of the contained values in the phenomena that occur in creative industry. The use of qualitative method was intended to discuss problems, analyze issues, and to answer research question. This research also conducted to provide an understanding of an issue, then those issue is processed by data collection so the research process will produce by based on social reality.

Qualitative research method is a method which used to explore and understand the meaning of social or humanitarian problems. It was a process of understanding which based on traditional research methodology of investigation. Researcher describe the overall research and analysis through words, reports of detailed views from resources, and conduct scientific research. The purpose of this method is to explore the information of major phenomena. In addition, qualitative method used as a statement about the research design which chosen by the researcher.

In this qualitative method, there are several process to achieve the purpose of research. Offering research question and its procedure, collecting specific data, analyzing data from specific theme to general theme, and to describe meaning from collected data. Final report of this research has flexible structure because this research needs to has inductive perspective which focused on meaning on translating complexity of phenomena.

This research uses descriptive method through the data collected from written or oral that allows the researcher to aim the purpose through the framework which build understanding through explanation from the process of social phenomena. There was the possibility, if then researcher found changes in the research process is adjusted based on the situation and condition, as well as additional researcher while subjectivity from the interpretation of the data acquisition.

Through this method, researcher trying to describe the characteristic of problems through the delivery of facts with a clear, thorough, and complete report. Qualitative research through descriptive analytic method has chosen because it has conformity with the purpose of research which trying to explain the events through the collection of data collected through the study of literature, also through documentation using descriptive analysis data.

The data collection technique includes several things, among others, is the effort to set the limit of research, collecting information based on literature review, documentation, visual materials, and designing business data. In this study, the data collection techniques used in the study literature

4. Discussion

4.1 Informal Economy in Southeast Asia's Creative Industry

Globalization is the process of increasing interconnectedness in all layers of society so an event can affect many people who residing elsewhere. It makes globalization as a process that involves the transformation the social organization to connecting different type of communities and improve the power relations that through the state boundaries. Through the concept, globalization is regarded as a concept that represents an increase integration of multi

face economics, communication, and culture. Other mention globalization as borderless era and the end of geography.

Globalization is a stimulus regionalism. Inside the process of regionalism, integration is raised by creating problems which requiring a collective problem solving, especially in terms of arrangements and regulation. The similarity of cultural, historical, social values, and geographical location make problem solving becomes easier because of standards and regulations have been established and can be applied effectively for the region. Thus, an increase interdependence in Southeast Asia led to calls an institution to set up to create rules and solve arising problems. One of the issues that emerged in Southeast Asia is the informal economy.

Informal economy described as market based production of goods and services, whether legal or illegal, that escape detection in the official estimates of GDP. This involve the exchange of cultural and creative goods and services that hidden from official view. Piracy included as informal economy. This was manufacturing process of unauthorized copies of protected material, doing physical and internet distribution, and selling them. Informal economy represented as cultural activities and content trading by creators using informal channel of distribution and outside formal arrangements (EY, 2015: 29).

Digital technology brought faster growing for sharing content. From file sharing, networking, streaming, ripping, and downloading could be the best way to deliver unlawfully copy of cultural content. The resistance of piracy has been an extremely harmful for creative industry environment to wrecks the content of creative industry. It has been a serious threat for Southeast Asian creative industry. Piracy has become informal trading of cultural goods and services without any payment to creator and it usually happen to uses the lowest price. The estimation of Piracy sales in developing region all around the world is about US$ 33 billion in 2013 and provided jobs for 1.3 million position (EY, 2015: 28).
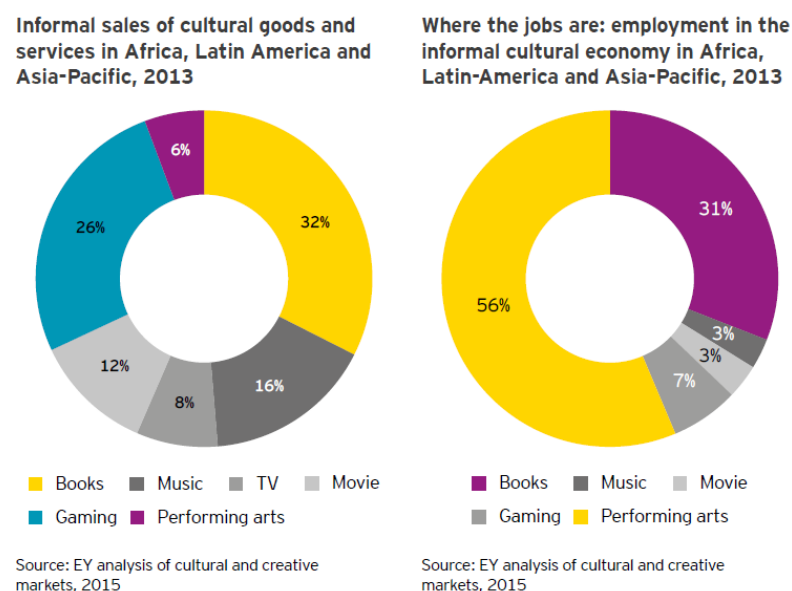

Figure 1: Informal Sales and Employment Percentage in Africa, Latin America, and Asia-Pacific

Resource: Cultural Times: The First Global Map of Cultural and Creative Industries (p. 28)

In emerging countries, there are rarely official alternatives in cultural product and service which made the costumers turned into informal economy while they want cultural products and services. Instead, there are several factors why consumer choose the informal economy, high price, low income, and cheap digital technology has foster piracy as the highest income for informal economy. In emerging countries, retail prices for CD, DVD, and books are 5 to 10 times higher in Europe or United States (EY: 2015, 34). With lack of cultural infrastructure and legal distribution channel made it so hard to get the lawful copies of cultural products. The distribution of informal economy then become effective to expanding the distribution network and encouraging consumer to using the unlawful cultural products or services. In Asia, informal contracts between sponsors and creator has become primary sources of income for both of them.

Most people said informal economy makes cultural products and service cheaper. But it can impede the development of domestic cultural industries for each country. In Asia, piracy rate is extremely high with 90% in music, book, game, and movie industry (EY, 2015: 34). There are a lot of weakness in the institution which made regulation to decrease the informal economy. Scholars suggest that if this informal economy is in lawful and formal way, it can generate half of all GDP and provide more job vacancy for more citizen. Southeast Asian countries especially needs special treatment in this condition. Southeast Asian countries need stronger and better protection of their regional intellectual property. ASEAN has known that the informal economy has become serious threat for this region. And since 2011, ASEAN has built its own regulation to solve the impact of digitization and decreasing the intensity of informal economy in Southeast Asia.

To prevent the informal economy, ASEAN established Intellectual Property Rights in ASEAN Economic Community Blueprint. ASEAN believes that intellectual property policy can help to incubate creativity and innovation to give appropriate advantages to all stakeholders. Intellectual property policy influencing the external trade to recognized the value added and competitiveness regionally (ASEAN, 2008: 19).

As a principle, ASEAN wants to serve intellectual property as powerful stimulus to cultural commercialization, efficiency adaptation of advance technology, and learning the performance expectation through performance. It also supported to foster public awareness about the importance of intellectual property, build coordination, capacity building, and maximize the intellectual property of each industry to its competitiveness and development to the regional industry (ASEAN, 2008: 19).

4.2 Small Medium Enterprise as part of ASEAN Economic Community

ASEAN decided after 27th ASEAN Summit at 2015 in Malaysia to provided broader direction for regional strategy to build new direction for making blueprint until 2025. Also the organization has been established the activation of ASEAN Economic Community (AEC) as Southeast Asian milestone for economic integration agenda which offering opportunity for 622 million people and really huge market. Since 2014, AEC was known as third largest economy in Asia and seventh largest in the world (ASEAN, 2015: 1).

With a 622 million people and over 50% ASEAN's population is under 30, ASEAN also need to think to prioritize its portion of current and future workforce (ASEAN, 2015: 1). Southeast Asia is now becoming an emerging creative industry regional and create the creative industry as priority sector to deal with AEC. The concept of creative industry is also involving the social and cultural factor in doing economic activities. By creating product

which related with arts, culture, and technology, each product can make its differentiation in order to bring more opportunity and profit to also develop the creative industry in AEC.

Small Medium Enterprise (SMEs) then become one of the leading sector of Southeast Asian creative industry. It has been a leading sector to minimize the unemployment, decreasing poverty index, and increasing income of the country. But, in the other side building SMEs becoming challenge at the same time because its considered as lack of ability to compete the global market. Lack of advanced resource in information technology, less capital, unskilled labor, and poor access to enter the global market has become serious problems for ASEAN's SMEs. SMEs account for between 88.8% and 99.9% total establishments in ASEAN's Member States and between 51.7% and 97.2% of total employment. The contribution of these enterprises to each ASEAN Member States GDP is between 30% and 53% and the contribution of SMEs to exports is between 10% and 29.9% (ASEAN, 2015: 1).

To encourage the SMEs, ASEAN then provide efforts through the AEC's Blueprint to support the existence of SMEs as part of economic integration. There are several purpose of developing SMEs through strategic objectives. First is to accelerate the pace of SME development by optimizing the diversities of ASEAN Member Countries. Second is to enhance the competitiveness and dynamism of ASEAN SMEs by facilitating their access to information, market, human resource development and skills, finance as well as technology. Third, Strengthen the resilience of ASEAN SMEs to better withstand adverse macroeconomic and financial difficulties, as well as the challenges of a more liberalized trading environment. Fourth, to increase the contribution of SMEs to the overall economic growth and development of ASEAN as a region (ASEAN, 2008: 24).

AEC Blueprint is built based on four pillars: single market and production base, competitive economic region, equitable economic development, and integration into global economy. As specified, SMEs has become a major point on the third pillar which seeks to achieve sustainable and balanced on economic growth and development. Creative industry encourages the existence of SMEs to participate in regional and global value chains to build capacity of ASEAN Member States to ensure effectivity integration for economic integration

Strategic Approach	Priority Actions			
SME Development	2008-2009	2010-2011	2012-2013	2014-2015
ASEAN Policy Blueprint for SME Development	Established a common curriculum for entrepreneurship in ASEAN	Established comprehensive SME service center and financial facility	Established regional program for promotion of internship scheme for exchange and skill training	Established a regional SME development fund for financial source

Table 1 AEC Priority Action 2008-2015

Resource: ASEAN Economic Community Blueprint (p. 54)

To achieve the measurement, ASEAN made priority actions which started since 2008 and run until 2015. Firstly, ASEAN made the policy blueprint to achieve the measurement of SMEs development in ASEAN. Then it focused on training and development through making curriculum which supported the authentic environment of ASEAN's SMEs and trying to

build a comprehensive support for service and financial needs. Then, to support the development of SMEs, ASEAN provided exchange program whose targeted for staff who involve in the SMEs activities to empower and enhance skill through training. In 2014 until 2015, ASEAN established regional development fund to support the stability of financial needs of SMEs in ASEAN.
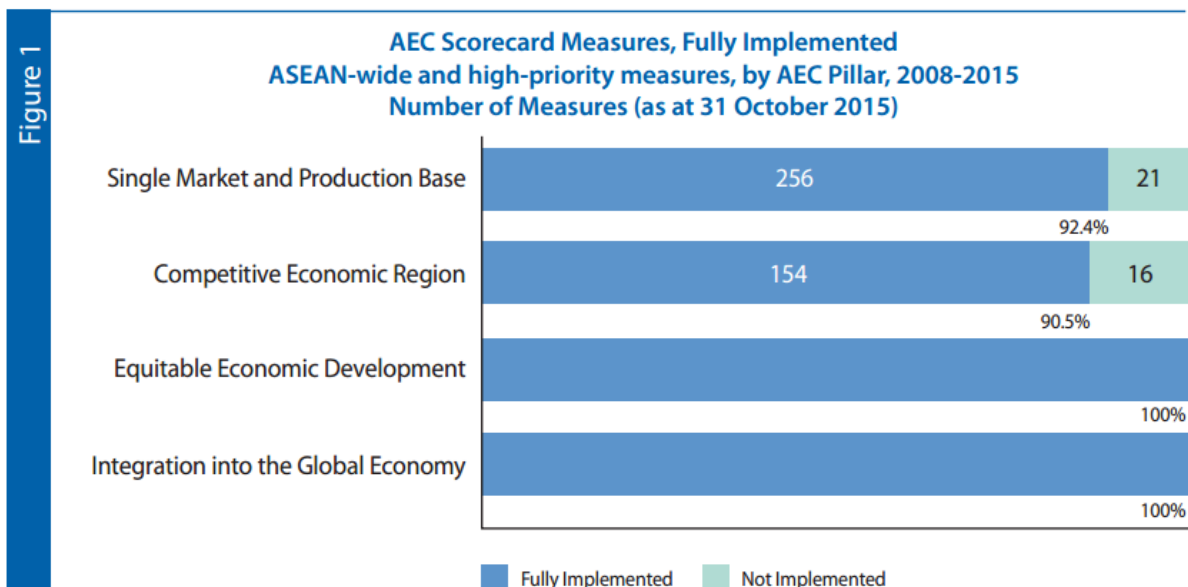

Figure 2 AEC Scorecard Priority Action Measures

Resource: ASEAN Economic Community 2015: Progress and Key Achievements (p. 9)

To measure the target, ASEAN has been implementing the four pillars of AEC Blueprint which held since 2015. It was implemented and monitored closely by ASEAN and from 611 measures, the implementation rate of the measurement is 79,5% or 486 out of 611 measures. SMEs then become a backbone of ASEAN economy (ASEAN, 2015: 19). It follows the component to enhance the capability and competitiveness of SMEs to improve the financial condition, market, human resource, technology, and innovation in Southeast Asia.

4.3   Citizen Interdependence and Community in Southeast Asia

Enhancement uses of creativity and its recognition has increasing the position of creativity and its economical values. Then, the social and cultural structure has dramatically changed. The creative city came and introduced as a place to open minded and imaginative person who implying impact for organizational culture. People needs to think, design, and act with their imagination to decreasing the negative values with good opportunities to make ordinary impact in the society. Not only designer or creative person can involve in the activation of creative city, all elements in the city is involved and play important role.

With the idea to linked role of the city with hubs of ideas, innovations, and new services for local environment, the existence of creative city is increasing. City has expanding its dimension for culture, art, technology, innovation, and creativity. Almost all creative city enabled themselves to support community activities, open for new ideas, and develop open space for creative activities. From the cultural heritage of Several cities in Southeast Asia, creative city is possible opportunities while cultural heritage here is very strong.

Until now, United Nations Educational, Scientific, and Cultural Organization (UNESCO) has been recognized four cities in ASEAN which included in creative city network. UNESCO recognized seven creative fields: craft and folk art, design, film, gastronomy, literature, music and media arts. Singapore (Singapore) and Bandung (Indonesia) represents the design field. Gastronomy field represented by Phuket (Thailand), and craft and folk art represented by Pekalongan (Indonesia). Since 2004 UNESCO identified creative cities by established the UNESCO Creative Cities Network to promote cooperation among cities as a strategic factor of urban development. Building and placement of cultural industries is the main purpose of development to activating creative city in international level (UNESCO, 2016).

In Southeast Asia, there also needs to build creative city network to support its knowledge, events, and project which involved creativity as main values. To established the creative cities network, the committee held a conference in April 2014 with specific theme on entrepreneurship, creative economy, urban development, culture, and innovation. Bangkok (Thailand), Bandung (Indonesia), Cebu (Philippine), Chiang Mai (Thailand), Jakarta (Indonesia), Kuala Lumpur (Malaysia), and Penang (Malaysia) has been participated in the first event (Uthaichana, 2014).

The main consideration to build Southeast Asia creative cities network is because common backgrounds and advantages. Their common backgrounds are to represent the country as the 2nd representative cities from each country and they desire to be a creative city. The main advantages to established the network are because they have cultural sites for tourism, has initiated project which impactful for their own society, affordable living cost, and potential investment on creative industry (Uthaichana, 2014).

The Southeast Asia Creative Cities Network trying to involved all elements in the city (organization, institution, and civil groups) to support creative city. It is also not restricted in only one area, but in several areas such as product development, urban development, architecture, heritage, craft, software, etc. The summary of the first conference agreed that this network will focus on second cities which can be representation of a country. And it also seeking cooperation to global network but focusing to support the creative city in Southeast Asia.

5. Conclusion

Creative industry required the involvement from several stakeholders such as government, non-governmental organization, private sector, and individuals. The creative industry has let the transformation leading the society in the human behavior from create, consume, and enjoy the products. Technologies has become important factor in supporting the transformation of human behavior into active consumer in creative industry.

In the globalization era, the issue of regionalism and regional interdependence is now rising. With that condition, regionalism has been popping up several issue which including in complex interdependence condition. Multiple issues and multiple actors are several issues

which made the region came into complex interdependence. In Southeast Asia also, need to deal with the impact of complex interdependence. It has rising some regional issues with involving multiple actors. Several issues like informal economy, SMEs development, and citizen interdependence become attention issues for creative industry in Southeast Asia.

With the estimation sales on US$ 33 billion from all around the world in 2013, and 90% piracy rate in Asia, it become serious issues for ASEAN as a regional organization in Southeast Asia. ASEAN established the Intellectual Property Rights Policy to prevent the informal economy which helped to maximizing potential of intellectual property to the development of regional industry (EY, 2015: 28).

The important element of creative industry is the development of SMEs. The contribution of SMEs to exports is between 10% and 29.9% To develop competitiveness of SMEs in Southeast Asia to the global market, through ASEAN Economic Community Blueprint, ASEAN established the priority action for the SMEs. Since 2008 until 2015, the implementation of measurement is 486 out of 611 measures. The implementation included development of financial source, exchange programs, service center, and curriculum for SMEs training on entrepreneurship (ASEAN, 2015:10).

Creativity has turned the society to recognize its impact to economical values. Creative city came up to facilitate people with creativity to contribute more and giving positive impact. The idea to make city as hub of ideas and innovation has increasing to support creative communities, ideas, and develop an open space. The establishment of Southeast Asian Creative Cities Network become milestone to make regional creative hub. With focused on 2nd representative cities to maximizing cities potential, the network trying to involved all elements in the city to support creative city. Since 2014, Bangkok (Thailand), Bandung (Indonesia), Cebu (Philippine), Chiang Mai (Thailand), Jakarta (Indonesia), Kuala Lumpur (Malaysia), and Penang (Malaysia) has been participated in the first event (Uthaichana, 2014).

The creative industry has giving important impact to regional development, especially in economic interdependence. The rise of digital technology also supported the existence and importance of creative industry to encourage each region's potential. Without exception, Southeast Asia is also a region which got significant impact from the development of creative industry. With many countries in Southeast Asia that still growing, it will be a collective challenge to all stakeholders to make Southeast Asia's creative industry more competitive. ASEAN as regional organization has supported through several action plan for creative industry. Furthermore, in the future, with its economic integration through ASEAN Economic Community, all stakeholders needs to proactive in facing the global challenge of creative industry.

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Culinary Arts and Visual Arts, Crosspollination As a New Leitmotiv

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Abstract

Culinary arts have significantly contributed to the dynamic of creative industries, especially in Asian countries. Creative and innovative strategies have been developed to design a new generation of restaurants that fully explores the visual resources of the art of cooking. From casual eateries to gastronomic destinations, the visuals are increasingly provocative. Of course, visual appreciation has always been an important organoleptic property for food, as well as an essential vehicle for cultural identities and etiquette. However, culinary arts and visual arts seem to have engaged a more intimate dialogue over the last two decades. On the one hand, some famous Chefs, such as Pierre Gagnaire (1950-) and Paul Pairet (1964-), are generating new and creative ideas from visual arts. On the other hand, visual artists, such as Rirkrit Tiravanija (1961-) and Subodh Gupta (1962-), directly refer to Asian culinary traditions in their works. This dual trend illustrates the reconfiguration of the old articulation between High Art and Low Art. It also nourishes the exploration of the correspondences (synesthesia) between our different senses. In order to explore this topic, we introduce three case studies in Asia that exemplify the crosspollination between visual arts and gastronomy. The restaurant Ultraviolet in Shanghai created by Paul Pairet, the four Asian restaurants of Pierre Gagnaire (Hong Kong, Tokyo, Seoul and Danang), as well as Duddlle's in Hong Kong will serve as our guideline. We will also consider specific art works and performances created by visual artists since Post-War period.

Gastrodiplomacy: Bringing Food Into a National Policy

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Abstract

Nowadays, food is not only for human survival but it is taking a role to communicate the diversity of culture and experience. It is also as a key factor in the center of political and social issues. In short, it is the way in increasing the mutual cultural understanding among foreign public since the trade and globalization are bringing the traditional foods of a country is easily spread to the global. Moreover, the process of using food as a tool of diplomacy or well known as food diplomacy or gastrodiplomacy has been succeeding to increasing the national identity of the other Asian countries. It helps in gaining the national revenue through tourism. Likewise, Indonesia trying to promote the national identity as a country with its cultural diversity through the gastrodiplomacy activities. Therefore, this paper tries to provide the policy that it was created both by the government and private sector. Whereas the policy was designed as a form of public diplomacy. The result is the implementation of Indonesian gastrodiplomacy policy is still vague. However, it has emerged as a grand design and gateway to the global recognition of Indonesian identity.

Keywords: gastrodiplomacy, national identity, public diplomacy

1. Introduction

In 2002, Thailand has shown to bring food as a part of diplomacy. One of a news article from *Economist* magazine used the word "gastrodiplomacy" in communicating Thailand food campaign with titled "Thailand kitchen of the world". However, this campaign has persuading more foreign people to visit Thailand by increasing the number of Thai restaurant around the world (Pham, 2013). Since then, the number of tourist in Thailand is increasing 160% from 2002 to 2013. Undoubtedly, food is not only taking the role for human survival but it has emerged as the political and social issues. The important things are it helps Thailand in outing itself from the perceiving association with other Southeast Asia country and has been a leading one of the tourism industry (Ruddy, 2014).

According to the former of U.S Secretary of State, Hillary Clinton's claim that gastrodiplomacy is the ancient platform of diplomacy, both today and through the ages (Ruddy, 2014). This is the way to attract foreign people with inserted the local culinary attraction as a part of global culinary resplendence. Whereas food can be spread both directionally or unintentionally to the global through the trade routes, globalization and the migration.

In the past few years, Thailand is not only the one country which conducted gastrodiplomacy practice. Japan, Taiwan, South Korea, Malaysia, and Peru are the country was succeed bring their culinary asset and country's goal in achieving their national soft power outpost. When a global sushi campaign was brought sushi recognizable by the global public as Japanese traditional cuisine, surprisingly it has brought *washoku* as a part of one of UNESCO's Intangible Cultural Heritage list (Pham, 2013). Similarly, Malaysia was officially

launched to bring every people together into Malaysia Kitchen for the World campaign. South Korea has brought kimchi diplomacy to the world as the healthiness food and received a reward as one of list UNESCO's Intangible Cultural Heritage (Pham, 2013). In short, gastrodiplomacy was consisting the government's policy which bringing their food to winning heart and mind of foreign society via their stomach.

1.2. Problem Statement

Indonesia as a country with culinary resplendence needs to accomplish their mission to bring these assets to the global stage. In the end of 2015, the Minister of Tourism, Arief Yahya stated that Indonesia needs to increase the number of tourists become 20 Million in 2019. As mentioned early Thailand is the pioneer to boost a tourism through the food. Likewise, Indonesia has been trying to bring Indonesian culinary as tools in communicating the national identity in terms of increasing the tourist number. Culinary has succeeded to support of tourism spending and support the total of national revenue Rp.172 billion[1]. Thus, the Rancangan Perencanaan Jangka Panjang Nasional/RPJPN (the long-term national plan) chapter 3 (2015-2020) brings culinary is one out of eighteen subsectors in which is taking the role as an important part of tourism.

However, one of the biggest challenges for conducting gastrodiplomacy is the creating a grand design to bring food as a tool of communicating the national identity from political ideals and policies. To address this issue, this study has created a design of Indonesian gastrodiplomacy policy was initiated by the government and the private sector. It is an effort in communicating the national identity through national policy outpost.

To realize in defining gastrodiplomacy, the figure 1 provided the detail for the cycle of communication process framework. The cycle of the communication process in gastrodiplomacy was concluded by the researcher to achieve the research objective. It was designed by the researcher as a guideline to define a communication process through a country gastrodiplomacy. This is consisted a gastrodiplomacy policy as country's motivation in communicating the national identity, public diplomacy and cultural diplomacy which are influencing the actor's in the political and social will (government and private sector). However, both the government and non-state actor needs a medium to translate their willing via gastrodiplomacy activity. Lastly, the other aspects on gastrodiplomacy is cannot be separated is the audience reception. It was taking role particularly to approve in how national soft power can be affected the foreign society or influence a country in conducting gastrodiplomacy. This framework is a circle sequence of working process that can be start from one of initiative factor and it is reversible.

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[1]https://m.tempo.co/read/news/2015/12/30/090731907/2016-menteri-arief-yahya-targetkan-20-juta-turis-asing
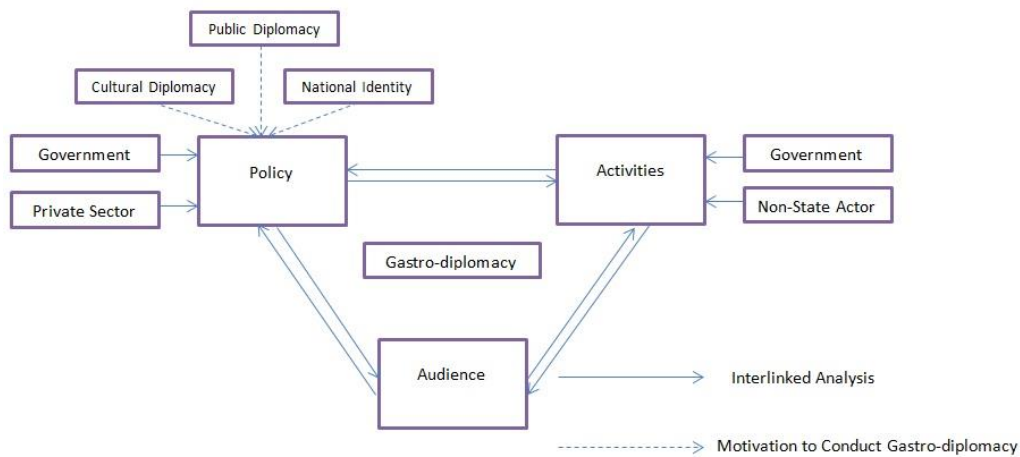
Figure 1.Cycle Communication Process Designed by Nunik Hariyanti, 2016

Furthermore, this paper is just focusing on defining the policy of Indonesian gastrodiplomacy. The data was collected through the national law, news report and interview to the stakeholder, both the government and the private sector side. Through the series of collecting the data, this paper was particularly designed to study the Indonesian stakeholder in creating a country soft power through food. As mentioned above, to reveal Indonesian gastrodiplomacy policy is bringing by the national identity, cultural diplomacy and national public diplomacy. It also directionally created by the country state both the government and the private sector. However, the other variable such as Indonesian gastroplomacy activities and the audience reception is a lack in this paper.
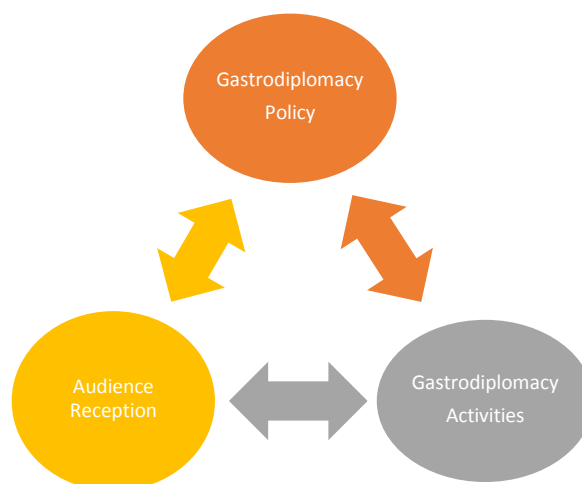
Figure 2. The Simply Cycle of Communication Process Designed by Nunik Hariyanti, 2016

2. Government
2.1 The Ministry of Foreign Affair

Aside from the Government Regulation No. 50/2011 about tourism and cultural development plan 2010-2025 which only brings food as a part of tourism. On the contrary, the Ministry of Foreign Affair is the first initiator of Indonesian gastrodiplomacy in 2011. To realize this program, the Ministry of Foreign Affair as a behalf of Indonesian government

which related to foreign policy both directly and unintentionally. It was specifically taking a role in creating a map of Indonesian culinary or restaurant in overseas. It helps in managing the potential market of Indonesian culinary overseas (Hasanah, 2013).

Moreover, the Ministry of Foreign Affair has created the focus group discussion (FGD) for 100 stakeholders in the country, namely observer, public government's staff, professional associations, business persons, and mass media in the culinary field. As the result, the meeting has created some aspects in achieving a national target which related to the brand and strategy for marketing Indonesian culinary abroad[2]. There are five points, such as below:

1. Encouraging the government, public (young generation as specifically) in political recognition, commitment, and support to communicate the idea and strategy in terms of promoting Indonesian culinary overseas
2. Encouraging to create some basic idea for standardization and embryo of Indonesian culinary as a tool to compete with the other culinary resplendence in the world.
3. Emphasizing the local wisdom based to increase the creativity, improvisation, and the modernity of Indonesian culinary in terms of boosting the number foreign tourist
4. Bringing food diplomacy to increase soft power in terms of increasing the number of foreign tourists and boosting national revenue by the open up of workplace in tourist area
5. Encouraging the interrelationship work among Indonesian stakeholder abroad. It has aimed to boost the understanding of foreign public about the potential of culinary market and the culinary sector regulation in the home country

2.2 The Ministry of Tourism and Creative Economy (Currently the Ministry of Tourism)

In order to create a policy in communicating Indonesian identity through food, the Ministry Tourism and Creative Economy was actively bringing culinary as one out of eighteen subsectors in creative economy industry source in the RPJPN chapter 3 (look at figure 3). In realizing to create Indonesian gastrodiplomacy policy, the Ministry of Tourism and Creative Economy has encouraged a program the 30 traditional of Culinary Icons. However, this is not only for increasing the national revenue but it is playing a role in communicating the national identity. As a mentioned early, culinary is one of creative economy subsector which giving a support 172 billion/year of the national revenue and the existing of Indonesian culinary is important as a part of tourism attraction.

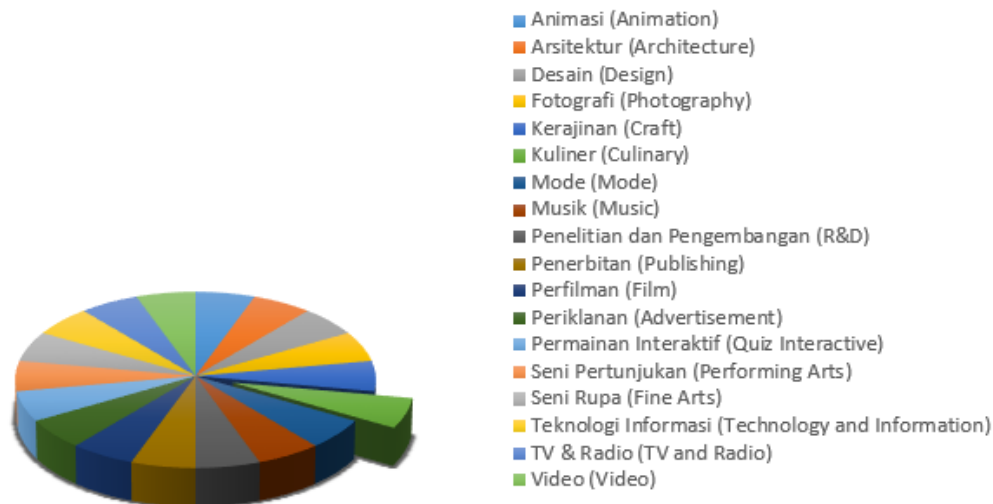[2] http://portal.kemlu.go.id/Pages/NewsKemlu.aspx?IDP=111&l=id

Figure 3. Eighteen Subsector Creative Economy Industry Source

Moreover, the Ministry of Tourism and Creative Economy taking role to conduct gastrodiplomacy and promote the 30 traditional of culinary icons such as below (Hasanah, 2013):

1. Showing Indonesian culinary into the set menu and spreading it to the Indonesian government representative abroad through the opening of Visit Indonesia Tourism Officer (VITO)
2. Bring the 30 traditional culinary icons to the next of national policy and approved by the Indonesian President
3. Spreading information to the community via chef exchange, Indonesian Embassy, and Indonesian Consulate General Abroad, and Indonesian Diaspora Network (IDN)
4. Building joint work with the other Ministry, such as below:
    a. The Ministry of Agriculture: Concerning to the food quality and safety
    b. The Ministry of Fishing and Marine: Expanding food industry
    c. The Ministry of Trade: Distributing the raw material to another Indonesian restaurant abroad.

The 30 Traditional of Culinary Icons

The concept of the 30 traditional of culinary icons is pronounced to Indonesia as a country with culinary resplendence. The diversity of Indonesian culinary was influenced by the multi-ethnic, language, region, religion, and people. In short, there is no purely Indonesian culinary since it was affected by Melayu, Aceh, Palembang, Java, Aceh and other originating culinary overseas such as Arab, China, India, Portugues, and Netherlands. The real Indonesian culinary is including Indonesian foods and beverages which well-known and consumed by the local society who live in that place. Undoubtedly, the 30 traditional of culinary icons brings the foreign audience close to knowing the Indonesian identity and most of the 30 traditional of culinary was influenced by Javanese and Sumatran as the majority ethnic in this country.

To bring Indonesian culinary to the next level, Indonesia brings the western approaching which food and beverages classifying into appetizer, main course, and dessert. On the contrary, in Indonesian society, menu for appetizer is rarely used in the daily life. Mostly, Indonesian society only having main course with the big portion and eating fruit for

dessert. However, the western approaching is trying to draw a social lifestyle which consisted of the performances, languages, commodity, and aesthetics.

Bringing the 30 Indonesian culinary icons was taken a long process by the Ministry of Tourism and Creative Economy. Nevertheless, the The Ministry of Foreign Affair was set two criteria for selecting the 30 traditional of culinary icons, such as, (1) Basic material of the culinary is should be easy to find in a country or overseas. (2) The food is well known by multi-level society and food expert. Hence, the other Indonesian culinary is not including on this program. This is the way for Indonesian government to keep the authentication of the traditional Indonesian culinary.

Additionally, the 30 traditional of culinary icons is related to the national motto *Bhinneka Tunggal Ika* or United in Diversity. Whereas, the concept of Bhinneka Tunggal Ika has emerged to gather the diversity of Indonesian cultural, region, religion, language, and ethnic. Furthermore, the 30 traditional of culinary icons is an implementing of the government regulation No.50/2011, which is also reflected the multi-variance of Indonesian culinary in terms of gathering the national. To sum up, the program of the 30 traditional of culinary icons has brought the national identity "Bhinneka Tunggal Ika" and the other policy as the bridge in communicating the national identity.

Shortly, the goals of 30 traditional of culinary icons, consisted of:

1. Standardization of the nomenclature of the traditional Indonesian culinary
2. Standardization of the recipe and cooking process in the trial erroe kitchen
3. Expanding Indonesian food to the global market
4. Boosting the preservation of Indonesian traditional culinary heritage

Figure 4. the 30 traditional of culinary icons.
Source: https://wisatamurah.web.id/30-ikon-kuliner-indonesia-dengan-ragam-citarasa/

Indonesian Culinary Icon: Tumpeng Nusantara (Cone-Shaped Yellow Rice)

Figure 5. Nasi Tumpeng Nusantara.
Source : http://gastroina.blogspot.com/2015/04/makna-filosofi-nasi-tumpeng-sebagai_57.html

Nasi Tumpeng Nusantara (the cone shaped yellow rice) was selected as the icon of the 30 traditional culinary icons. Whereas, the emblem word "Nusantara" is a representative of the diversity Indonesian food. The Nusantara word has established since the Majapahit Empire, on Palapa Oath, has mentioned the word "Nusantara" to unite the unknown region, called, Gurun, Seran, Pahang Dompo, Bali, Tanjang Pura, Sunda, Tumasik, and Palembang which is today named as Indonesia. Again, this concept is considering linear to the main concept the 30 traditional of culinary icons which is bringing the diversity of Indonesia. Tumpeng Nusantara proof that this food will be meet together in one harmony.

Furthermore, the idea of bringing Nasi Tumpeng Nusantara as the Indonesian culinary icon also can be adjust by seven out of thirty Indonesian culinary icons and serve as the individual platter. Through the history, the seven side dishes is well known as *ubarampe* and it has a meaning as a *pitulungan* (the god's help) in the *Javanese mitology*. Likewise, the modernity of Tumpeng Nusantara brings *ubarampe* or side dishes, namely, Rendang Padang, Urap Sayuran Yogyakarta, Ayam Goreng Lengkuas Bandung, and Sate Lilit Bali (look at figure 5). It is indicated to serve small Indonesia in the individual platter.

On the other hand, Nasi Tumpeng for Indonesian society is related the ritual offering and mostly in the *Javanese* tradition as well as a habit from the ancient and sacred in Indonesian history. It was take a part since the birth until death, which consists pregnancy, birthday, and ritual pray to get a good luck (*ruwatan*), safety, blessing, prayers for protection (Look at figure 6). Additionally, in the traditional way, Nasi Tumpeng served as the communal meal with banana leaves at the bottom, such as *megibung* in Bali *dahar kembul* in Java, and *bajamba* in West Sumatera (look at figure 7).

Ruwatan
Source : http://goo.gl/19YQnX

Celebrating 115th Soekarno's Birthday
Source: http://goo.gl/yrmDkQ

Pregnancy Ceremony
Source: http://goo.gl/C09qg9

Tumpeng Pungkur
Source: https://goo.gl/lA24qJ

Tumpeng Robyong
Source: http://goo.gl/OX1Y1g

Figure 6. The Tradition Tumpengan and The Variety of Tumpeng in Indonesia

Megibung, Bali
Source: http://goo.gl/6k5Fd3

Bajamba, Minangkabau, West Sumatera
Source: http://goo.gl/5yT3eS

Dahar Kembul, Java
Source: https://goo.gl/kUHJJf

3. Private Sector

3.1. Akademi Gastronomi Indonesia/ AGI (Academy Indonesian Gastronomy)

Since 2013, Akademi Gastronomi Indonesia was concern to the Indonesian culinary heritage. As the private sector, the existence of this organization helps Indonesia to design gastrodiplomacy policy. Whereas, several organization is lack of engaging the other Indonesian stake holder. But, AGI taking role to bring every stake holder into one vision and mission. This is step for bringing a country assets a part of culinary world.

Vision : As the organization and catalyst of Indonesian gastronomy.

Mission:

1. Expanding nusantara gastronomy heritage in terms of the current situation and social region, national and international
2. Preserving and developing nusantara gastronomy heritage as a part of Indonesian cultural and the national identity
3. Promoting cultural gastronomy as the character and country's identity in national and international level.

However, the vision and mission of AGI was brought Indonesian culinary as the decisive factor for the human identity since it is cultural product. To strengthen this concept AGI bring all the country stake holder into. Dialog Gastronomi Nasional/DGN (Dialogue Gastronomy National) that was held on November 23-25, 2015, in Jakarta, Indonesia. In short, this meeting create a step to bringing value as the country's preservation, creating the sustainability, expanding gastronomy toward the market space, and creating a communication

strategy for marketing Indonesian gastronomy. Undoubtedly, communication strategy in this matter is helps foreign society to engage with the gastodiplomacy message/idea. Since all the goal of this meeting can be an input to bringing an approaching with the local by sending the Indonesian identity. Moreover, the approaching which is intensively discuss bring the 3 main idea. It is important to help Indonesian in designing gastrodiplomacy policy, such as below:

The preservating and developing Indonesian food Parallel discussion

Output:

1. Helps to the distributing work to the stakeholder (the government, local government, society, and the entrepreneur)
2. Creates some gastrodiplomacy action, called, food exhibition, educational curriculum, local government and support the local government to provide a policy for traditional culinary
3. Solves the Indonesian culinary problem, called, standardization, specification, control/regulation, and definition as the healthy culinary. As the result, Indonesian culinary rejected by other country.
4. Provides food as part of heritage and culture
5. Search the Indonesian culinary identity
6. Stability of culinary value and the perception
7. Reach several point target, such long term, middle and short term.

Globalization Indonesian Culinary Parallel Discussion

Output:

1. Set the fast movement for Indonesian food business abroad
2. Create the trend for Indonesian culinary in the future
3. Bring tourism gastronomy to reach foreign attention and provide the understanding of Indonesian culinary

Creating a Branding and Communication for Indonesian Food

1. Creating a good appearance for Indonesian culinary both national and international
2. Expanding Indonesian food to the global market
3. Creating an impression as *young, cool, and* edgy for Indonesian culinary

4. Discussion

Through the data above, based on the framework of defining gastrodiplomacy policy, it created by the country's actor both the government and private sector. Through the article *Why Not Feed Indonesia to The World?* In *The Jakarta Globe[3],* the Rockower as the gastronomist has coined the benefit for Indonesia to conduct gastrodiplomacy.

- *"With Indonesia's initial Restaurant task force project, it has already shown an understanding for the ability to use its cuisine to serve as a forward cultural diplomacy outpost. A robust culinary based public diplomacy campaign could be the*

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[3] http://jakartaglobe.beritasatu.com/archive/why-not-feed-indonesia-to-the-world/

key to helping Indonesia enhance its long-standing reputation as it tempts global audiences with its variety of delicious delicacies".

According to the national target to reach 20 million foreign tourist, the policy for Indonesian gastrodiplomacy is only embryo. Still Indonesia want to communicate the soft power outpost and spread a spirit of Unity in Diversity to the world. The government created one image for Indonesia identity "United in Diversity" into the presidential decree No. 16/2005. This is a first step stone that can be implemented by the any department in the country.

Furthermore, the Ministry of Tourism and Creative Economy has been translating this policy as a guideline for promoting Indonesia culinary abroad into the Rancangan Jangka Panjang Nasional/RPJPN chapter 3 (National Long Term Development Plan) 2015-2016 and the 30 traditional of culinary icons programs. But, the implementation of this program is need to be concerned. Such an encouragement from the government into the specific policy to brings Indonesian culinary as a tools to communicate Indonesian identity abroad and also the asset of economic creative Indonesia. Likewise, the Ministry of Foreign Affair has brought five important point on designing gastrodiplomacy. It was clearly mentioned Indonesia has the opportunity to bring the traditional culinary assets to the global and boost the soft power. In this matter, the Ministry of Foreign Affair was working to engage with the local and can be an agent to give precious information and approaching of the foreign society and policy.

The private sector was playing important role for Indonesian gastrodiplomacy. Akademi Gizi Indonesia/AGI (Academy of Nutrition Indonesia) was concern to bring any stakeholder in the country actively in encouraging Indonesia gastrodiplomacy abroad. The three main points of DGN meeting is indicated that these output is need to done Indonesian before conducting gastrodiplomacy. First, the preservation of Indonesian gastronomy. Second, branding and communication of Indonesian gastronomy. Third, globalizing Indonesian gastronomy.

In order to spread a culinary assets to the world, the culinary icon is need to involved. Tumpeng Nusantara was offered as the icon of Indonesia. In fact, this food not familiar yet as the individual platter in the country if it is comparing with the popularity of Kimchi (Korea), Sushi (Japan), or Tom Yum (Thailand) are popular not only in overseas but also in home country. It can be easily find during the tourist stay. According to the Douglas, he stated that culinary is the main factor of social order to indicate of behavior, particularly shows of political power in social structure (Douglas, 1976). Gastrodiplomacy cannot be concluded only for promoting traditional culinary to the foreign stomach but it can be story telling about the culture of eating, cooking and serving cultural of the foreign. Even though, this issue can be avoided since the chosen menu of the country is involving the approval by the foreign people.

Indonesia needs to create a policy for Indonesian gastrodiplomacy which implemented to the national law. Due to the local culinary is a platform of public diplomacy campaign, it indicated helps Indonesia well known as the country with the diverse of culinary. It also significant helps to increase the national revenue through the tourism. Hence, in designing gastrodiplomacy, Indonesia no need to get started from the beginning since the other department and private were designed it. Indonesian government just need an action to state "this is our gastrodiplomacy" and spread it to the local and global.

5. Conclusion

Although the Indonesian gastrodiplomacy policy is still vague, there are several opportunities for Indonesia to create a gastrodiplomacy design in the future. Again, to support the successful of the country in reaching soft power outpost, there are several aspects that need to be done by Indonesia. First, Indonesian gastrodiplomacy policy itself. Second, spreading the national identity to the local and the global. Third, brings all the actors in the country since public diplomacy is not only involved by the government but all the people in the country. In short, designing Indonesian gastrodiplomacy helps Indonesia can be a part of global culinary repertoire.

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Exploring sites in Bangkok:
Addressing Cabbages and Condoms Through a Walking Methodology

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Abstract

Research institutions, nongovernmental agencies, and arts organizations everywhere are considering how alternative research methodologies can create knowledge and communication. Specifically, walking and sensory methodologies may allow alternative insights into how position, space, and place provide ways to navigate cultural, legal, and technical constraints that challenge creative industries. Using a walking methodology, this paper examines how one agency, the Population Development Association navigates these challenges through its Cabbages and Condoms site. Cabbages and Condoms was chosen for three reasons: first, it is dually creative in that it combines the cooking arts and the communicative arts to advocate for social change; second, its specific audiences of Thai individuals at risk of becoming sex workers and of western tourists (assumed at times to be consumers of sex work) poses opportunities and constraints that must be creatively navigated; and, finally, its physical location near the hub of sex work in Bangkok creates opportunities and constraints for addressing and alienating its audiences. The physical site of Sukhumwit 12 is navigated. This analysis provides opportunities to question the (invisible) taken-for-grantedness of our everyday life in the city, break our routines and experience this part of Bangkok differently.

Keywords: Development Communication, Communication for Social Change, Walking Methodology

1. Introduction

When I first visited Bangkok in 2005 to teach in the joint Ohio University-Bangkok University doctoral program in communication, one of my colleagues at Ohio, Arvind Singhal, told me that there was one place that I needed to eat: Cabbages and Condoms Restaurant (hereafter, C&C). Every guidebook agreed. The reason was not the excellence of the food, but the restaurant's unique communication for social change. The mission of C&C, and its parent organization, the Population and Community Development Association (PDA), is to promote condom usage through positive communicative messages in their restaurants and affiliated resorts. As Greiner and Singhal (2009) put it, C&C "exemplifies how to invite individuals to have fun with condoms, and in doing so, break the silence on condom use" (p. 36).

C&C, and its founder Mechai Viravaidya, are held out as exemplars of innovative development communication. As Greiner and Singhal (2009) argue, "Mechai's efforts to popularize condoms in Thailand … and his famous Cabbages & Condoms Restaurant in

Bangkok are examples of utilizing humor to invite discussion about condoms" (p. 35). Not only is the communication innovative, but according to Viravaidya (2012), C&C also innovates development communication by breaking the cycle of begging for funding. C&C serves as a business arm of PDA, allowing the nonprofit arms to deliver programming.

Viravaidya (2001) claims that C&C "is the best Thai restaurant in the world because it's the best in Thailand: the food is good, otherwise it wouldn't last" (p. 18). Moreover, he claims that C&C generates over 75,000USD each month to support development communication (Viravaidya & Hayssen, 2001). C&C and PDA are successful in other ways. Greiner & Singhal (2009) attribute high contraception use rate, reductions in population growth from the 1970s to the 2000s, and 7.7 million fewer Thai people becoming HIV positive to Viravaidya's efforts. Indeed, Starin (2009) writes that Viravaidya "is often said to be personally responsible for lowering the country's rate of HIV infection" (p. 66).

The reasons that Viravaidya (2001, p. 18) gives for success are simple: it is a fun place and the food is good. Thus, he says, "If you want to do some public good, just come and eat with us." But who comes to eat here? In the majority of my visits from 2005 to 2015, nearly every diner was *farang*. Indeed, the only Thai people I have seen as patrons have been my own students. As one of them said, when we visited as a class field trip in 2008, "I have never been down this street. I could never go down this street before." The others in her group agreed. Similar sentiments were echoed when I took students in 2011 and 2014. But the *farang* have had no trouble coming here.

What is it about C&C that constrains the patrons to being *farang*? Why do my Thai informants state that they could never make this journey? This opportunity and challenge of C&C as innovative development communication is the subject of this paper. Rather than focusing on the interior of C&C as development communication as Greiner and Singhal did, I focus on the path to getting from C&C and the ways that cultural and economic factors on the constrain this message for social change.

2. Mobile Methodologies and Walking Methods

To explore this space – a space that is both touristic and that argues for social change, I employ a mobile research methodology. Specifically, I use a walking methodology to navigate cultural, legal, and technical constraints that challenge cooking and marketing as creative industries. This specific space, the route along Soi Sukhumwit 12 from the Skytrain station to C&C, was chosen for three reasons. First, it is a dually creative site in that the site combines the cooking arts and the communicative arts to advocate for social change. Second, its specific audiences of Thai individuals at risk of becoming sex workers and of western tourists pose opportunities and constraints that must be creatively navigated. Finally, its physical location creates opportunities for addressing its primary audiences and constraints of alienating secondary audiences.

I engage the route on foot. Rather than seeking to abstract meaning from the route in a larger statistical or ethnographically representative sense, I walk this route because mobile methods reflect a commitment "to understanding *through* the local and particular. Here the very arbitrariness of place, its particularity, is what matters: an explicitly partial window on totalizing description which tests and challenges the coherence of models" (Hall, 2009, p. 574). The journey on foot is not fully reproducible, although others may come after me and have a similar walk. Instead of attempting to produce a coherent model, this journey is a

compilation of experience that could state why some people are welcomed to walk to C&C and others are not. This journey also allows a story of Sukhumwit 12 to emerge. As Hetherington (2013) argues in comparing sedentary approaches (such as survey or interviews), walking "is about movement through space in a more fluid and dynamic way allowing little stories, neighbourhood stories to emerge and creating a series of tactics of resistance" (p. 28).

Instead of a story told at the small scale that blames people for not coming to C&C (for whatever reason) or a story at the large scale that blames C&C for failing to follow market trends appropriately, we might see a journey through Sukhumwit 12 as telling a story that has both opportunity and constraints. This is because walking is a middle-range activity; it engages neither the large-scale of city mapping and its master social narratives nor the small-scale environment of the individual home. Instead, as Demarath and Levenger argue, "Pedestrian activity increases our breadth of experience due in part to the mobility and permeability walking provides. Because of their mobility in medium-scale environments, walkers are better able to explore, manipulate, and revisit anything of interest. Further, the slower speed of the pedestrian increases her ability to experience within the medium-scale environment." (2003, p. 227).

Turning to a specific walk to understand particular ways of experiencing a place is not uncommon. There is extensive work, mostly in the global north (Cresswell, 2010), investigating how people walk and experience the countryside (MacPherson, 2009; Lorimer & Lund, 2008; Yarwood, 2010, how they walk in major cities (Hall, 2009; Moles, 2008; Sidaway, 2009), and, in rare cases, both (Ingold & Vergunst, 2008). And, although this work is sometimes criticized for homogenizing across walkers, the point is *not* to attempt to quantify who walks and why; rather, the point is to articulate what allows affinities between people and places and what allows fissures between people and places in the experience of walking (Wylie, 2005; Mendoza & Moren-Alegert, 2012). This work, while very informative, tends to focus on journeys out of the ordinary: planned hikes, tours, pilgrimages, and the like. But, as Edensor (2010) argues, "While much walking literature and art focuses upon certain exceptional walking experiences, most walking is mundane and habitual. Familiar places are the unquestioned settings for daily tasks, pleasures and rhythmically apprehended routines" (p. 70).

To the side of the exceptional walk and the daily commute exists a third kind of walking, walking through places we do not know. Although much work is done to express affinity, fissures are less often explored. There may be places we do not go because of fear (e.g., an unlit alley at night), social sanction (e.g., restrooms of the opposite gender), or matters of legal control (e.g., military bases). In a specific example, Koefed and Simonsen's report of a young Pakistani man attempting to navigate Copenhagen is informative. Because he is Pakistani, and thus racially and religiously other in Denmark, their informant told them the train station was not a place he could walk through because of the Danes' fear he might be embodying a terrorist. This experience, Koefed and Simonsen, report reflects "the uneven distribution of access to places… Some bodies are blocked in their mobility and access to places more than others who can freely pass and extend their physical mobility into social mobility" (2012, p. 629).

We need to study these places where people cannot or do not walk. There is an assumption in the mobile studies literature that walking is an liberating and democratic. As Middleton (2011) put is, "much of the literature on walking in the city reflects a romanticism

whereby walking is often considered, without question, as a positive urban practice" (p. 93). That is, walking is said to be inherently disruptive to the rational plans of powerful political, economic, and social actors. Yet, as Christensen and Mikkelson (2013) establish, "everyday spaces are local, immediate, social and material contexts already interwoven in political and economic networks across all scales" (p. 198-9). Because it is middle range, walking these spaces may have the same political, economic, and social controls imposed at higher and lower levels of structure.

Although much of the literature on walking argues that walking is a practice of resistance due to its unpredictability, I agree with Middleton that "the emancipatory potential and democratic possibilities of urban walking are far from straightforward and unproblematic" (Middleton, 2010, p. 579). I add, however, in the actual practice of walking, because we trace where and how people walk when they walk, by neglecting *where we do not walk* we also obscure how democratic and resistant possibilities are enabled and foreclosed in (not) walking particular places. Thus, while Middleton encourages an engagement with "the less remarkable, unspectacular, and unreported everyday experiences associated with walking" (p. 590), my walk will be one in a place where people do not go.

3. Research Questions

No matter the way one moves – who one is, or how fast or enclosed one is – "microscale movements are connected to institutional and infrastructural forms of support regardless of whether you are collecting air-miles or are trying to negotiate another day of homelessness" (Cresswell, 2012, p. 651). Thus, walking through a space "is both an object of research and kind of interventionist methodology which opens up questions about space and place" (Cresswell, 2012, p. 647; see also Smith, 2010; Myers, 2011). My walk along Sukhumwit 12 asks two questions. First, what is lived and material on Sukhumwit 12? Encountering what is there tells us about that terrain (Hall, 2009; Ingold, 2000). Second, what symbols or interpretative encounters are in that space? As communication scholars, we agree that, in moving through the world, we engage a constant stream of symbols and interpretable events. We orient our articulations of these experiences by mapping them onto these referents. (Demarath & Levinger, 2003, p. 225). Thus, seeing and interpreting these referents in space tells us a message of Sukhumwit 12.

4. The Method

To answer these questions, I employed a walking methodology employing three steps: mapping, walking and reporting.

The first step is mapping. Walking methodologies are inspired by claims that urban research "is overly focused on the built environment and lacks a much needed engagement with the actual experience of walking. In other words, what happens between A and B is often neglected" (Middleton, 2011, p. 90; see also Middleton, 2010). Although I agree with Middleton and with Cresswell (2010) that this abstraction leaves out the experience of movement between those points and the new encounters with undrawn points along that routing, it is a needed first step. To move from A to B, we must first locate where A and B are, and then plot a route to take.

The actual walk along that route must then be performed. Vergunst (2010) correctly argues that "a walk should not be thought of as simply a transient act compared with the

long-term engagements of city authorities or other micro-level processes" (p. 379). Although urban planners, census takers, and other individuals may have a long term engagement in a place, their high level view may obscure from them chance meanings and encounters that only the pedestrian can encounter. The walker, because of her pace, is "more attentive to the possibility of other rhythms in which traces or fragments of the past show themselves in ways that would be missed if one was simply following and accepting the rhythms of any dominant spatial practice imposed on them by the capitalist workings of that city" (Hetherington, 2013, p. 29).

Third, the walker must report on her walk. Instead of creating generalizable knowledge, projects can evoke "the specifics of the reader/viewer's own spatial experiences" as she encounters the place (Bendiner-Viani, 20052, p., 461; see also Leyshon 2011). The act of walking through a space shapes the experience, generally, and generates the experience, in the specific instance. Although each walk is essentially irreproducible, the reporting of what is experienced generates a set of items placed in relation to one another that can reveal the narrative of a place.

The telling of this story relies on the observations collected during the walk. Indeed, "Competent participation in any social setting demands that those involved pay attention to, and make sense of, the visual availability of what is happening around them" (Hester & Francis, 2003, p. 37). Having gathered together these observations, the walking researcher can then turn to a "first person analysis" of these observations. This analysis, as Hester and Francis (2003) argue, "involves the researcher engaging in self-reflection, in which the researcher's own experiences and activities are turned into data for analysis" (p. 37).

To better preserve this data, I also took photographs of some specific encounters. I did this because "most post-phenomenological theorizing about landscape has tended towards personal experience translated into narrative-based experimental writings" (Morris, 2011, p. 318), a move that precludes engagement for anyone who was not present for the construction of the specific experience. Because this experience is inaccessible, there are significant arguments for "photographic presentation in combination with descriptive passages" (Morris, 2011, p. 318; see also Pink, 2011). The photograph allows an initial sharing of visual sensoria with the reader and descriptive passages can approximate other sensoria. The photograph serves multiple functions: photos allow us to track movement (Hall 2009; Dicks et al., 2006); awaken others to our experience (Hetherwington, 2013; Bendinger-Viani, 2005); and provide "a form of ethnographic notetaking – rather than a way of visually recording data" (Pink 2011, p. 272).

5. The Walk and Interpretation

I descend down the steps from Asoke station, the crisp air-conditioning turning to a moderate 30 degrees. I turn east along Thanon Sukhumwit (see Figure 1). Behind me, to my right, is Soi Asoke, and just beyond that and slightly to the north is Soi Cowboy, the new girlie district built to replace the decrepit Patpong district. I don't hear the touts, nor do I see the neon lights of Soi Cowboy, but I know they are there. Ahead is Soi Nana, home to places like Nana Entertainment Plaza. Soi 12 is halfway between these landmarks, but I will be turning south; Asoke and Nana are to the north. I've made a deliberate choice to come here in the day; to arrive at night would signal a different intent. I don't want to come at night; to come at night is to be hailed by the touts, to be called by my white skin and my male body as the potential patron. I don't want to have a drink, to see a girl, or to buy a grey market DVD;

I want to have a meal. By coming at day, the calls are silenced, but they are still present. Under foot are business cards, call sheets, and menus from strip clubs, dance halls, and peep shows; carefully made up young women and ladyboys peer at me from the increasingly crumpled scraps of paper. Soi 12 is the home of C&C because it provides a choice; to turn south onto Soi 12 is to choose to *not* travel north to Nana or to Soi Cowboy. It is geographically chosen; there are women here of two kinds, and we are literally trampling on one kind. But, C&C tells us, if we make a different choice, to go south, we can avoid all that. We experience, however, the first alienation, and alienation baseed on presumed intention. To come to this choice, we are thought to be capable of choosing otherwise, of choosing Bangkok for sex tourism and pornographic encounters. A respectable person would not be presumed capable of choosing anything other than turning south.

A few hundred meters later, I come to the mouth of Soi 12 (See Figure 2). Above the entrance to the Soi hangs a sign, a sign offering me another choice. I can walk 300 meters to C&C, or I can walk seven meters to a spa/massage sauna. The massage parlor is the "King and I" massage. We encounter the second alienation, this time a cultural alienation. The King and I refers to the Rodgers and Hammerstein musical about a teacher recruited by King Mongkut to teach Prince Chulangkorn and his siblings to become more European. It is, perhaps, the most Orientalist story ever told. It is a musical based on a biographical novel by Margaret Landon, daughter of missionaries who sought to Christianize Thailand, a novel based on the self-congratulatory memoirs of the serial exaggerator Anna Leonowens. By placing so prominently the references to this text, a text bordering on the crime of lese majeste, there is strong discouragement from continuing along this path. What if C&C promotes a similar Orientalist narrative? And what if it enacts the next problematic with this sign?

The sign associates, in quite uncomfortable ways, this Orientalist representation of the royal family with the spa and massage parlor tradition. I turned south precisely to avoid the sex tourist industry, to encounter an alternative narrative of central Bangkok. I don't want to encounter the Orientalist tradition. But I am confronted with the sex tourist industry again. This is not the healing massage of the Ayurvedic tradition; this is Pattaya massage. This is the massage of the beer bar and the go-go dancer. As I pass the shop window, I am promised "extra services," for a ฿300, ฿500, or ฿1000 fee, depending on the level of "service." I desire none of these services; I move on. Yet, the King and I will not be my last opportunity. I will see five more massage parlors in the remaining 250 meters. Although none of them reference the royal family, each offers another chance to return the navigation of Soi 12 into the navigation of the sex tourist industry.

Massage parlors are not the only business I will encounter. Much of Soi 12 is comprised of car parks and the blank back walls of businesses that face more prosperous, more respectable sois. What remains are the aforementioned massage parlors, a travel agency, a dentist offering teeth whitening, and alcohol-fueled nightclubs. I am reminded that I should not be here in the daytime; this place is meant to be encountered at night. Unlit neon signs and silent loudspeakers hang in the open spaces that, were it dark, would serve as foyers to these discotheques. I am struck by the first (of four) that I will encounter, not by its appearance, but by its smell. I have just approached Insanity Nightclub (see Figure 3). Three intermingled smells seep across the courtyard: the odor of cheap cigarettes, cheap alcohol, and vomit. There is little to see: rolling metal doors are pulled down; tables and chairs lean against the wall; collapsing umbrellas obscure signs and menus; and, a thin layer of fallen leaves coats everything. The only sign of life are a drinks seller and her husband. She doesn't

just have drinks; strips of condoms and strips of cigarette packs hang in her cart. They've set up shop early, grabbing a prime real estate in the heat of day. This is the closest place to the nightclub to get a fizzy drink or, more likely, accoutrements of the club lifestyle. Although not explicitly part of the sex trade, these clubs represent a near cousin, and the vendor's cart provides us the linkages among nightclubs, other minor vices, and the pursuit of sexual pleasure.

The difference between night and day on Soi 12 is made clear as I arrive at the next nightclub. The Monaco Gentleman Club (Figure 4) appears. This time, and unlike at Insanity or the other two nightclubs I will pass, I can see into the main space. Silent speakers hang on the wall, portable drinks cars are pushed against the walls. A dim red glow is cast over it all. There is nothing to see, nothing to hear. Even the smells are muted. Maybe Chivas Regal whiskey and Pall Mall cigarettes leave a different trace than the cheaper products consumed at Insanity. Maybe the recently washed floor is the answer, and the smells have just been hosed into the gutter. Perhaps fresh air has come into the open space. Places without people are spaces; at night I would see Monaco transformed from space to place, redolent with fresh alcohol and tobacco. Without the thump of dance music, I am confronted with a place that neither needs nor wants my presence. This is a cleaner version of Insanity; the sexually charged environment is sleeping for the day. Soi 12 is not the opposite of Soi Cowboy; it is merely less well-known and less well-populated.

The faint traces of the nightclub odors are overwhelmed as I move past Monaco. I encounter the only open business that has nothing to do with the sex or alcohol trade (Figure 5). Ready to move when the transient, yet somehow permanent, population of night-clubbers arrives is a food cart. Pineapple, cantaloupe, dragonfruit, and more scents collide. His price for a bag of fruit: ฿20. His prices jar against what C&C will charge. Even if the pedestrian is willing to brave the perception that she is to patronize the massage parlor or the disco, the difference in cost may serve as a barrier. C&C charges ฿250 for a simple fruit pate, plus a ten percent service charge, plus a seven percent value added tax. And the food at this cart is better; the fruit is riper and juicer, the flavors are intense and full. It is not dulled down by sitting in a refrigerator. I'm here in the day. I must not be *farang* waiting for the sex trade; I must work here, and thus I must want a real fruit for my snack. This food cart is the only place for respectable adults that I have encountered. Aside from this man and the two clients I wait with, this street has been nothing by strip clubs, discotheques and massage parlors. It lacks the shops and fixed eateries that even Patpong and Soi Cowboy have. The street is alienating unless you want sex, booze, music.

The food cart is only 30 meters from the front door of C&C. To the left of a car park entrance ramp stands a forty foot tall sign announcing that I have almost arrived (Figure 6). The car park, like so much of Soi 12 is devoid of people. Not even a guard stands ready to move the car park barriers. The car park, the building, even, it seems, the air are a sickly hospital green and grey. But, to go these last few steps is to introduce an encountered confusion: Am I going to C&C? Or the Thai Rice Foundation? Or the Population and Community Development Association? Or any of the eight other establishments housed in the same space for social change? Am I here to eat? Do I need a vasectomy? Do I seek a respectable trade? Or an abortion? All of these are possible. The words of a former student come to mind: "the only reason a Thai woman comes here is if she doesn't want a baby." The words of another: "only a man who isn't a real man comes here." These auditory traces activate the pluripotency of the signboard and place me into a temporary indeterminacy. And

most of these determinations alienate the pedestrian. This walk has gotten more complex than a simple journey from a place that promotes sex work to a place that resists it.

6. Conclusions and Implications

It should not surprise us that C&C is appealing to the *farang* and that the *farang* would be enabled to take this walk. Tourism is not value-neutral. Rather, as Gibson (2010) notes, "tourism is visceral, and frequently relies on hedonism: sunbathing, dancing, drinking, taking drugs, pursuing sexual encounters" (p. 524), or, as Ryan (2002) puts it, tourism is characterized by, the "noise and din of the disco and the sweat of the massage parlour" (p. 27). This is precisely what walking through this terrain, chancing upon its symbols and interpretive encounters, and using mobile methods, allows us to understand about Soi 12 as an enabler of C&C's creative communication. The encounters with the massage parlor and disco are transparent; the noise and din and lights may be muted, but the emphasis on sex and alcohol may draw the western tourist through this space. The remaining problematic of cost is resolved easily by the tourist; if he can get to Thailand, he can afford C&C. If he, and here I mean the white, male, cisgender, heterosexual walker, walks the length of the soi as a tourist, he is the audience enabled by this space to engage C&C as place.

Simultaneously, this terrain, and the symbols and interpretive encounters within it, allows us to understand why other bodies do not walk here. The Thai body, and especially the Thai female body, is discouraged from walking for the same reasons. The resident navigating this place for work could be read as a masseuse or bartender, or as a prostitute or pimp. A "real" Thai man might not walk, as the final destination offers him a vasectomy as easily as a drink, and a Thai woman may not walk, as the final destination offers an abortion as easily as a meal. The encounters with sex, drugs, and family planning in this space disable local, and especially female, bodies from walking in this space.

This complex walk did not start that way. Greiner and Singhal, Viravaidya, and the others had led me to believe that C&C should be welcoming to all. The marketing regards C&C as a destination. They did not, however, account for the journey from the Skytrain to C&C. In this walk, to answer research question one bluntly, is a lived material terrain of sex, music, and alcohol, that, to answer research question two, relies on activating a hypersexual Orientalist script. This accounting reminds me of Gibson's (2010) remarks on the nature of tourism, that "much remains concealed, and tourism encounters are packaged, with worker decorum frequently stage-managed for tourist consumption" (p. 522). This echoes with the experience of this walk. The fun of C&C is carefully managed, but in the journey, fun may not be enough. Rather, C&C as a creative effort toward development communication is enabled and constrained by the economic, cultural, and social forces experienced along the journey.

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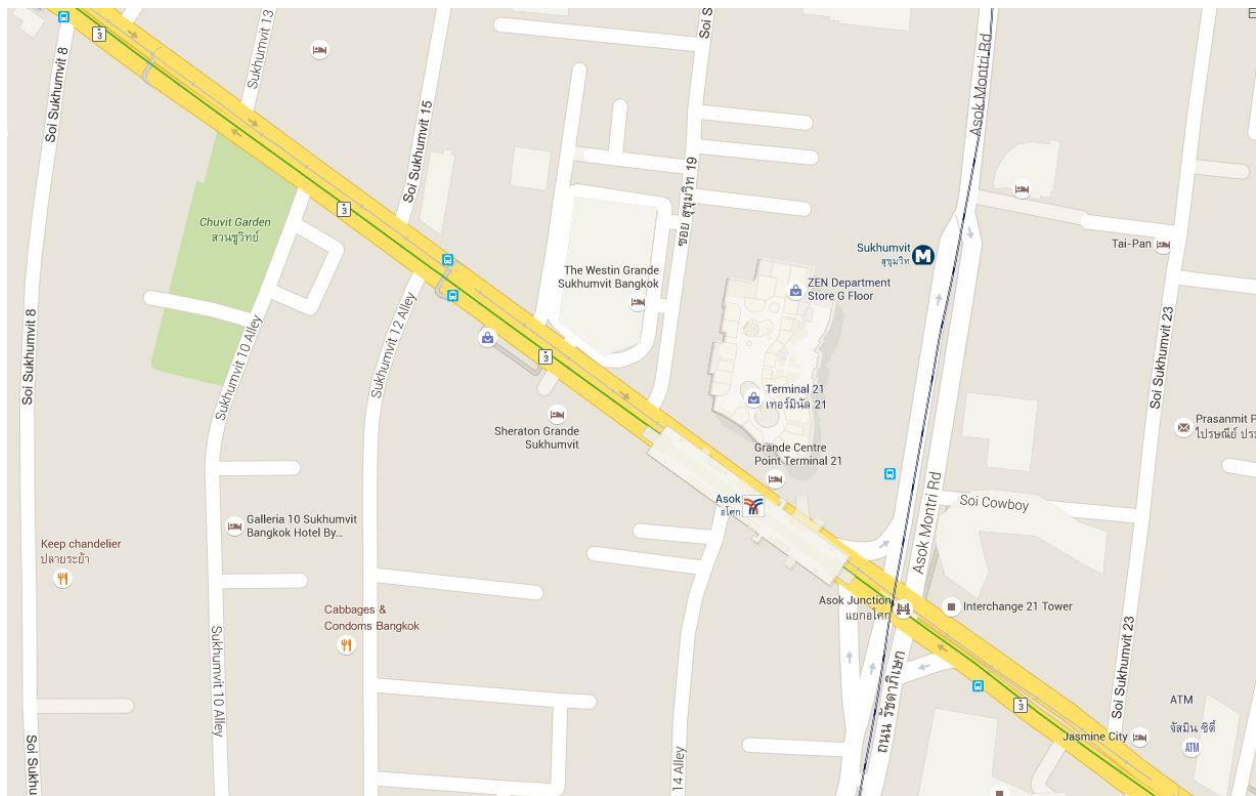**Figure 1. Map of the area in which Soi 12 lies**

Figure 2. The corner of Th Sukhumwit and Soi 12 Sukhumwit

Figure 3. Insanity Nightclub

Figure 4. The Monaco Gentleman Club

Figure 5. A street vendor along Soi 12

Figure 6.

Cikapundung River Waterfront Creative Tourism

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Abstract

The region of Asian countries will be one of big opportunities from the flow of future most important tourism globalization, because of the geographic condition that raises appeals in diversity of tropical and exotic culture and life that always contains eastern meanings that are living in their daily life. However, it does not mean that only the geographical location and the charm of traditional culture will forever be interesting, because after all if the management of tourism in it does not have eligibility to make a presentation and an organized and integrated packaging, of course the attraction that was initially there will be decreased by itself, even being abandoned by his fans, because it could be very boring. So to keep the attraction of excursions, an area and tourist area, no matter how interesting the natural area presented by the natural beauty is, it would not be worth that much for tourists if there is no renewal and adjustment of management and innovation at present time which situation and conditions are always changing so quickly. The methodology for the study and survey research conceptually and practically applicable given the situational field that requires the realization of priority in field conditions, it is also beneficial to the implementation of Tridarma (Teaching-Research-Services) by universities as a dedication to community.

The Analysis of Creative Tourism Approach Applied in Thailand - A Case Study of the Sukhothai - Si Satchanalai - Kamphaeng Phet World Heritage Historical Parks

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Abstract

Being influenced by various western countries which are pioneers of creative tourism notion, Thailand has recently employed such notion as a strategic driver to establish and enhance sustainable tourism in a designated area of UNESCO world cultural heritage feature: the Sukhothai – Si Satchanalai – Kamphaeng Phet. However, the direct application from the western creative tourism theories may not match the Thailand's context and its own distinguished attributes. Due to the need for finding out the customized application for the Thailand's context as well as the selected designated area, the researchers decide to conduct this research aiming to describe 1) how creative tourism is applied to the world heritage site in terms of definition and concept as well as strategic process of implementation and 2) if the application of the creative tourism is suitable for the context in which it is implemented. The main research methodology adopted is a purely qualitative research with a descriptive case study research strategy. The data derived from the three data gathering methods namely, the in-depth interview with the authoritative persons, documentation and direct observation at the project site, provide the emerging themes related to creative tourism approach. The research findings are composed of two main topics namely, the description of the process for applying creative tourism approach to the designated area, and the analysis of creative tourism model application. To further explain the second main topic, the establishment of definition and concept of creative tourism customized to the Thailand's context, and the description of the strategic process of creative tourism application by DASTA are described and further added with the comments. Functioning as a preliminary study, the aforementioned findings will become the supporting data for the larger explanatory research aiming to investigate the causality between the creative tourism application in Thailand and the relationship of stakeholders as well as local community engagement.

Keywords: Creative tourism; designated area; world heritage park

1.   Introduction

For the 21st century, Richards and Wilson (2007) raise creative tourism as a new paradigm of travel and tourism pattern. Since tourism is one of the main economic drivers of Thailand, recently the creative tourism concept has been employed as a sustainable tourism development tool. Being consistent with the mentioned trend, the designated areas of this following public organization: Designated Areas for Sustainable Tourism Administration (DASTA) has become the site for a pilot project aiming to apply creative tourism approach in order to develop the sustainable tourism.

The DASTA's pioneering designated area with the label of a creative space for cultural tourism is the area of Sukhothai – Si Satchanalai – Kamphaeng Phet World Heritage Historical Parks. The aforementioned creative space seeks to create "the balance of socio, economic and environmental dimension with local community engagement as the main key for sustainable tourism administration" (Pathomvaree, 2012). When applying the body of this western creative tourism, it is important to establish the strategic framework of development and practices which need to be compatible with the attributes of Thailand tourism development. Due the customized application of the creative tourism in the context of Thailand, the researchers aim to investigate: (1) how creative tourism approach is applied to the sustainable tourism management at the Sukhothai – Si Satchanalai – Kamphaeng Phet World Heritage Historical Parks in terms of its customized definition and concept including strategic process of implementation and (2) if the application of the creative tourism suits the case's context.

2.   Literature Review

2.1. The Definition and Concept of Creative Tourism

Raymon and Richards (2000) define creative tourism as "(t)ourism which offers visitors the opportunities to develop their creative potential through active participation in courses and learning experiences which are characteristics of the holiday destination where they are undertaken". Being extracted from the mentioned definition, the key concepts are active participation, sharing and learning knowledge, authentic experience of a destination. Furthermore, it can be interpreted from the aforementioned definition that the focal point of creative tourism is the transmission from intangible cultural resources to the experience.

Furthermore, three cultural and creative elements functioning as a fundamental for establishing creative tourism experience are composed of creative hardware (i.e. infrastructure and spaces for creative production, consumption and presumption), creative software (i.e. atmosphere, ambience, fashion quality of life, perceived diversity), and creative orgware (i.e. sectors, industries, clusters, policies, governance) (Richards & Wilson, 2007). Richard and Wilson further summarize that the combination of creative tourism is derived from currently existing tourism resources and creativity. Such combination is seen as a dynamic input inserted into creative tourism experience, production and consumption. In terms of approaches used to acquire creative tourism experience, Richards (2011) also proposes the 1961 work of Rhodes which including these following four approaches: the creative person, creative process, creative product and creative environment.

2.2. The Development and Relevance of Cultural, Heritage and Creative Tourism

Although culture including heritage plays a role in being a key strategy to create the distinction for a destination since the 1940s due to the high increase in culture demand (Richards, 2001), like other tourism types, the cultural tourism also encounters the development's 'vicious cycle (Russo, 2000). According to Russo, in heritage destination, the vicious cycle starts from the first stage in which tourism penetrates the area, there are visitors in the form of day-trippers or excursionists. Their visit duration is shortened and selectively targets the must-see attractions in the second stage because of their time-constraint. This leads to the congestion found in the destination. The third stage is more severe than the previous stage due to the arrival of mass consumption and this results in the decrease in content quality of tourism product or the heritage. In other words, the degradation of heritage's value is triggered by the congestion and mass tourism of day-trippers, or the static mode of traditional mass production and consumption.

To overcome the problem of the vicious cycle, the creativity is employed to add more value to destinations. The use of creativity is supported by Richards (2009) stating that the static mode of the experience production and consumption is shift to the dynamic mode or the co-creation. To support the change from the static mode to the dynamic mode, Richards and Wilson (2007) propose that tourism pattern is developed from mass tourism with the demand to fulfill basic needs, to cultural tourism creating a distinctive place to satisfy the demand for desiring and possessing, and finally, to creative tourism which is consumed by tourists preferring the special learning experience with the need for self-enhancement as shown in Figure 1.

Figure 1: The change driver in tourism style
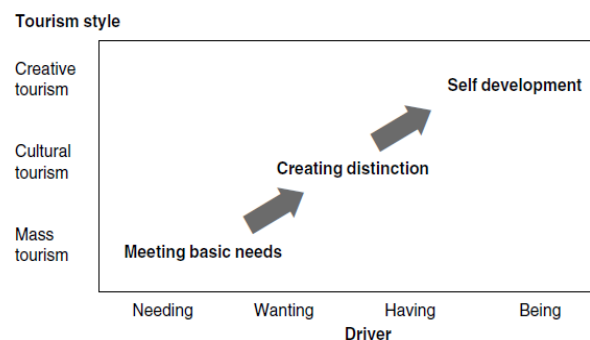
Source: (Richards & Wilson, 2007, p.20)

3.   Methodology

Due to the research's main purpose which is to describe how creative tourism concept is applied to the sustainable tourism development at the study unit, and how the creative tourism application affects the study unit, a descriptive case study is employed as a research purpose. The selection of this research purpose is consistent with Kumar (2005) suggesting that the use of descriptive research is systematically aimed to discover or describe the phenomenon without explaining the cause-and-effect relationship. In terms of research strategy, a case study is chosen because the only one study unit is the DASTA's selected designated area with the operation of the unique pilot project establishing a creative space for cultural and sustainable tourism. For the data collection process, the first method is the in-depth interviews conducted with these following stakeholders involved with the pilot project: the acting manager of DASTA Area 4 (The Sukhothai – Si Satchanalai – Kamphaeng Phet world heritage historical parks), the development community tourism officer of creative tourism, the chief of creative tourism model study project from Thammasat University, local entrepreneur of creative tourism activity (Sangkhalok ceramic) at the designated area. The in-depth interview method is justified to be suitable for the research since the detailed information gained from the knowledgeable interviewees can complimentarily be used with other sources of evidences in order to build the research validity and reliability (Yin, 1994). In light of other methods, acquiring data from documentation and archival records is conducted, gathering relevant data from agenda, announcement, minutes of meeting, written reports of events, administrative or internal documents, DASTA's former studies of the same study unit in the forms of studies and articles published in both online and offline sources. The third data gathering method is direct observation performed through the researcher's six-day field visit at the two parts of the selected designated area, Sukhothai and Si Satchanalai

areas. Such visit allowed the researchers to observe the ongoing process of the creative tourism application. The observed process is composed of local identity's awareness and understanding establishment stage, SWOT analysis conducted in an initial stage for the area development; strategic plan formulation for the sustainable tourism development with the use of creative-tourism-led strategy.

4. Results

4.1. Background information relating to the case

In order to provide background information relating to the main case study of   this research and pave the way for the clear understanding, it is worth to present the relevant tourism policies in Thailand in relation to creative tourism and the role of Designated Areas for Sustainable Tourism Administration (DASTA) in the application of creative tourism approach.

4.1.1 Relevant tourism policies in Thailand in relation to creative tourism

In the national level, Thailand's government proposed the creative tourism application to tourism development in the 10th National Plan for Economic and Social Development 2007-2011, with its main strategy of reengineering the economy structure for the growth of sustainable quality. In this main strategy, there is an objective of managing and developing creative tourism in an integrative way toward the way of life, culture and environment. Considering the National Tourism Policy (2012-2016) at the time this research was conducted, it was applied by the mentioned National Plan for Economic and Social Development and thus, included the creativity development as a tool creating the value added in tourism development, and as a support given to local administration empowerment (Department of Tourism and Sport, 2011).

4.1.2 The role of Designated Areas for Sustainable Tourism Administration (DASTA) in the application of creative tourism approach

Designated Areas for Sustainable Tourism Administration (DASTA) is a public organization in charge of tourism supply development. To be consistent with the National Tourism Policy (2012-2016), DASTA spent almost a year to employ such approach in the Sukhothai – Si Satchanalai – Kamphaeng Phet World Heritage Historical Parks designated area labeled as 'World heritage: a creative space for cultural tourism'. According to the administration policy of the designated areas, DASTA's operation policy of 2012, the economic, social and environment development dimensions are targeted to be balanced by applying 'creative tourism policy' to community tourism development for sustainability. In addition, DASTA defines its customized meaning of creative tourism for the purpose of matching the creative tourism concept with Thailand's context as follows: "(c)reative tourism is the tourism development with the emphasis on value creation for tourism resources, on the basis of Thainess, such as lifestyle, local wisdom, art, culture and history." (DASTA, 2012b)

4.1.3 Background information of the selected designated area

Even if creative tourism was highlighted in the operation policy of 2012, since October 2011, DASTA had already collaborated with Thammasat University to draft the creative tourism model as well as the creative tourism definition which is:

"Tourism which offers the visitors the opportunity to exchange, learn and profoundly understand the socio-cultural and environmental value of a place visited through the genuine experience with the host of the place and culture". (Wisudthiluck et al, 2012)

The reason why the Sukhothai – Si Satchanalai – Kamphaeng Phet World Heritage Historical Parks or DASTA Area 4 is chosen as a study unit is because of its value derived from being a World Heritage site possessing both tangible (archeological sites and monuments, artifacts) and intangible cultural heritages (local wisdom, way of life). The site's detailed value is illustrated by DASTA (2012b) as "value in the status of the World heritage in archeological sites, artifacts, wisdom, and lifestyle in the past inherited to the present such as gold and silverware making, textile weaving and Sangkhalok ceramics". Furthermore, this area is a source of educating and delivering the cultural heritage knowledge to people (Wisudthiluck et al., 2012). However, ruining the place's living heritage feature was caused by the inconsistent top-down and bottom up policies as described in the preliminary study project supporting the announcement of a designated area for sustainable tourism in the historical parks (DASTA, 2011). The mentioned previous development policies do not include the conservation of intangible heritage while the tangible heritage is solely highlighted. As a result, the historical parks tend to encounter the development's vicious cycle when tourism is developed (Russo, 2000). This consequently triggers the sustainable development imbalance (DASTA Area 4, 2012). In 2011, the Office of the Prime Minister announced that the Sukhothai – Si Satchanalai – Kamphaeng Phet World Heritage Historical Parks have become a designated area for sustainable tourism. This paves the way for DASTA to conduct a preliminary study for building a model for sustainable cultural heritage management with local community engagement as a key strategy. The vision of the aforementioned preliminary study is to create the tourism model for the precious world cultural heritage city, applying a sustainable way (DASTA, Master Plan Project for designated area administration at Sukhothai - Si Satchanalai - Kampheng Phet Historical Parks, 2012a).

4.2. Application of creative tourism approach to the designated area

As previously described in the background information of the selected designated area part regarding the degradation of the living heritage, DASTA adopts creative tourism as one of their strategies to solve such problem, to provide visitors the understanding of the world heritage site and cultural heritage tourism, as well as to encourage local community's participation in the area administration (Pathomvaree, 2012). Figure 2 demonstrates the strategic concept of value creation for creative tourism product which DASTA adapts from Thailand's creative economy concept.

Figure 2: Value creation mapping for creative tourism management
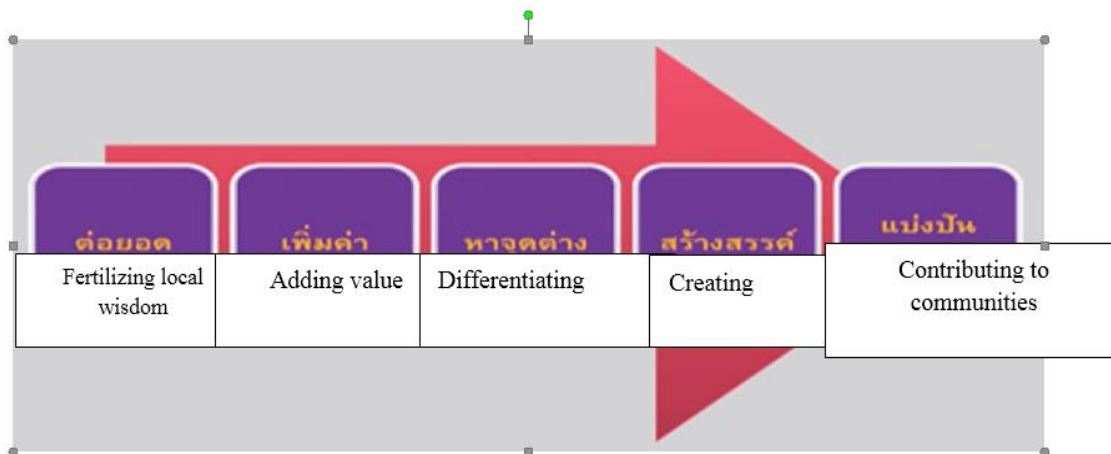
Source: (DASTA Area 4, 2012, p.4)

Figure 2 illustrates the steps to develop creative tourism management. To go into detail, for the first step, the local wisdom and unique identity need to be recognized and supported after the site has already been selected. By doing so, the value added can be inserted into the resources. Next, identifying and differentiating the resources with creativity can help produce a competitive creative tourism product of the place. At the final step, the economic distribution to the community can fairly take place.

Thanks for being an activity-based strategy, the three potential activities at the designated area is selected by DASTA and Thammasat university namely, Sangkhalok ceramics at Sukhothai community, fermented mud cloth and Sukhothai noodle at Bannatonchan community in Si Satchanalai area, and votive tablet at Kamphaeng Phet area. In terms of the visitor sample, it is comprised of the lecturers from the faculty of Sociology and Anthropology, Thammasat university, the project coordinator, students, representatives from DASTA, media (i.e. magazine, newspaper), travel agency and private entrepreneur. Such participants of the pilot project report that there is the unclear understanding of creative tourism concept while the activities conducted in the designated area is positively perceived. The reasons to support the positive feedback of the activities organized are that they are new and provide a chance to comprehend the place uniqueness. Thus, the activities deserve the support since they are compatible with the cultural identity conservation (Wisudthiluck et al, 2012: p. 171-173 & Wisudthiluck, 2012).

Considering the hosts, the perception towards creative tourism possessed by most local entrepreneurs is not prevalent and their expectation from creative tourism focuses on economic benefit rather than socio-cultural benefit (DASTA Area 4, 2012). However, the positive sign is observed by Pathomvaree (2012) and Wisudthiluck (2012) that the better understanding of creative tourism with the focal point on the value beyond creating a saleable tourism product, is found in some entrepreneurs. To expand on the topic, the hosts' role is twofold namely, an instructor for the tourism product's story narration, and a learner gaining and exchanging knowledge as well as experience with visitors. In terms of local communities, it still requires DASTA to continue to educate local people about the precise understanding of how creative tourism could lead to the quality of tourism developed in their communities.

4.3. Analysis of creative tourism model application

4.3.1 Definition and concept of creative tourism

According to DASTA (2012), the interpretation of creative tourism definition demonstrates its compatibility with Thailand's context as follows:

> (t)he tourism development with the emphasis on value creation for tourism resources, on the basis of Thainess, such as lifestyle, local wisdom, art, culture and history. It prioritizes on the value of local identity than the revenue gained. The visitors will have the opportunity to directly learn and exchange their experience with the host.

In order to highlight the site's intangible cultural heritage value, DASTA has developed its own definition of creative tourism, based on the definition and concept defined by The United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International conference on creative tourism in Santa Fe, USA (Choibamroong, 2011). It could be assumed that DASTA's definition is suitable because both socio-cultural and economic tourism purposes are taken into consideration as the purposes of creativity application. This suitability is supported by Simon (1986), Santagata (2009) and Choibamroong (2011) that social value and culture are considered necessary as resources for creativity development. Besides, DASTA's definition is able to maintain the previously established key concepts of creative tourism definition characterized by Raymon and Richards (2000) as stated in the literature review that the key concepts include active participation, sharing and learning knowledge, authentic experience of a destination. Despite the mentioned suitability, during the time of this research, DASTA is in the initial stage of formulating the creative tourism definition and its importance. This leads to the ambiguous definition and concept of cultural tourism, which results in the mixture among these following terms: creative tourism, cultural tourism, sustainable tourism, and slow travel. Hence, the need for carefully and effectively communicate the difference, correlation and compliment among such terms are evident. The framework of the change driver in tourism style proposed by Richard and Wilson (2007) and previously described in the literature review part, could function as a guideline to provide the differentiation between cultural tourism and creative tourism, based on the dissimilar drivers of each tourism style. Furthermore, creative tourism needs to be distinguished from other creative-related terms namely, creative economy and creative product. For creative tourism, the place's socio-cultural value is perceived as the focal point instead of innovation which is highlighted by creative economy and creative product.

Considering the compatibility between the concept defined and the practice given at the site studied, it is found that there is still the discrepancy between them. In terms of the key concept of creative tourism defined by DASTA, the terms of engagement, deep cross-cultural learning, and authentic experience are emphasized. However, it is observed that the participation in all processes of the local activities is not provided to visitors. The supporting evidence is shown in Sangkhalok ceramic production in which only the painting activity is offered to visitors while they are not allowed to try other activities such as clay preparation and baking ceramics. In this case, the higher degree of compatibility should be implemented to reduce the possible misunderstanding of creative tourism promoted by DASTA.

4.3.2 Strategic process of creative tourism application by DASTA

It could be assessed from this research that the DASTA's creative application of project or activity-based strategy is considered suitable. The reason to support such suitability is that the use of activity-based strategy is consistent with the creative tourism experience theory proposed by Richards and Wilson (2007) stating that creative tourism matches the tourists aiming to special learning experience and fulling the need for self-development. The activity-based strategy serves as an initial step to pave the way for further creative tourism development. It is clearly demonstrated in the pilot projects of Sangkhalok ceramics, Fermented mud cloths, Sukhothai noodle and Baked clay votive tablet, taking place in the site studied and functioning as a creative spectacle for cultural activities. In this level, the passive role is given to visitors as spectators. When the creative spectacles are well operated, it will be followed by a creative space comprising of various forms of creative tourism activities (Choibamroong, 2011). The shift from the creative spectacles to the creative space is illustrated in the label of a creative space for cultural tourism which is assigned to Sukhothai – Si Satchanalai – Kamphaeng Phet World Heritage Historical Parks by DASTA.

In terms of challenges found in the strategic process, the findings gained from all data gathering methods demonstrates people's perception towards creative tourism that still concentrates on the economic benefit received from creative tourism rather than socio-cultural value. This is supported by the interview to the owner of Suthep Sangkhalok stating that creative tourism is perceived as the activity drawing more tourists (Phromphet, Interviewing to Sangkhalok entrepreneur, 2012). Therefore, the need for influencing entrepreneurs to gain the correct understanding of creative tourism regarding the importance of socio-cultural value can be reflected from the findings.

For the second challenge, at the time in which the research is conducted, there is still the lack of the protocol of strategic plan and implementation as well as effective evaluation on performance and creative tourism application. Since the creative tourism concept is perceived new by DASTA, these absent items should urgently be formulated to solve the knowledge management problem, and becoming a source of information for further strategic frameworks aiming at the higher level of efficiency. This needs corresponds with Richard and Wilson (2007) suggesting that one of cultural and creative elements of creative tourism experience establishment is orgware including policies which are comparable to the necessary protocol of strategic plan and implementation required by this study unit.

5.   Conclusion

The aforementioned research findings enable the researchers to achieve the two research objectives as follows. For the first objective, the two main topics of findings which are the application of creative tourism approach to the designated area and the analysis of creative tourism model application, provide the detailed information regarding the customized creative tourism definition employed by DASTA as well as its strategic process of creative tourism application. In terms of describing the suitability of creative tourism application in the case's context, the findings reveal both successes and challenges. Considering the customized creative tourism definition, it is perceived compatible with the concepts previously proposed by scholars with the focal point of socio-cultural value. However, the challenges are found in the unclear understanding of the definition, and the confusion between creative tourism and other relevant types of tourism. Besides, the discrepancy between the definition set by DASTA and its practices still exists. In light of the strategic process, the activity-based strategy employed by DASTA is consistent with the best

practices suggested by the previously established creative tourism concept. In contrast, the entrepreneurs 'perception mainly focusing on the economic value poses a challenge to DASTA's strategic process. In conclusion, as during the research time, it is in an initial stage of the project, both successes and challenges are emerged from this study. In this case, the longer period of time is required to absolutely conclude if the successes could be sustained and the challenges could be overcome.

6. Suggestions

Further researches are suggested to explore continuous possible impacts created by the creative tourism development pathway in the same study unit, taking a longer period of time. Furthermore, the creative tourism applied at other historical sites in Thailand by different organizations in charge could be monitored through a descriptive case study or further studied to explain the cause and effect between the creative tourism application and other related aspects such as the engagement of different stakeholders and satisfaction as well as perception towards the site, possessed by visitors. With the dissimilar organizations in charge and site contexts, it will be worth to gain the findings of diverse heritage sites in Thailand to make a comparison regarding the creative tourism application, in order to explore the common and different attributes of such application in Thailand as a whole.

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Hipsters, Festivals and Evictions: Gentrification and The Rise of the Nuevo-Creative Class in George Town Penang

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Abstract

The listing of George Town, capital city of Penang, Malaysia as a UNESCO World Cultural Heritage Site and repeal of the Rent Control Act altered the city's cultural and social landscapes. Since then, there has been a rush to preserve dilapidated buildings and revive what was "cool" from the 1960s–1970s. Colonial-era buildings and infrastructures have been restored and this eventually caused an economic boom through an influx of artists, bohemians, tourists, entrepreneurs and "hipsters". This new creative class of mostly middle-class youths reintroduced an importance towards culture, art, cuisine and creativity within newly gentrified spaces. Creative spaces such as Hin Bus Depot and The Whiteaways Arcade are populated by new galleries, spaces, and cafes. Festivals such as the George Town Festival and George Town Literary Fest gained importance through efforts to immortalize the past, present and future arts and cultures of Penang. While importance is placed to elevate the status of this Nuevo-creative class, the George Town of old, along with its cultures, communities and economies is gradually left behind. Escalated rent has also forced traditional business owners to vacate their premises for landlords find it more profitable to turn their premises into boutique hotels or cafes. While such traditional businesses remain part of the outstanding universal value (OUV) of intangible cultural heritage and tradition of George Town, what used to be shop houses housing residents and small businesses are being replaced by boutique hotels and "hipster cafes" that aren't exactly accessible to all. The sustainability of gentrification in George Town is questioned as many incapable of accessing this new class are left facing relocation and exclusion. This paper examines the rise of the new creative class and how age-old traditions and heritage are gradually being eliminated due to the gentrification process in George Town.

Keywords: Gentrification, Creative City, George Town, Penang, Heritage, Culture

1. Introduction

The coffeeshop or in local lingo, the "kopi-tiam", exists in many Malaysian towns. Patronised and manned by generations of family members, the "kopi-tiam", which serves food and drinks such as kopi-O, roti bakar, and soft-boiled eggs also offers a space for bonding between patron and proprietor and is utilised for social gatherings and discussion of ideas very often related to local politics. Despite surviving world wars, local gossip and family feuds, a number of "kopitiam" faces closure as its business owners are made to evict its premises in George Town Penang. The "kopitiam" however, is not the only form of business being made to close its doors for other business, which have been running for generations since the early 1900s are facing the threat of being evicted.

Such businesses, often located in shop houses or "tiam chu" in local Hokkien dialect, face the threat of eviction due to escalating rental costs. Rental for shop houses in George Town have escalated to as high as RM7, 000 (US$1 700) per month. Brought upon by the repeal of the Rent Control Act (1948) in the year 1997 and gentrification process after Penang was granted the UNESCO Heritage Status in 2008, there has been a rush to preserve dilapidated buildings and revive what was "cool" in the 1960s-1970s. Businesses boomed as tourists flocked into George Town to experience the so-called heritage and culture of Penang led by wall murals painted by a man from Europe. Discarded antiques became priceless and ornamental pieces for "Aussie-styled" cafes serving Italian lattes, Java espressos and Melbourne Iced Coffee that mushroomed in a period of a few years. These cafes and art-spaces are often housed in shophouses, colonial-era buildings and infrastructures that have undergone restoration works.

This gentrification process eventually led to an influx of artists, bohemians, tourists, entrepreneurs and "hipsters" into the city. While the gentrification process has brought upon much positive development to George Town in terms of tourist arrivals and economic revenues, there is also a negative side to this phenomenon, which is often not discussed. This paper thus examines the gentrification process in George Town, Penang, as reported in the media. It examines how the rise of the new creative class and age-old traditions and heritage are gradually being eliminated and evicted due to the gentrification process in George Town. This is a preliminary paper, which is part of a 2-year research project designed to explore and map creative industries and creative cities in Malaysia between the School of Modern Languages and Culture, University of Nottingham Malaysia Campus and School of Communication, Universiti Sains Malaysia. Using content analysis, the ultimate purpose of this paper is to discuss about the definitions of gentrification and examine certain media publications about George Town and gentrification. The second part of this research will eventually incorporate in-depth interviews with the stakeholders affected by and involved in the gentrification of George Town and its results will be published in a forthcoming research paper.

2. The Gentrification Process

In 1964, British sociologist Ruth Glass coined the term gentrification (Paton, 2014). Gentrification refers to the transformation of a working class or vacant area of the central city into middle class residential and/or commercial use (Lees et al., 2008). With regards to the relationship between gentrification and neighbourhoods, gentrification tends to threaten indigenous residents of particular neighbourhoods unless they are capable of recognising and countering such threats. Indigenous residents do not necessarily react to gentrification according to some of the preconceived notions generally attributed to residents of these neighbourhoods as their reactions are both more receptive and optimistic. Residents of the inner city are sometimes more receptive because gentrification brings their neighbourhoods into the mainstream of commercial life with concomitant amenities and services while presenting possibilities of upward mobility (Freeman, 2006).

Individuals who move into newer spaces are often of middle class standings. Known as "invaders", they would gradually displace the poor working-class inhabitants by changing and restoring buildings. The process of gentrification exists in different dimensions, which suggests the displacement of poor communities by rich outsiders and includes geographical, social and physical dimensions. In terms of geographical dimensions, gentrification occurs in central urban districts, deprived areas and assumes a neighbourhood scale. In terms of social dimensions, the turnover is in favour of the wealthy and takes on a "class" character in Marxist terms. In terms of physical dimensions, as buildings are gradually restructured, the

image of urban spaces radically improves and effects its economic base and attraction. (Diappi, 2013).

Through gentrification, pioneer gentrifiers upgrade working-class neighbourhoods to become middle-class housing while displacing indigenous residents (Michael, 2014). While upgrading decaying neighbourhoods through housing programs enhances possible upward mobility for indigenous residents, such housing programs are premised on the notion of introducing the poor to more affluent neighbours by moving them to the suburbs or bringing the middle class to places that are off-limits to outsiders (Freeman, 2006). Due to the perception that neighbourhoods were undervalued; restoration, renovation, beautification or development efforts are thought to increase property values to their maximum commercial potentials (Michael, 2014). In short, gentrification refers to how an influx of wealth in existing urban districts that changes its character and culture and leads to a related increase in rental costs and property values.

3. Gentrifying George Town, Penang

In 1786, Captain Francis Light discovered the city of George Town in Penang. Located at the northeastern tip of the island, the city became a popular port of trade located at the Straits of Malacca. Until today, George Town remains as one of the most cosmopolitan cities in Malaysia. The state of Penang is divided into two sections by the Straits of Malacca – Penang Island and Seberang Perai, a narrow hinterland located at the west coast of the Malaysian peninsular. The state of Penang is currently under the administration of Chief Minister is Lim Guan Eng with the now defunct opposition coalition Pakatan Rakyat holding the majority in its State Assembly. The state is also one of the wealthiest in Malaysia. While Penang no longer enjoys the status of a free port, one of its main sources of income is generated from the Free Trade Zone that houses factories of multinational corporations such as Intel, Seagate and Motorola.

Even before Penang was listed as a UNESCO World Cultural Heritage Site on 7 July 2008, Penang has often been well known for as a popular tourist destination due to its picturesque beaches and coastlines, delectable local cuisine, skyscrapers, heritage and various houses of worship. Known as the "Pearl of the Orient" for its charming beauty and laid back way of life, the UNESCO listing of this multi-ethnic city in 2008 did affect and alter the landscape of the state socially and culturally. From the social perspective, the social demographics of the city changed with the influx of artists, bohemians, tourists, entrepreneurs and "hipsters". The UNESCO listing did in fact help to boost the state's economy as approximately 200,000 tourists now visit Penang annually (http://m.todayonline.com/world/big-read-penang-whose-version-heritage).

In 1994, prior to the listing of George Town as a World Heritage Site, the first major restoration works was carried out on the Syed Al-Attas Mansion built in the 1860s. The George Town heritage site covers 109 hectares of the oldest quarter of the city and with a larger 150 hectare "buffer zone" surrounding it. The buildings within this zone are protected by local council regulations that govern the conversion of historic shop houses. Within a five-year period, this has inadvertently inflated the value of to these buildings and is now seen as the "hottest real estate in Penang"(http://www.timeout.com/penang/things-to-do/essay-penang-island-the-last-20-years). According to UNESCO, "heritage is our legacy from the past, what we live with today, and what we pass on to future generations. It is an irreplaceable source of life, inspiration, points of reference and even identity to the whole community". To preserve and conserve cultural heritage sites, UNESCO aims to encourage the identification, protection and preservation of cultural and natural heritage around the

world that are considered of being outstanding value to humanity. The listing of George Town as a World Heritage Site was due to its capability of demonstrating a succession of historical and cultural influences while maintaining the originality and authenticity of British colonial architecture and influences of Asia and Europe, currently featured in many residential and commercial buildings. (http://www.unesco.org/new/en/brasilia/culture/world-heritage/heritage-legacy-from-past-to-the-future/).

Culturally, the rise of a new creative class amongst middle-class youths have also led the city to place greater importance towards culture, art, cuisine and creativity within newly gentrified spaces. Youths are introduced to the importance of culture within newly gentrified spaces in which they are able to remember the past while living in present times. With that, creative spaces such as the Hin Bus Depot and The Whiteaways Arcade, houses galleries, spaces and cafes in order to provide cultural identity and broaden the exploration of society towards the importance of culture, creative industries and heritage sites. With the support of the Penang state government, heritage sites have been able to retain its original styles and infrastructures and become well-known art centres. The exhibitions of arts and special screenings of artistic works are often held in both Hin Bus Depot and The Whiteaways Arcade.

Apart from that, festivals such as the George Town Festival and George Town Literary Festival are important in the construction of memory towards the past. History is essential in discussing memory because it enables society to understand the past and creates the memory and identity of oneself in society. Memory is a social process and formulates ideas among members of society within certain historical contexts. Thus, memory could refer to how we experience our present world in a context, which connects past events and objects. Memory is also considered as a mnemonic process, as a pathway to remembering the past and reconstructs the identity of the members of society. Consequently, cultural values and beliefs are developed by an understanding of the past (Barsalou, 2012). The Occupy Beach Street event, which takes place every Sunday morning, becomes a site where new memories and identities are constructed while renewing memories of the past.

This occurs as the streets of Beach Street are closed and the public is allowed to freely roam the traffic free roads, which are also lined by colonial-style buildings inherited from the former British masters. These buildings, which were once sanctuaries for early migrant communities in the 18th and 19th century Penang are uniquely built using the "straits eclectic" style that contains a fusion of Easter and Western architecture designs only found in former British Straits Settlements of Penang, Malacca and Singapore (http://www.timeout.com/penang/things-to-do/essay-penang-island-the-last-20-years). The inherited property in George Town and heritage sites becomes the symbolic architecture of cultural inheritance as memorials, archives, museums, and monuments are generally viewed as contributing to collective memory, as designed to draw attention among the members of society to the past (Barsalou, 2012). Along the streets of Occupy Beach Street, memorabilia, handicraft, art, antiques and food are sold alongside dances and mass exercises. These events inadvertently present the cultures, history and arts from the past and present to its members of society.

The emergence of creative spaces, events and a class of mostly middle-class and overseas-educated youths thus reintroduced an importance towards culture, art, cuisine and creativity within newly gentrified spaces. While importance is placed to elevate the status of this Nuevo-creative class, the George Town of old, along with its cultures, communities and economies is gradually left behind.

4. Analysing Gentrification in George Town, Penang

The content of six online news portals and magazines were examined in this study. These online news portals and magazines were selected for they contained news articles, opinion pieces or write-ups related to gentrification in George Town, Penang. They are *New Straits Times*, *The Star Online*, *Penang Monthly*, *Bangkok Post*, *Time Out* and *TODAY*. All articles, opinion pieces and write-ups were published post-2008. While the central theme of this analysis was on gentrification in George Town, this preliminary study highlights two interrelated categories: "Rise of rental and eviction of 'locals'" and "Displacement of heritage trades".

Rise of rental and eviction of "locals" and displacement of heritage trades

One of the greater effects of gentrification is escalated rent. On 12 June 2016, *The Star Online* reports on how Penang properties are being purchased by foreigners in bulk. The report "Foreigners 'invading' pre-war properties in Penang reports how foreign corporations are "snapping them up [pre-war property] by the rows". After purchasing these properties, old tenants are evicted while rentals become inflated to more than "500% above the previous rent". The report states that rental, which was not more than RM1300 (US$350) in 2010 now stands at RM7000 (US$1750) and RM10000 (US$2500) per month. As Singaporean corporations are purchasing most of the properties, a row of 12 shops at Jalan Pintal Tali (known as Rope Walk) near the iconic KOMTAR building is now dubbed as "Little Singapore". The purchase of pre-war shop houses by Singaporean corporations also takes place in Seven-Street Precinct, Noordin Street and Chulia Street. In addition, the report states that one Singapore public-listed company has acquired 150 units of pre-war properties valued at an estimated RM100 million (US$25 million). Most properties are purchased "in a row" and are occasionally purchased above market value.

In contrast, Hokkien clan associations, which own shop houses in Queen Street and China Street rent out their properties for only RM1500 (US$375) to RM2700 (US$675) per month. The rental rate for approximately 100 pre-war shop houses owned by Cheah Kongsi, is maintained at similar rates of RM1500 (US$375) to RM2700 (US$675) per month. The maintaining of such rental charges is, according to Peter Cheah, chairman of Cheah Kongsi is to continue its policy of supporting living heritage and in keeping the city's UNESCO World Heritage Site status a sustainable one. A state law preventing the uncontrolled rise of rental charges, such as those practised in Europe which limits rental increases to only 10 per cent per year, is currently being lobbied by non-governmental organisations such as George Town Heritage Action. This state law is aimed at curbing heritage property owners from raising rental charges at escalated prices and from preventing George Town from becoming a city too expensive to live in.

The article "Penang – whose version of heritage?" by *TODAY* on 14 May 2016 discusses how pre-war shop houses are continuously being legally and illegally converted into boutique hotels and cafes. The article also discusses how traditional trades practiced for generations such as rattan weavers and makers of traditional votive paper flowers for altars are being driven out from their homes. The article quotes conservationist activist, Khoo Salma Nasution, "the living social memory of our city is being wantonly destroyed" as communities of traditional trades that give George Town its unique identity are being evicted. Approximately 30 years ago, 50,000 people lived in the inner city of George Town but in 2009, only 10,159 remained as many had relocated to newer suburban developments. In 2013, only 9,425 people remained. The article also discusses how rising rental charges have forced a traditional business roasting coffee beans, Tai Chuan Coffee Mill located at Lebuh

Katz to relocate. In existence since the 1920s, business owner Loke Chuan Hoe will be relocating his business for he no longer can "afford to pay" the "expensive" rental charge that has escalated to "over a thousand ringgit" from his current rent of only RM550 (US$137).

Another article, "Muhibah" Penang coffee shop's days numbered" by the *New Straits Times* published on 9 May 2016 similarly discusses about a business being made to close due to a rise in rental charges. The business is a coffeeshop or "kopitiam" named Kong Thai Lai Kopitiam operated by owner Tan Jeng Seow. In operation since 1920, the "kopitiam" is known as a "muhibah (goodwill) spot" for it is patronised by Malaysians from all walks of life. Tan, the third generation business owner, who has been paying a rental of RM510 per month for the shophouse that houses his "kopitiam", has been served with an eviction notice by its new Singaporean owner who has plans to sell five shop houses along the same row.

The article "Penang Island: the last 20 years" published by *Time Out* on 24 October 2014, discusses about the effects of the repeal of the Rent Control Act in 1997. The purpose of the Act, which was implemented post-World War Two by the former British colonists was to protect inner city tenants from being evicted. According to the article, rental for such properties was between RM50 to RM100 (US$12.50 – US$25) per month. Rental charges were kept at such low rates to protect these buildings for meagre rental returns meant that the owners had little incentive to develop these buildings. The repeal of the Rent Control Act also made George Town into an "abandoned city" after dark, for approximately 12,000 buildings once registered as rent-controlled properties now had its rental increased by tenfold. This increase in rental rates have forced family businesses to close down and directly led to an exodus of 60,000 people from the inner city to relocate to the outlying areas of the island. As gentrification of the inner city continues, "the original residents", who are the "humble traders and craftsmen of George Town" are continue being driven out.

The article, "Gentrification – but with the right twist" published in the January 2016 issue of *Penang Monthly*, terms gentrification as a "nostalgic yearning", which is sought through connections to the past through old building as old neighbourhoods are sought out for new businesses. While gentrification helps provide a boost to heritage movements and gives old neighbourhoods a new lease of life, many are then turned in "playgrounds for the rich". This phenomenon thus causes a sense of uncertainty, especially for old businesses that have been occupying shop houses for low rentals. One such example is of Ng, the seal-maker, whose business of making name seals for more than 50 years now faces a sense of uncertainty as the entire block of shop houses, including his, has already been sold.

On 13 July 2015, the article "Hipsters vs Heritage" in *Bangkok Post*, quotes Chief Minister Lim Guan Eng saying that gentrification in Penang "should be all right" if the restoration and refurbishment works follow building codes and have been "done very tastefully". On the other hand, Clement Liang, honorary secretary of the Penang Heritage Trust states how such policies need to be strengthened for they are either blatantly ignored by restorers and contractors. In addition, violators who destroy heritage sites often escape with light fines, buildings located outside the UNESCO World Heritage Site are arbitrarily excluded and massive developments are built around heritage buildings.

While gentrification works have indeed given a new lease of life to buildings once left to rot and decay, the rapid gentrification continues seeing how shop houses and traditional residences continue being converted into hotels and cafes. Inadvertently, this act of commercialisation, profiteering and capitalism drives those without the financial capabilities out from the gentrified areas. As the continued mushrooming of cafes, hotels and galleries and the emergence of a "coffee culture" in George Town brings in profits to its owners,

traditional trades and liveability of residents are being displaced and jeopardised for they now face an increase in rental charges.

5. Conclusion

Gentrification works in George Town while carried out in the name of enticing tourists, is in grave danger of losing its identity. Such cultural heritages are not to be preserved solely for the gazes of tourists but for our future generations. Furthermore, is Penang's culture and heritage about Australian coffee, Spanish tapas, French wine bars and boutique hotels? Or is Penang's culture and heritage about local businesses such as the "kopi-tiam" that has been around since the early 1900s? Very often, youths returning from studying abroad and the Internet have introduced to George Town abstract art, food items such as bagels, tapas, independent cinema and musical performances. These transnational influences and modernisation, coupled with the importance towards art, which incorporates music, fashion and cinema led to an economic boom within the city. Creative spaces such as Hin Bus Depot and The Whiteaways Arcade, which were decaying buildings recently restored, came into existence and became populated by new galleries, spaces, and cafes. Festivals such as the George Town Festival and George Town Literary Fest gained importance through efforts to immortalize the past, present and future arts and cultures of Penang.

As more boutique hotels and espresso cafes for tourists, middle classes and the elite are now replacing family run "kopi-tiams", which serve kopi-O for the masses, George Town is quickly in danger of becoming a tourist town that lacks its original charms of a living cultural heritage. Higher rental costs have forced traditional business owners to vacate their premises for landlords find it more profitable to turn their premises into boutique hotels or cafes. The sustainability of gentrification in George Town is questioned as many incapable of accessing this new class are left facing relocation and exclusion. Escalated rental has forced "kopi-tiam" owners and other business owners within the World Heritage Zone to vacate their premises for the owners of these pre-war shop houses find it more profitable to turn their premises into boutique hotels or cafes. Besides Kong Thai Lai, other small businesses such as Wai Kee Chicken Rice at Sky Hotel and others located along Chulia Street are moving out due to inflated rental. While such traditional businesses remain part of the outstanding universal value (OUV) of intangible cultural heritage and tradition of George Town, what used to be shop houses housing residents and small businesses are being replaced by boutique hotels and "hipster cafes" that aren't exactly accessible to all. For a cup of coffee costing RM10 (US$2.50) and above isn't exactly considered as cheap to many, in a society where the average income is approximately RM3000 (US$750) per month.

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