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Humanities 2017
(ICOAH 2017)

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Committee of the ICOAH- 2017

The International Institute of Knowledge Management (TIKM)

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Conference Proceedings of 4th International Conference on Arts and Humanities 2017

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MESSAGE FROM THE HOSTING PARTNER

In view of current global developments, there exists a profound need to re-examine how we perceive, evaluate and describe experiences related to the arts and humanities. Today's rapidly changing world has created new challenges in the fields contained within the arch of the arts and humanities, bringing forth the importance of analyzing a broad spectrum of essential elements that include new technologies, cross-cultural factors, critical thinking, and multiliteracies.

In seeking to meet the challenges brought forth by contemporary developments, Universiti Sains Malaysia believes that it is crucial for scholars, educators and institutions to take into account the demands of changing needs and integrate them into current practices. This is vital in order to equip the relevant parties with the necessary knowledge and skills to meet the challenges of and engage effectively with a fast-changing borderless global village.

Universiti Sains Malaysia is pleased to have been accorded the opportunity to be a hosting partner of this esteemed conference, the 4th International Conference on Arts and Humanities (ICOAH) 2017, here in Colombo, Sri Lanka. The theme 'Arts and Humanities: Global Vision for a Changing World' is of utmost relevance and reflects one of the core philosophies of the university: sustainability.

The arts and humanities, as an intertwining unit, is about imagination, creation, connection, interpretation, and to an extent, persuasion. It is, after all, the arts and the humanities that have drawn the deepest trails with regards to the human heart and mind, and in doing so, we have persuaded mankind to our ways of thinking and doing. This has been so since the inception of civilization. However, challenges abound in this new era and in order for us to sustain our significance in society, the specific disciplines of the arts and humanities must find liberation in transformation and actively engage in the threads of change, or risk sinking into atrophy.

This conference is organized based on the premise that the intellectual community is enriched through the exchange of ideas, sharing of insights and healthy debate. We believe that initiatives such as this fulfil a vital need in the quest for excellence and in pursuing such a course, we can undoubtedly tap into fresh knowledge and potentialities, as well as open up new vistas for further exploration. It is hoped that this conference will inspire all of us to not only seek and impart knowledge, but also to build a sustainable future for posterity.

I would like to take this opportunity to thank the organizing team, distinguished speakers, invited guests, presenters, participants and sponsors for coming together to make the 4th ICOAH 2017 a success. I wish everyone here a fruitful conference and a pleasant stay in Colombo.

Prof. Dr. Tengku Sepora Tengku Mahadi,
Dean,
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MESSAGE FROM THE CONFERENCE CHAIR

I am delighted to welcome you to The 4th International Conference on Arts and Humanities – ICOAH 2017, held in Colombo, Sri Lanka; where researchers, educators, students, artists, and scientists gather for two days to share our special stories about many aspects of human life. From East, West, North, and South—of diverse generations, genders, faiths, and political views—we connect through a deep will to make the world a better, safer, more equitable, and more compassionate place. We seek new understandings about our environment and our roles in it. We investigate both inwardly into perception, thought processes, values, and feelings and outwardly to interactions with other beings. We aim to discover how our knowledge and creations can benefit our communities and societies at large; to break the cycles of oppression, inequity, and disrespect; and to find out how to share prosperity with those most in need. We endeavor to give our children and grandchildren better, more empowering education, for happiness, prosperity, and peace. In these two days, you will have the opportunity to tell and hear stories about fascinating human creations (literature, music, film, dance, art, design, buildings, and more); about our languages, values, political views, searches for identity, and struggles for equity; about technologies, communications, and media; and about our health, spirituality, and well-being.

With such great diversity, ICOAH is built on deep, heightened, curious, and respectful listening practices. We listen to others, to the environment, and to ourselves and allow diverse new stories to touch and enrich our experiences and perceptions. I wish to thank you for your part in ICOAH and for your generosity and passion in sharing your stories, creations, and knowledge.

Dr. Eldad Tsabary,
Director,
Concordia Laptop Orchestra,
Concordia University,
Montreal,
Canada.

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PERCEPTUAL MECHANISMS FOR REPLACING OLD WORDS AND ADAPTING NEW WORDS: ESTABLISHING A CROSS-TALK BETWEEN WORD REPLACEMENT AND CODE-SWITCHING IN ODIA

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Abstract: This paper presents an investigation on how a decrease in perception determines the replacement of underuse old words, and the increase of perception manifests the adaptation of overuse new words. A relationship between lexical replacement and code-switching is established by examining the perceptual mechanisms of lexical adaptation in Odia. To test lexical adaptation in terms of perceptual rate, a psycholinguistic experiment on old Sanskrit tatsam and their semantic-equivalent English-borrowed words was conducted by using semantic-priming paradigm. Target words that were associated either positively and negatively with preceding Odia and English priming-words were presented in Odia orthography. Odia-English bilingual speakers were asked to comprehend the positive and negative association between target and priming words, and to respond by pressing left arrow-key for positive and right arrow-key for negative meaning. Measuring perceptual facilitation for adaptation and code-switching in terms of response time (ms), results show that disyllabic English-borrowed words are processed faster than their equivalent disyllabic Sanskrit-tatsam words. English negative priming words facilitate the processing of disyllabic Sanskrit-tatsam words, suggesting faster code-switching effect from English to Odia. Odia-English bilingual speakers have a tendency to adapt English disyllabic words in the place disyllabic Sanskrit-tatsam words, preserving the minimal disyllabic word structure of Odia.

Keywords: Lexical replacement; adaptation; borrowed words; semantic paradigm

Introduction

In language contact situation, the code-mixed words are introduced by bi/multilingual speakers to native monolingual speakers (Thomason, 2001; Thomason and Kaufman, 1988; Haspelmath, 2008). Switching between two or more languages within a single utterance provides insight into the specific character of the lexical replacement (Clyne, 2003; Romaine, 2006). Following the mechanism of lexical replacement through code-switching, most of the monolingual speakers use the English words while speaking their mother tongue in this globalized world (Romaine, 2006). Externally, the words get incorporated into their mother tongue (Calabrese and Wetzels, 2009). For example, most of the rural Indian speakers who do not have any formal education in English use several English words while speaking in their mother tongue (Patnaik and Pandit, 1986). Such words which become a part and parcel of the borrowing language are classified as English loanwords (Chaudhary, 2009). The adoption and use of words other than those of the native language expands the functional domain of the native language. Lexical borrowing and adaptation of loanwords enriches the vocabulary and expands the use of the native borrowing language. In the process of functional expansion, the borrowing language replaces some existing indigenous words with new borrowed words. Lexical enrichment and replacement through code switching are two ways in which a language updates its lexicon, which is facilitated through language contact (Nair, 2008). The phenomenon of code-switching and lexical replacement has a very little attention in the domain of psycholinguistics research (Adler, 2006; Tamaoka, and Miyaoka, 2003). An attempt is made here to describe the psycholinguistics perspective of code-switching and lexical replacement mechanisms in Odia, as an Indo-Aryan language, spoken in the Indian territory of Odisha. Odia has

been adapted many words from other languages (as seen in figure.1) in the due course of borrowing and lexical enrichment (Dalai, 2004; Mohanty, 1986)

English donates many words to Odia in a contact situation. Odia bi-multilingual speakers have a tendency to use English borrowed words while speaking and writing of their mother tongue irrespective of their education and medium of instruction (Dalai, 2004; Annamalai, 2004). This adaptation process may replace old Sanskrit tatsam words (STWs) and the use of English borrowed words (EBWs) in Odia. We know very little about the psycholinguistic perspectives on how the native speakers encode, store and retrieve orthographic representation of English borrowed words and their semantic equivalent Sanskrit tatsam words in Odia.

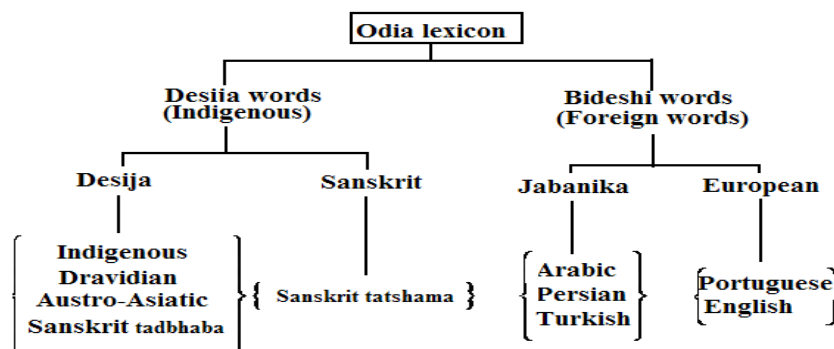


Figure.1 Stratification of Odia words based on the source languages

The current study

The aim of the current study is to investigate whether the native speakers prefer to use English borrowed words or equivalent Sanskrit tatsam words in a competing situation of language contact. Do the Odia bi-multilingual speakers process English borrowed words differently as compared to equivalent Sanskrit tatsam words? Do bi-multilingual Odia speakers process old Sanskrit tatsam words much better and faster than new English borrowed words in Odia? Is there any role of syllabic length of target STWs and EBWs in the process of adaptation or replacement of STWs and EBWs? Does the minimal disyllabic structure of Odia play any role in the process of adaptation or replacement of STWs and EBWs? Answer to these fundamental questions can provide mechanisms of lexical switching and replacement between Odia and English. Moreover, the comprehension of orthographic representation of target English borrowed words and Sanskrit tatsam embedded with the preceding Odia (desija) and English recent prime words may provide a cross-talk between code-switching and replacement of words in Odia. Thus, the current research presents an investigation on how a decrease in perception determines the replacement of underuse old Sanskrit tatsam words (STWs), and the increase of perception manifests the adaptation of overuse new English borrowed words (EBWs). A relationship between lexical replacement and code-switching has been established by examining the perceptual mechanisms of lexical adaptation in Odia. To test adaptation of new English words in terms of perceptual rate, a psycholinguistic experiment on old Sanskrit tatsam (n=60) and their semantic-equivalent English-borrowed words (n=60) was conducted by using semantic-priming paradigm.

Methods

The aim of the current study is to investigate whether Odia-English bilingual speakers' process target Sanskrit tatsam words (STWs) differently than their equivalent English borrowed words in Odia. Participants may prefer to use English borrowed words (EBWs) in the place of Sanskrit tatsam words in Odia.

Participants

Participants were 14 native Odia right-handed speakers studying at the National Institute of Technology, Raipur, India (3 females, age $M = 19.9$ years, range = years $SD = 1.6$). Though their mother tongue was Odia, but they studied English as a subject from 4th class-onwards. All Odia-English bilingual-participants who were healthy, and had no normal or corrected vision, gave their written consent to voluntarily participate in the experiment.

Stimuli

Target stimuli were old Sanskrit disyllabic ($n = 33$) and tri-syllabic ($n = 27$) tatsam words ($n = 60$), and their equivalent English monosyllabic ($n = 15$), disyllabic ($n = 25$) and tri-syllabic ($n = 20$) borrowed words ($n = 60$) in Odia. In addition, priming words comprising negative and positive Odia native (ON) (i.e., desija, $n = 120$) and recent (nonce) English words (REW) ($n = 120$) were selected based on their positive and negative association with target Sanskrit tatsam and English borrowed words. Both target and prime words were presented in Odia orthography following their correct presentation in Odia dictionaries (Padhi, 1988; Pradhan, 1997/2004). Odia, as an Eastern variety of Indo-Aryan family of language, is spoken in the territory of Odisha, India (Mohanty, 1986). Orthographic representations of word stimuli were evaluated by native Odia speakers by using a value judgment task following a 7-point Likert scale, representing 1-7 extreme-to-less degree foreignness (Englishnization) of borrowed words. Ten participants were asked to judge the degree of foreignness while reading English borrowed words and equivalent native words. The middle number 4 represented neutral words. We excluded neutral words from the experiment. High-rating English borrowed words ($N = 75$) were selected to design the target stimuli for the experiment. Similarly, the target Sanskrit tatsam words were evaluated by Odia speakers considering their old and new form of nativization status in Odia. High rate of old Sanskrit tatsam words were included in the experiment. STWs were borrowed from Sanskrit and maintained similar forms in writing as in donor language. Syllabic length of the target words were controlled and kept maximum three (tri-syllabic) syllables to maintain homogeneity in word length and to examine any processing effect arising due to differences in the number of syllables in target words. All words were written in black Odia letters by keeping the font size at 28. Target Sanskrit tatsam and English borrowed words were matched either negatively or positively with the preceding Odia and English prime words, as the following examples show in table 1.

Table 1 shows the Sanskrit tatsam and English borrowed words with their prime words establishing positive and negative meaning.

Prime words				Target words	
Odia words		English words		Sanskrit (Tatsam) words	English borrowed words
Positive	Negative	Positive	Negative		
ctpe /μOvδρO/	chÐZP /μOvδIp/	ଚେମ୍ବୁ /τεμπυλ/	କ୍ରିମେଟୋରି /क्रिमेटोरि/	Chèe /ιση.ωOp/	NXĩç /γO.±O/
Sp[paÐ	kÐePaÐ	DB_ç	m@jç	A_t	kÐ'p

/φΙτΙβ̣α/	/ηαριβ̣α/	/υιυ/	/λΟ:σ/	/α.νΟν.δΟ/	/ηαπι/
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Two sets of stimuli based on target Sanskrit and English borrowed words were formed and equally divided into positive (n=240) and negative (n=240) trails by using semantic priming paradigm. The meaning of priming word is to facilitate the processing of target words' meaning.

Procedures

Participants were seated in a dark room, in a sound-attenuated chamber, facing an LCD screen at a distance of approximately 90 cm. Following the orthographic representation of Odia, target Sanskrit tatsam and English borrowed words were presented one by one after the positive or negative priming words (both English and Odia) on a white-17-inch LCD screen. Word stimuli were presented using 'E-prime' software (3.0 version). They were instructed that words would appear one after another on the screen to make a complete negative or positive associative meaning between first and second word. Both prime and target words appeared for a duration of 500 ms each with an inter-stimuli interval of 250ms (Fig.1). The duration gap between prime and target word was kept 400ms. All trails (n=480) were randomized within four blocks to avoid any sort of regular response pattern. Each block contained the equal number (n=120) of trails. First block contained target Sanskrit tatsam which were preceded by positive-negative Odia (desija) and English (nonce) priming words, whereas the second block comprised target English borrowed words that were preceded by same priming words. Third block contained target Sanskrit tatsam and English borrowed words that were preceded by positive-negative prime English (nonce) words, whereas the fourth block comprised the same target words preceded by positive-negative Odia (desija) words. A blank white screen appeared at the end of each trail as a hint to participants to perform their task, as seen in the figure 2.

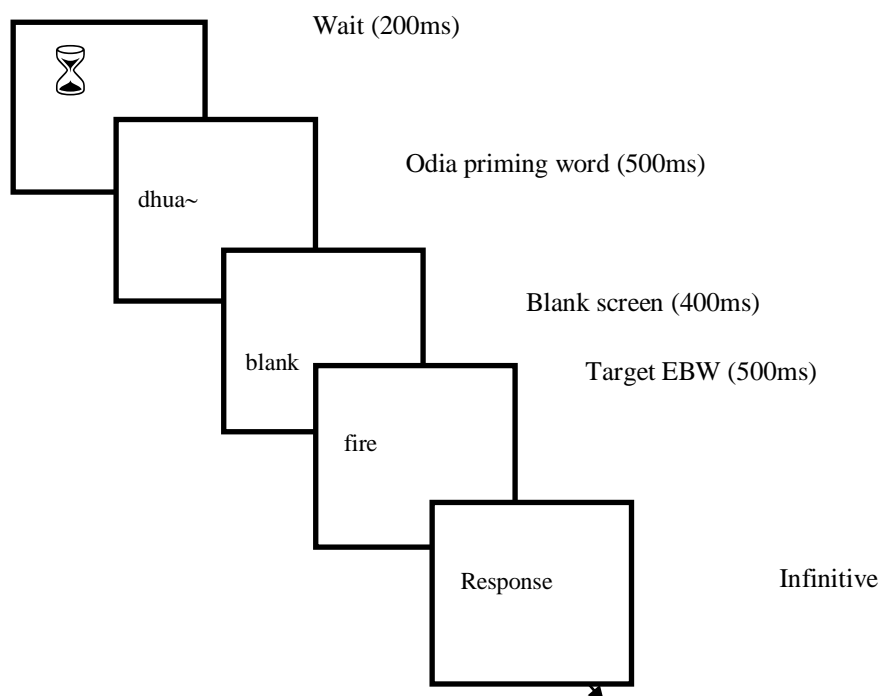


Figure 2 shows a schematic diagram of sequence of words in a trail. The Odia (disija) priming word 'dhua~' with target English borrowed word 'fire' establishes positive priming association.

Participants were instructed to read both words in a single trail, and comprehend the meaning to assess the positive and negative semantic relatedness between prime and target words. They were asked to respond by pressing left arrow-key for positive and right arrow-key for negative meaning irrespective of the presence and absence of Sanskrit tatsam and their equivalent semantic English borrowed words. They were not aware about the presence of two different sets of target words which are semantic competitors in Odia. Response time was kept infinite. However, participants were asked to response as early as possible. A practice session consisting of 10 trails was given to each participant to familiarize them with the task and response. No trail was repeated in this experiment.

Behavioural data analysis

Behavioural reaction time (ms) was collected from each participant across blocks within trials. Average reaction time and accuracy were measured for each participant using the Microsoft excel. Further, a series of $(2 \times 2 \times 3)$ ANOVA was conducted to observe the main and interaction effect between experimental variables such as 2 target words (STW, EBW), 2 priming (Negative, Positive for both Odia and English), and 3 length of words (monosyllabic, disyllabic, tri-syllabic). The program and packages used to conduct the repeated measure ANOVA analysis was the SPSS statistics software considering dependent variables that were gathered throughout the experimental phase. These variables will be statistically described more closely in the result section.

Results

Mean RT (ms) values were presented for a repeated-measure ANOVA, using 2 priming (positive, negative) \times 2 language priming (Odia priming, English priming) \times 2 Sanskrit tatsam words (disyllabic, tri-syllabic). In this case, the target words were disyllabic and tri-syllabic Sanskrit tatsam words that were preceded by priming Odia (desija) and English recent borrowed words. As expected, participants were responded faster to the positive priming (P-priming) than negative priming (N-priming) words, revealing a significant, $F(1, 13) = 4.91, p = .04, \eta^2p = .53$, main effect of priming, as shown in the figure 3. Considering the minimal disyllabic structures of Odia, the main effect of syllabic structures of Sanskrit tatsam words was significant, $F(1, 13) = 12.97, p = .003, \eta^2p = .91$, suggesting a quicker response for disyllabic than tri-syllabic Sanskrit tatsam words (STWs), as indicated in the figure 4. The ANOVA also yielded a significant, $F(1, 13) = 16.18, p = .001, \eta^2p = .96$, interaction effect between semantic priming-words (positive, negative) and priming language words (Odia, English) revealing a quicker response time for positive English priming than negative English priming words. Post-hoc test using Tukey procedures confirmed significant differences, $(t(14) = 5.88, p = .005)$, between positive and negative priming in which positive English priming words (ENG) were processed faster than negative English priming words, as depicted in the figure 5. In this test, the interaction between language related priming words (English, Odia) and target Sanskrit words (disyllabic, tri-syllabic) was close to significant, $F(1, 13) = 3.20, p = .09, \eta^2p = .38$, in which participants responded faster to disyllabic Sanskrit tatsam than tri-syllabic Sanskrit tatsam words when both these target words were preceded by English priming words. In post-hoc analysis, the mean comparisons showed that English priming words significantly, $(t(14) = 4.93, p = .01)$, enhanced the processing of STWs which was faster for disyllabic than tri-syllabic STWs. Notably, a three-way cross-interaction of dependant variables: priming (positive, negative), language priming (English, Odia) and Sanskrit tatsam words (disyllabic, tri-syllabic) was significant, $F(1, 13) = 5.58, p = .03, \eta^2p = .58$, revealing an interference of negative and positive English priming words on target Sanskrit disyllabic and tri-syllabic tatsam words, as shown in the figure 5. Post-hoc analysis showed a contrastive mean values between disyllabic and tri-syllabic STWs, which was significantly, $(t(14) = 8.53, p = .0008)$, differed indicating faster response for disyllabic STWs than tri-syllabic STWs when these target words were embedded with previous negative English priming-words. Similarly, positive English priming-words enhanced the processing of tri-syllabic STWs more rapidly than negative priming words $(t(14) = 6.68, p = .006)$. Interestingly, these interaction effects indicated that

negative semantic-associations of English priming-words heighten the rapid processing disyllabic STWs, whereas positive semantic association of English priming-words facilitated the response time of tri-syllabic STWs. Taken together, these findings partially support our hypothesis there is a greater degree of code-switching from English priming words to target Sanskrit tatsam words that enhance the processing of target Sanskrit words.

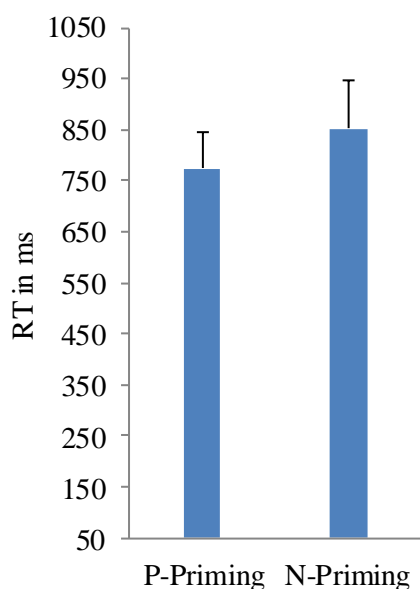


Figure 3 shows the main effect of priming.

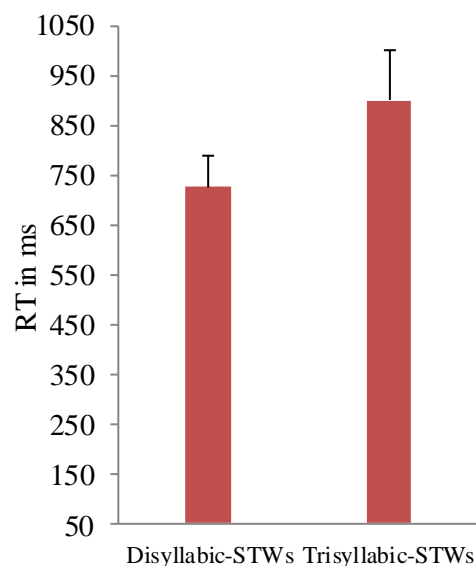


Figure 4 shows the effect of syllabic length and STWs.

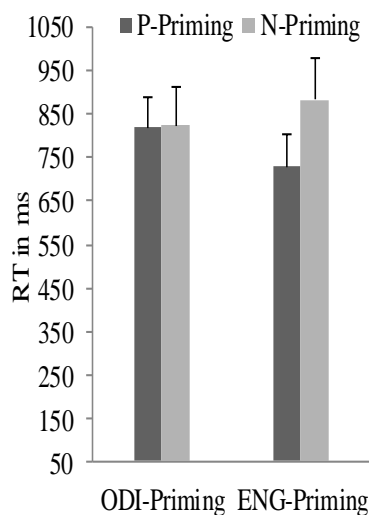


Figure 5 shows the differences between English on STWs.

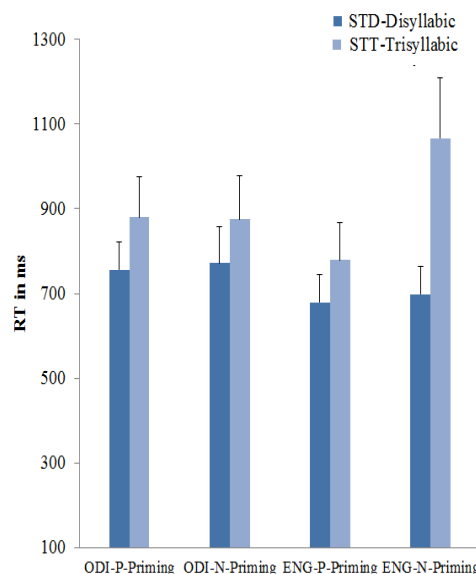


Figure 6. shows the interference of English priming words.

In addition to these interference of priming with target STWs, the analysis of RTs (ms) was also conducted targeting the interaction effect of the same priming (positive and negative Odia and English) words on target English (mono-, di-, and tri-syllabic) words. A three-way repeated measure ANOVA was performed by means of 2 priming (positive, negative) \times 2 language priming (Odia priming, English priming) \times 3 English borrowed (mono-syllabic disyllabic, tri-syllabic) words. The ANOVA identified a significant main effect of priming words of language (Odia, English), $F(1, 13) = 5.58$, $p = .03$, $\eta^2 p = .58$, suggesting a rapid response to Odia than English priming words, as shown in figure 6. Follow-up analyses showed that the main effect of target

English borrowed words (EBWs) was significant revealing quicker response for mono- and disyllabic length of words than tri-syllabic words, $F(1, 13) = 7.30, p = .008, \eta^2 p = .86$, as depicted in the figure 7. Considering the minimal structures of disyllabic words in Odia, participants might have mapped English monosyllabic and disyllabic borrowed words together with the schema of disyllabic word structures, thereby facilitating the processing of similar target EBWs. The processing of these target EBWs were significantly influenced by the preceding Odia and English priming words. A two way interaction effect between language priming (Odia, English) and target EBWs (Mono, di-, tri-syllabic) was significant, $F(1, 13) = 7.86, p = .007, \eta^2 p = .88$, suggesting faster response time for monosyllabic EBWs with preceding Odia priming than English priming words, as shown in figure 8. Odia (desija) priming words influenced the monosyllabic EBWs because these monosyllabic borrowed words were adapted as disyllabic words in Odia. Post-hoc analysis identified a trend showing that mean differences, ($t(14) = 5.25, p = .02$), between response times of target monosyllabic EBWs with preceding Odia and English priming words, suggesting faster reaction time for monosyllabic EBWs embedded with Odia than English priming words. To sum up, Odia priming words are associated with target monosyllabic English borrowed words to enhance the adaptation of monosyllabic English words as disyllabic words, whereas English priming words are surrounded with disyllabic Sanskrit tatsam words to preserve the disyllabic structures of Odia words.

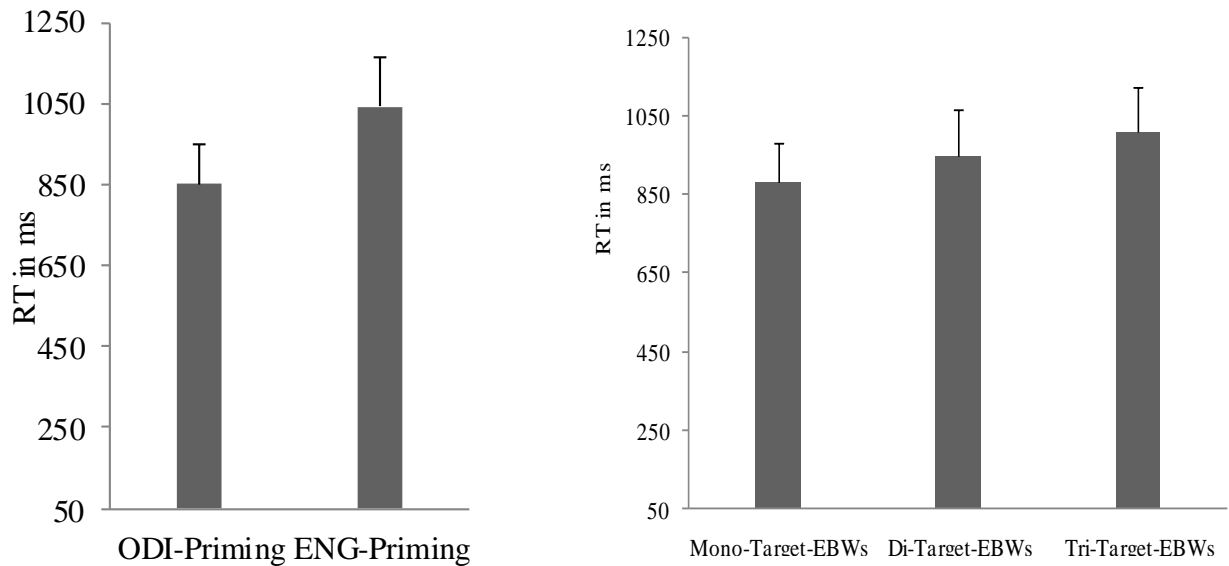


Figure 7 shows the fast response to Odia priming words. Figure 8 shows the effect of syllabic length of EBWs.

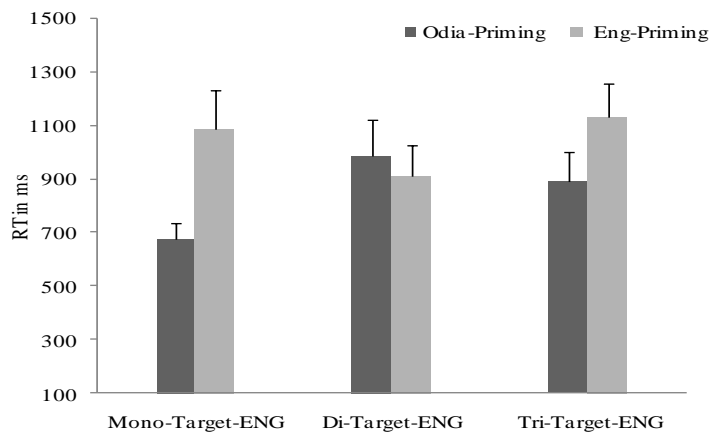


Figure 9 shows the quicker response to mono-syllabic target words of English

Further, the mean RTs (ms) of target disyllabic and tri-syllabic Sanskrit tatsam and English borrowed words were analysed with respect to the preceding positive and negative English nonce words. Do the preceding English priming words have any impact on the processing of following target di-trisyllabic Sanskrit tatsam and English borrowed words? A three-way ANOVA, was performed using of 2 English priming (positive, negative) words \times 2 syllabic length of target (disyllabic, tri-syllabic) words \times 2 target borrowed (STWs, EBWs) words. The ANOVA identified a significant, $F(1, 13) = 31.37, p = .001, \eta^2p = .99$, main-effect of priming indicating faster response time for negative than positive English priming words. This finding confirms that the negative English borrowed words are adapted much faster than positive English words, as shown in the figure 9. It was also found that the main effect of syllabic length (di- and tri-syllabic) of target words was significant, $F(1, 13) = 22.63, p = .001, \eta^2p = .99$, indicating quicker response for disyllabic than tri-syllabic length of target words, as indicated in figure 10. This effect of syllabic length of target words interfered with the target words of language (Odia, English), as confirmed by a significant, $F(1, 13) = 5.64, p = .03, \eta^2p = .59$, two-way interaction effect between 2 syllabic length (disyllabic, tri-syllabic) of target words \times 2 target language (STWs, EBWs) words, indicating faster response for disyllabic than tri-syllabic only for EBWs, but not for STWs, as shown in the figure 11. Post-hoc test recognised a significant reaction time, ($t(14) = 5.25, p = .01$), which was quicker only for disyllabic than tri-syllabic EBWs.

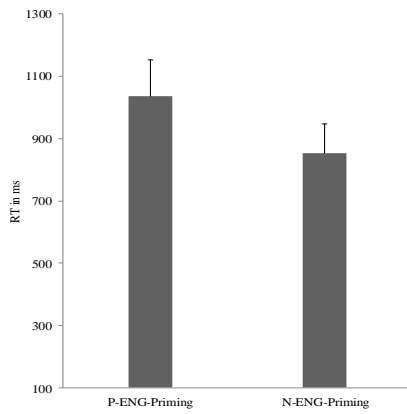


Figure 9 shows the quick response to negative ENG priming.

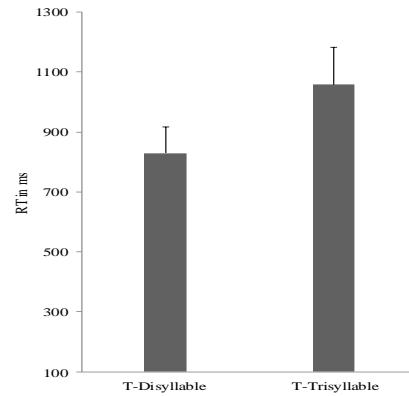


Figure 10 shows the quick response to target disyllabic.

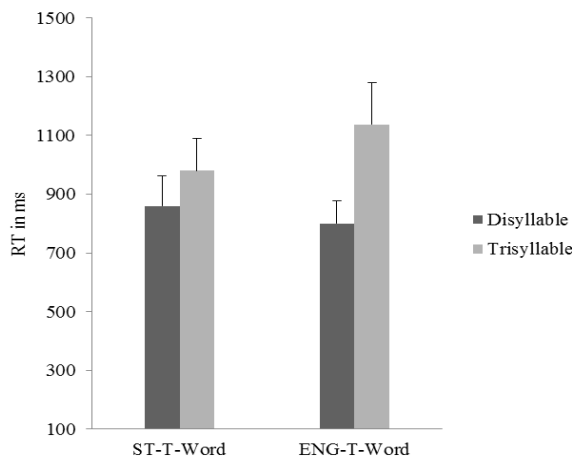


Figure 11 shows the faster reaction time for disyllabic English than trisyllabic words

Overall, these findings suggest that disyllabic target EBWs are processed faster than tri-syllabic words confirming the minimal disyllabic structures of Odia (Das, 2006; Vijayakrishnan, 2000). Negative English prime words are processed much faster than positive- English prime words. However, in the case of Odia (desija) priming words, positive-priming words were processed faster than negative priming words, indicating a significant, $F(1, 13) = 10.36$, $p = .007$, $\eta^2p = .84$, main effect of Odia positive and negative priming words.

Discussion and conclusion

To sum up, this result shows the main effect of priming in which positive priming words are processed much easier than negative priming words. This finding clearly confirms that positive aspects of language or emotion are processed much earlier than the negative aspects of language. It is also observed that positive English priming, but not the negative English priming words, were processed faster than Odia priming words. English priming words dominates the Odia priming words in terms of processing. Therefore, participants takes more time to respond the negative priming words when these words are associated with target Sanskrit tatsam words. These effects clearly suggest that negative priming words are not associated with target Sanskrit tatsam words. When native bilingual speakers of Odia process Old Sanskrit words, they may need the help of positive priming words that enhance the comprehensibility of Old words. Since old words are in permanent and remote memory of the native speakers, they need to positive priming words to facilitate the decoding process. Further, it is observed that syllabic length of words is interfered with the processing target STWs, in which disyllabic STWs were processed faster than tri-syllabic words, confirming the minimal disyllabic structure of Odia. Disyllabic words are processed faster than tri-syllabic words Odia. This fact is also found in the case of target English words, in which mono and disyllabic target EBWs are processed faster than tri-syllabic target EBWs. Negative English priming words enhance the processing of target disyllabic STWs, whereas positive English priming words facilitate the processing of tri-syllabic STWs. Overall, English priming words enhance the processing of STWs. All these finding clearly define the psycholinguistic nature of language in a contact situation (Peperkamp, 2004).

This current research shows that the decrease in perception determines the replacement of underuse old Sanskrit tatsam words, and the increase of perception manifests the adaptation of overuse English borrowed words. Further, this study opens a new path to observe the psycholinguistic aspects of language enrichment and birth through code-mixing, code-switching and lexical borrowing (Peperkamp, *et al.* 2008). The degeneration of a language largely happens due to old word replacement and shift, which may lead to language death. In this context, code-switching from Odia to English looks suitable and does not encounter any tension on the part of the audience. Taken together, the results of the present study confirm the hypothesis that old Sanskrit words have a tendency to be replaced by English disyllabic words. In other words, disyllabic English words are adapted much faster than tri-syllabic words in the place of underuse old Sanskrit tatsam words. If old words do not have flexible functions or use in communication according to the need and demand of speakers, there will be no options for speakers to preserve old words. Speakers often replace non-functional or defunct word with functional one.

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SOCIAL EXCLUSION AND CHALLENGES FACED BY TRANSGENDER COMMUNITY(A SOCIOLOGICAL APPROACH TO THE STUDY OF TRANSGENDER COMMUNITY IN TAMIL NADU)

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Abstract: Indian society is been stratified based on religion, caste, education, class, language and it interconnects with gender too. Social exclusion based on these stratifications occurs in the society largely. Mostly, Indians accept, respect and tolerate a wide range of differences in cultures, religions, languages, and customs. Despite Indian society's general ambiance of acceptance and tolerance, there appears to be limited public knowledge and understanding of same-sex sexual orientation and people whose gender identity and expression are dissimilar with their biological sex. Majority of the people think of gender as a kind of inalienable property of individuals, as something we either are or have. Hence, when gender non-conformity is evident in a person, exclusion of that person is being practiced even in their family of orientation. Although transgender community has recognition in Hindu society to some extent, in contemporary context, their gender non-conformity makes them socially excluded. Therefore, this article will analyze and discuss on social exclusion of transgender community with special reference to Tamil Nadu. This article aims to:

Highlight the extent of social exclusion and corresponding problems faced by transgender community of Tamil Nadu.

Address the challenges faced by the transgender community of Tamil Nadu.

Identify the solutions to the problems and challenges faced by the transgender community.

The article explores contemporary research studies on transgender community, for instance, while transsexual studies was focused mostly on male-to-female transsexual perspective, this article also includes female-to-male transsexual and transgender community. This article is complied with case studies as primary sources and the secondary data available in the field of sociology along with some of the inputs from other disciplines such as history, economics and psychology. This article also reveals current trends of sociological inquiry in the area of transgender community in Tamil Nadu as a discussion of sociology's possible contributions towards transgender community.

Keywords: transgender community, social exclusion, problems, challenges, solutions

Introduction

Indian society is been stratified based on religion, caste, education, class, language and it interconnects with gender too. Social exclusion based on these stratifications occurs in the society largely. Mostly, Indians accept, respect and tolerate a wide range of differences in cultures, religions, languages, and customs. Despite Indian society's general ambiance of acceptance and tolerance, there appears to be limited public knowledge and understanding of same-sex sexual orientation and people whose gender identity and expression are dissimilar with their biological sex. Majority of the people think of gender as a kind of inalienable property of individuals, as something we either are or have. Hence, when gender non-conformity is evident in a person, exclusion of that person is being practiced even in their family of orientation. Although transgender community has recognition

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The article explores contemporary research studies on transgender community, for instance, while transsexual studies was focused mostly on male-to-female transsexual perspective, this article also includes female-to-male transsexual and transgender community. This article also focuses on sociological analyses incorporating critical theory, queer theory, ethno methodology, labeling, feminist, and symbolic interactionist framework research studies. This article is complied with case studies as primary sources and the secondary data available in the field of sociology along with some of the inputs from other disciplines such as history, economics and psychology. This article also reveals current trends of sociological inquiry in the area of transgender community in Tamil Nadu as a discussion of sociology's possible contributions towards transgender community.

Defining Transgender community:

The term 'transgender community' is generally, used to describe those who transgress social gender norms. Transgender community is often used as an umbrella term to signify individuals who defy rigid, binary gender constructions, and who express or present a breaking and/or blurring of culturally prevalent stereotypical gender roles. Transgender community are referred as 'Thirunar', 'Thirunangai' for transfeminine people and 'Thirunambi' for transmasculine people. The term 'Aravaani' in Tamil was widely used before 1990's, which was also a substitute term of Hijra in India. 'Sangam Literature' use the word 'Pedi' to refer to people born with this condition. Until recently, HIV programs in India included transgender community women under the epidemiological and behavioural term - 'men who have sex with men' (MSM), although many transgender community people did not want to be included under that term. Tamil Nadu has an estimated population of more than 30,000 transgender community people (Chakrapani, 2014). Tamil Nadu Government has made great strides in trying to integrate transgender community people into society. This includes establishment of Tamil Nadu Transgender Community Welfare Board (TGWB), welfare schemes initiated by the Government, admitting transgender community in schools and colleges and acceptance of transgender community people into the mainstream media and film industry (Chakrapani, 2012). Even though this is one scenario, equally one can find transgender community facing social exclusion among the society they live.

Social Exclusion of Transgender community:

Human rights violations against sexual minorities including the transgender community in India have been widely documented. Social exclusion does not refer to the deliberate exclusion of transgender community, but also exclusion of transgender community unknowingly by portraying them faultily or labeling them incessantly. Social exclusion framework is been seen, as having particular salience in addressing the barriers to meeting the Millennium Development Goals (MDG's), particularly where these relate to exclusionary social relations and institutions (Robert, 2009). Adapting the Social Exclusion Framework to transgender community, one can understand how transgender community are been excluded from efficiently participating in social life, cultural life, education and economic systems. This section highlights the multiple forms of oppression faced by transgender community especially in Tamil Nadu and in world at large.

A. Exclusion from Social and Cultural Life:

Transgender community faces exclusion because of high level of stigma and discrimination in almost every walk of their life. Exclusion of transgender community starts right from their family and extends to neighbourhood and society.

Exclusion from family and society:

Transgender community people often face denial and aggression right from home. Most families do not accept if their male child starts behaving in ways, which are feminine or inappropriate to the expected gender role. Consequently, family members may threaten, scold or even assault their son or sibling from behaving or dressing-up like a girl or woman and vice versa. Some parents may outright disown and evict their own child for crossing the prescribed gender norms of the society and for not fulfilling the roles expected from a male child. Parents provide several reasons, such as, bringing disgrace and shame to the family, no or less chances of their child getting married to a woman in the future, in particular, if they have only one male child, it will lead to the extinction of their generation and also inability on the part of their child to take care of the family in the future (Lev, 2004) (Chakrapani, 2012). Thus, transgender community men and women may find it difficult even to claim their share of the property or inherit what would be lawfully theirs. Sometimes, the child or teenager may decide to run away from the family not able to tolerate the discrimination or not wanting to bring shame to one's family. Some of them may eventually find their way to 'aravani communities'.

The troubles they face in family and society range from verbal and physical abuse, isolation, rejection and denial of family property. Sexuality or gender identity often makes transgender community a victim of stigmatization and exclusion by the society. Social stigma includes being disempowered due to the labeling and negative attitude towards such members who are forced to work as sex workers or sex solicitors. Even in cases of inheritance of property or adoption of a child, they are been neglected. Most members are forced to begging and some of them even engage themselves as sex workers just for their survival. In addition to the trauma of being abused, there are even no separate public toilet facilities for transgender community. A 2007 study documented that in the past years, the percentage of those transgender community reported for forced sex is 46 percent, physical abuse is 44 percent, verbal abuse is 56 percent, blackmail for money is 31percent and threat to life is 24 percent (Padma,G. et al, 2008).

B. Exclusion from Education:

One of the serious flaws of our education system is that it does not facilitate skill acquisition especially at the secondary level. In India, as the children move to the higher classes the learning gap increases especially among weaker section/disadvantaged groups, which either results in higher drop out or creation of an unproductive workforce with little skill to sustain in the Job market. Such conspicuous gaps in the education system can be mended by giving skilled based education at secondary and higher secondary level especially to the transgender community.

Transgender community in the school face physical, sexual, emotional violence, violence in terms of neglect and discrimination as well. They often experience isolation and abuses, and are not been allowed to share common grounds with classmates (Shinu & Nagaraj, 2015). Schools and colleges prove to be torment chambers for transgender community as they face accusations from teachers for violating educational and societal etiquette. This leads to zero acceptance level of transgender community in high school, higher secondary and college level.

Deprived by both education and family, transgender community students quit education or delimit the scope of education. The average qualification of a transgender community students is secondary or senior secondary

level. The enrolment is significantly low and dropout rate at the primary and secondary level is still very high. Hence, they are pushed into forced illiteracy state (Bilodeau, 2005). Bridging the gap of gender disparity and social exclusion remains a huge challenge for the community as such.

Teachers accuse transgender community people because of ubiquitous societal norms and stigmas. This insensitiveness of teachers towards transgender community has an adverse impact on them. Most of teaching fraternity lack knowledge and sensitivity towards the issues of transgender community (Shinu & Nagaraj, 2015). The transgender community person who is been already excluded from the family and society do not get enough support with the teachers and therefore forced to discontinue the education abruptly.

C. Exclusion from Economic Rights:

Most transgender community learners are school dropouts. Deficiency of adequate education leads to lack of employment opportunities, which eventually pushes transgender community into sex work and begging. While some transgender community people manage to sustain their jobs in spite of stigma and discrimination in workplace, most of them resign their jobs finding the situation unbearable (Chakrapani, 2012).

Most employers deny employment for even qualified and skilled transgender community people. Sporadic success stories of self-employed transgender community who run food shops, or organise cultural programs for their livelihood, are reported in some states, however, those are only exceptional cases). Lack of livelihood options is a key reason for a significant proportion of transgender community people to choose or continue to be in sex work - with its associated HIV and health-related risks (Chakrapani, 2010). Recently, there have been isolated initiatives that offer mainstream jobs to qualified transgender community people such as agents for Life Insurance Corporation (LIC) of India.

Challenges faced by transgender community:

Having understood the exclusion faced by the transgender community in social, cultural, educational and economic life, this section tries to draw attention to the challenges faced by transgender community.

Challenges in family and society

The mainstream society fails to understand that the culture, gender, and sexuality of transgender community and their social deprivation and harassment have never received attention by policy makers. Better understanding of socio-cultural and humanistic aspects of the discrimination against the transgender community would help in bringing about an attitudinal shift. Such an attempt at assimilation would require a review and reform of structural constraints, legal procedures and policies that impede access to mainstream education. Affirmative actions are needed to wipe out stigma and discrimination associated with the community and to improve the access to educational opportunities at all level. Schools and colleges need to play a supportive role in such instances, stepping in to ensure that education and/or vocational training is made available to these individuals.

Challenges in welfare schemes and barriers to use existing schemes

Social welfare departments provide a variety of social welfare schemes for socially and economically disadvantaged groups. However, so far, no specific schemes are available for transgender community as except some rare cases of providing land for transgender community in Tamil Nadu. Recently, the State Government of Andhra Pradesh has ordered the Minority Welfare Department to consider transgender community as a minority and develop welfare schemes for them. Stringent and cumbersome procedures need for address proof, identity proof, and income certificate all hinder even deserving people from making use of available schemes. In addition, most transgender community do not know much about social welfare schemes available for them. Only

the Department of Social Welfare of Tamil Nadu has established 'Aravanigal / Transgender community Welfare Board' to address the social welfare issues of transgender community (Vidhya, 2008). No other state has taken up initiative so far to set up separate department as such. Transgender community mostly are not covered under any life or health insurance schemes because of lack of knowledge about the schemes available, inability to pay premiums, or not able to get enrolled in the schemes as such. Thus, most depend on the government hospitals in spite of the fact that they face insidious discrimination.

Challenges in Civil, Legal and Political rights

Legal issues can be complex for people who change sex, as well as for those who are gender-variant. Legal issues include legal recognition of their gender identity, same-sex marriage, child adoption, inheritance, wills and trusts, immigration status, employment discrimination, and access to public and private health benefits. Getting legal recognition of gender identity as a transgender community woman is a complicated process. Lack of legal recognition has important consequences in getting government ration card, passport, and bank account. Transgender community people now have the option to vote as a woman. However, the legal validity of the voter's identity card in relation to confirming one's gender identity is not clear (Padma & Anirrudhan, 2008). Transgender community had contested elections in the past. It had been documented that the victory of a transgender community person who contested in an election was overturned since that person contested as a 'female', which was thus considered a fraud and illegal. Thus, the right to contest in elections is still a challenge to be addressed.

Legal provisions such as Indian Trust Act and Societies Registration Act enable a group of individuals to form a legal association pose challenges for transgender community. For instance, the need of address proof and identity proof of all members of the group is the basic requirement to register an association. However, most transgender community do not have identity and/or address proof or because they have documents only with their male identity. Similarly, opening a bank account to carry out financial transactions of their association proves to be difficult.

Challenges in setting up and strengthening community based organizations

Research studies reveal that only 103 organizations are working with transgender community people in India. Even among these, only half of these are community-based organizations. Transgender community has faced many challenges in community mobilization and legally registering their own organizations because generally government also supports more to the community-based organizations rather than transgender community having their own organizations.

Challenges in public department offices and officials

In spite of the above challenges, a few community-based organizations working for transgender community across India, were able to meet the legal requirements for registration. However, transgender community reportedly had issues with the government officials who are in-charge of processing the registration formalities they were asked unnecessary and irrelevant queries and there was unnecessary delay. Buying or hiring office space for the legal association is very difficult. Even if they get one, the landlords quote unfair rent prices.

A great majority of the transgender community (87.5 percent) stated that they have experienced problems caused by the police whether police officers from respective police stations (50.87 percent), railway police (26.31 percent), or traffic policemen (8.77 percent) (Anitha, 2015). Many expressed heart-rending experiences. It is important here to take note of the findings, which reveals that women being more favorable to transgender community than men. Of those who were harassed often, transgender community opined that they

were beaten up by the police and warned not to beg (Anitha, 2015). There were also incidents which is narrated that definitely violates the basic human rights and the culprits go off, scot free because of the lacunae in the law.

Challenges in funding support:

Transgender community associations rarely get external financial support. Even those funders who might want to support primarily want to fund for HIV prevention activities (Norton et al, 2001). Through the National AIDS Control Programme, only a few Community Based Organisations (CBO) of transgender community have been granted projects.

Challenges in the health care sector

Transgender community face discrimination even in the healthcare settings. Often, healthcare providers rarely had the opportunity to understand the sexual diversities and they do not have adequate knowledge about the health issues of sexual minorities. Thus, transgender community face unique barriers when accessing public or private health services. Barriers in accessing HIV testing, antiretroviral treatment and sexual health services have been well documented. Types of discrimination reported by transgender community in the healthcare settings include: deliberate use of male pronouns in addressing transgender community registering them as males and admitting them in male wards, verbal harassment by the hospital staff and co patients and lack of healthcare providers who are sensitive to and trained on providing treatment/care to transgender community people and even denial of medical services (Chakrapani et al, 2004). Discrimination could be due to transgender community status, sex work status or HIV status or a combination of these

Conclusion

Problems and challenges of transgender community, which are to be addressed immediately and solved instantaneously include access to essential services, education, health and resources. These problems could be eliminated to some extent by implementing some progressive measures such as (i) sensitizing the society with regard to transgender community identity (ii) initiating efforts that support transgender community people to claim for land and shelter (iii) construction of separate public toilets, hospital wards (iv) recognition of their right to vote as citizens, reservation of seats in elections (v) support of media – both print and visual media, to highlight their status and plight rather than portraying them in the wrong sense, (vi) refraining from using verbal abuses against the transgender community and (vii) extension of financial support for community based organizations by transgender community. As all human beings, have the right to live with dignity, at all times, regardless of their legal, social or political status. Transgender community are also human beings and human rights and laws are applicable for them too. Conversation and interface between the transgender community and society through further research, mutual dialogue and coordinated efforts involving all sectors at the national and international levels could be the solution to embrace transgender community into mainstream society.

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THE STUDY OF COLOR SCHEME OF MURAL PAINTING AND DECORATION IN INTERIOR ARCHITECTURE (CASE STUDY: TEMPLES IN KHONKAEN)

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Abstract This research on the color scheme of Mural Paintings and Decorations in Interior Architecture. (Case Study: Temples in *Khonkaen*) This research shows the decorations and the color schemes in some important temples in *Khonkaen* which have significant mural paintings. The temples are *Wat Sa Bua keo* , *Wat Sanuan Wari Phatthanaram*, *Wat Matchim Wittayaram*.

The conclusions of the color scheme of Mural Paintings of 3 temples in *Khonkaen* are :*Wat Sa Bua keo* the color and style of the Mural Painting inside and outside are the same. Presumably they used the same painters working at the same time. The background is light color (cream color) and the story is painted in bright color. *Wat Sanuan Wari Phatthanaram* the color and style of the Mural Painting inside and outside are the same. The background is light color (cream color) and the story is painted in bright color, thus making the painting look airy. The painting inside is on the wall over the windows, because the temples is small and the windows are wide, so there is no space for painting between the windows like in the other temples. *Wat Matchim Wittayaram*, there are paintings inside and outside. The painting inside is only on the wall behind the Buddha image. There is no painting on the other wall. The color inside and outside are different, Perhaps the painters were different groups working at different times. The color outside has blue tone on the background instead of cream tone like in the other temples.

In this research, the researcher uses Pantone Color chart to match the colors at the site and uses YMCK mode to mix colors in computer. If the color is not exactly reproduced correct because of the printing process, interested persons can reproduce the colors by using the code given in this research to obtain the closest actual colors of this study.

Keywords: *Sim*, Mural Painting, Color Scheme

Introduction

This research focuses on the color scheme of *E-sarn*'s mural paintings, both in the interior and exterior of the temples (a.k.a. *Sim* in *Khonkaen*) .The data is provided for students and interested persons for future practical application.

This research studies 3 temples which have significant mural paintings in northeastern part of Thailand in *Khonkaen* provinces.

Objective of the research

- To study and analyze the pattern of mural painting, focusing on the use of color schemes.

Case study

This research chose 3 of the important temples in *Khonkaen* area which have significant mural paintings. The 3 temples (Sim) are

- Wat Sa Bua keo
- Wat Sanuan Wari Phatthanaram
- Wat Matchim Wittayaram

Site Study:

Khonkaen province in northeastern part of Thailand.

To the north and east of the region is bordered by Mekong river which run from the north, separates the region from Laos and Cambodia. In the west and south, is bordered by mountain range separates the region from the northern and central region of Thailand.

The northeast consist of 2 major parts, namely Korat Basin and Sakon Nakhon Basin. There are several major rivers such as Mun, Chi that flow into the Mekong river.



Figure 3: the location of Khonkean in northeastern part of Thailand

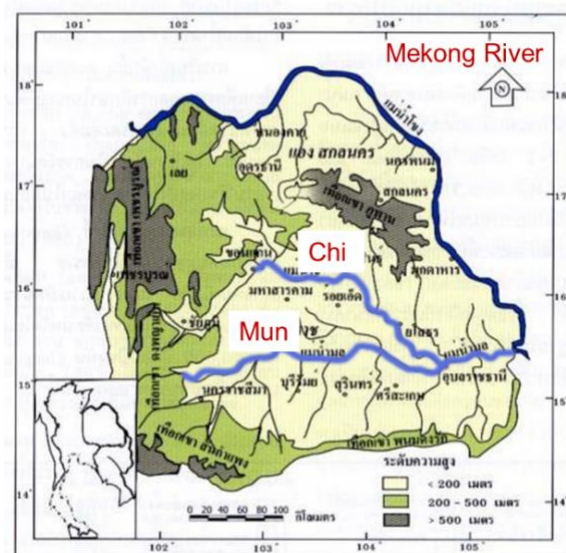


Figure 4: The Topography of the Region.

The majority of the people in the region belong to Thai- Lao linguistic group. They call themselves *E-sarn* Thai.

- The *Mekong* River communities: The majority were Laotian communities scattered along *Mekong* River.
- The *Chi* River communities: *Suwannaphum* were the center of the group, settle along the *Chi* River.
- The lower *E- sarn* communities:

The majority were *Kui*, *Khmer* and *Korat* Thai. They settle along the *Mun* river and the *Kula Rong Hai* Plain.

Buddhism in northeastern region

Ancient people believed in spirit and worshipped the *Naga*. After the spread of Buddhism, people not only has believed in Buddha but also still has worshipped the *Naga*.

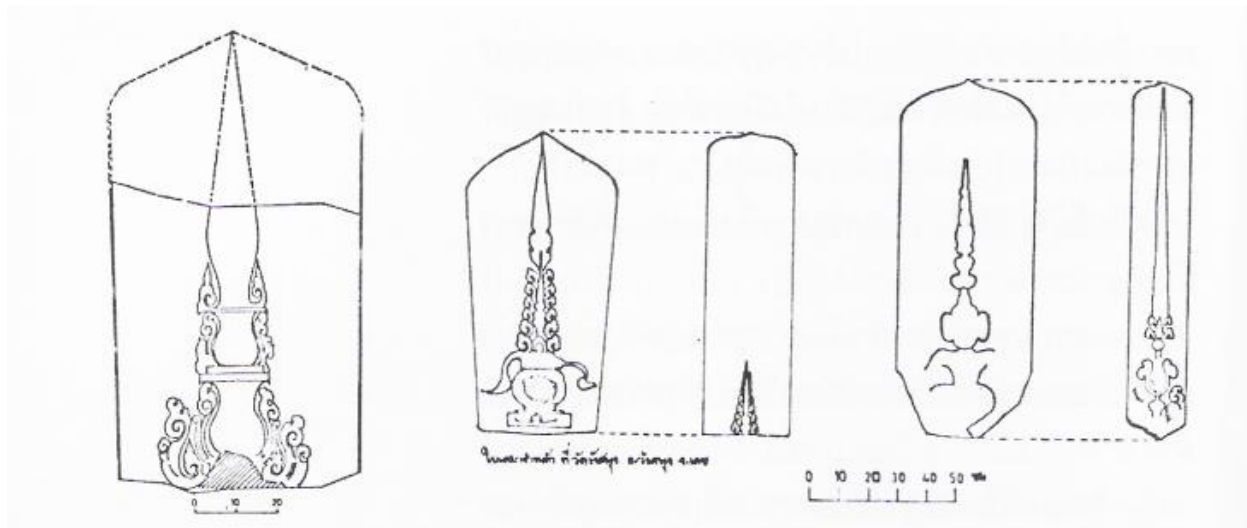


Figure 5: There are variety of ornamental motif carvings on boundary makers in northeastern region.

People used *Sima* for boundary makers to designate the religious territory in accordance with the Buddhist discipline. The word *Sim* derives from *Sima* or *Sema* meaning “Boundary marker”

Sim is defined as a holy place symbolizing goodness.

In the past, females were not allowed to enter the *Sim* area. Because of the small size of *Sim*, only the monks usually officiate any religious ceremony inside, except the common people will be seclude outside the *Sim*.

As the result, the public ceremony was done on a porch reaching out of the boundary area.



Figure 6: “Sim”, the holy space with Sema, at Wat Bochaisemaram Karasin Province.

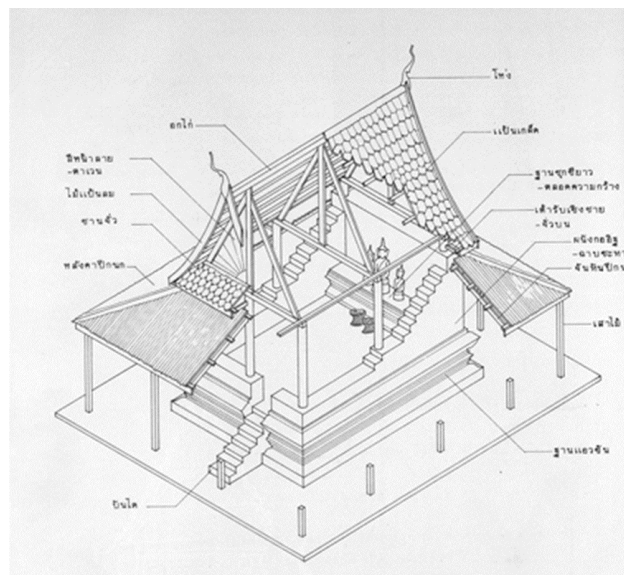


Figure 7: The structural elements of Sim .

The Painting Cliff in Eastern Thailand

- The painting has portrayed life ritual such as seasonal ceremony and death ceremony etc.
- Painting recorded the way of life such as hunting and farming.
- Mural painting shows various technics i.e.,
 - Using body part such as palms, finger and dipped into color and paint or press on the wall.
 - Using brushes made of wood or fur.
 - Using natural color such as red soil.
- The purpose of the painting is also for decoration and aesthetic.



Figure 8: The Copy of the pre- historic painting in the cliff of Pha Mon Noi, Ubon ratchathani

The Mural painting at Sim (temple)

- The Mural painting not only portrayed the faith in religion but also aesthetic taste of the local people.
- The main theme of the Mural is about teaching and the story of Lord Buddha.
- The way of life and local story is also the content painted on the building walls, both inside and outside.
- The mural is painted on the wall of *Sim*.
- The color pigment are both natural and chemical substance.
- Wood or fur is used as brush.

The story of the mural painting

1. the Buddhist religious theme(the life of the Buddha) is inside walls.
2. “*Sinsai*”, masterpiece of local literature, illustrating the right conduct of man as to moral teaching on outside walls.



Figure 9: The mural painting inside is about the life of the Lord Buddha.

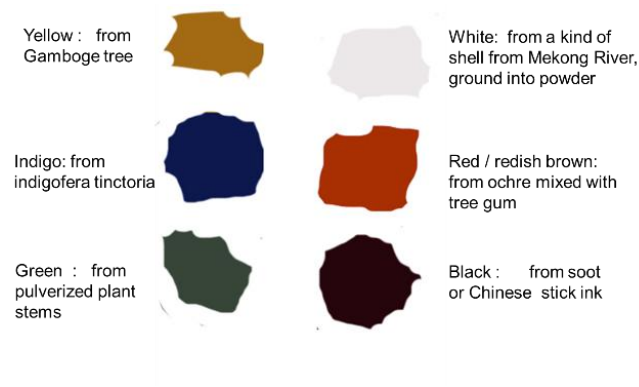


Figure 10: Natural colors that use in the mural painting.

Painting Styles

E- sarn painters are divide into 3 groups

1.Folk style group: works done by the local artisans.



Figure 11: The interior painting (Vessantara Jataka) showed the way of life, especially the E-sarn costume

2.Royal court school group: works similar to traditional painting of the Royal Siamese Court school artists.



Figure 12: A mural painting scene from Wat Pho, Bangkok.

3. Lan Xang-Bangkok style group: works influenced by Lan Xang and the Royal Siamese Court school style.



Figure 13: Mural painting scenes from a temple in Chiang Mai.

The painters are monks and villagers who have the relationship with their own village. The paintings are meant to be the oblation to Lord Buddha.

Wat Sa Bua Keo

4 Baanvangkun, Amphor Nongsonghong ,Khonkean

The interior painting (Vessantara Jataka) showed the way of life, especially the E-sarn costume.



Figure 14: The Life of Lord Buddha mural painting in interior wall



Figure 15: North elevation, The decoration of the exterior wall: the image of the local folk story.



Figure 16: East elevation, main entrance of Sim.

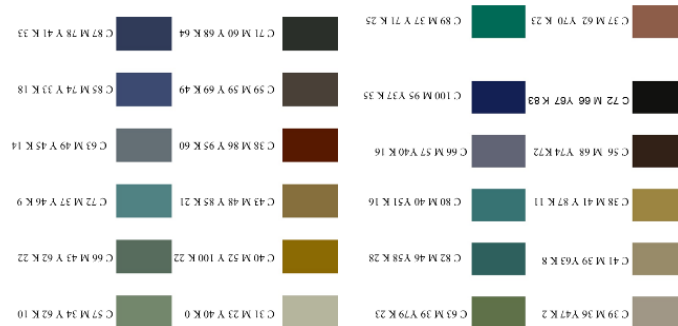


Figure 17: The color scheme of Wat Sa Bua Keo.

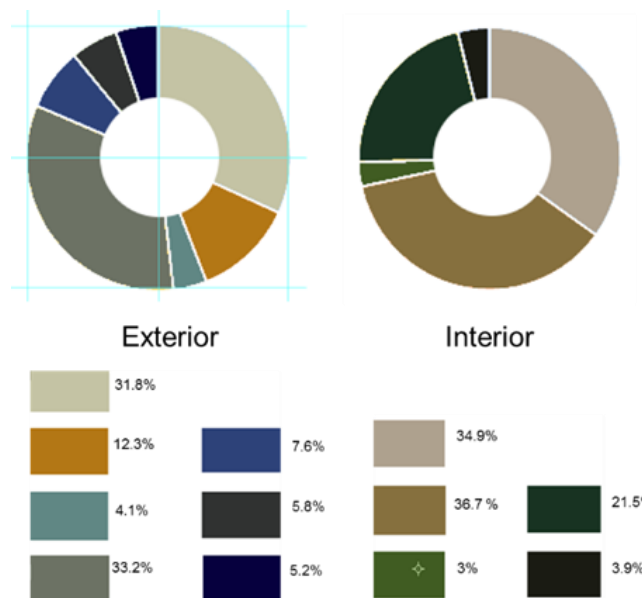


Figure 18: Percentage of the color scheme: Wat Sa Bua Keo

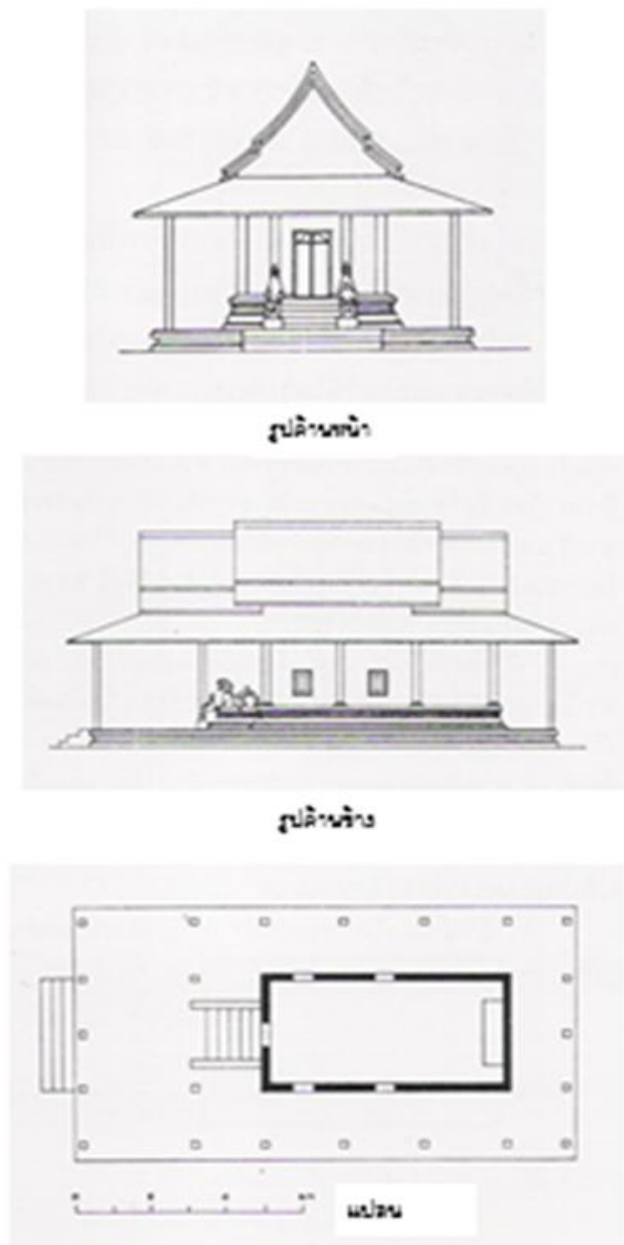


Figure 19: The architecture drawing of Wat Sa Bua Keo.

Wat Sanuan Wari Phatthanaram

Moo 1 Baannong Beau, Amphor Baanpai, Khonkan



Figure 20: Interior Mural painting is the Buddhist religious theme, the past lives of the Lord Buddha: Vessantara Jataka



Figure 21: the mural painting outside; The story of Sinsai, a local mythical hero.



Figure 22: The door and windows are arch that have the Influenced by Western technic.

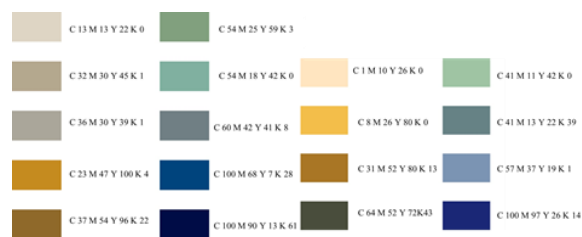
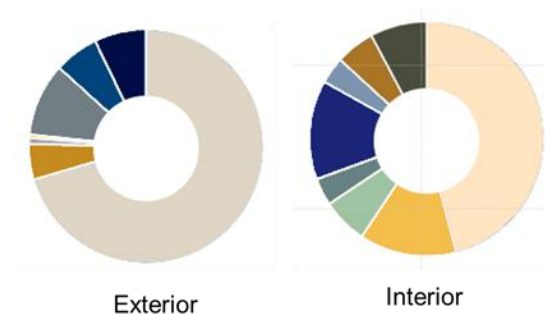


Figure 23: the color scheme of Wat Sanuan Wari Phatthanaram



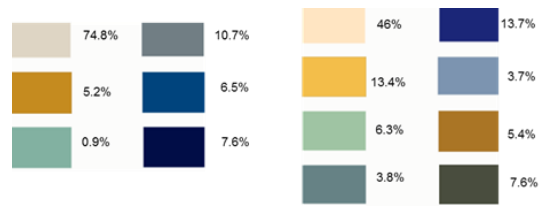


Figure 24: percentage of the color scheme: Wat Sanuan Wari Patthanaram

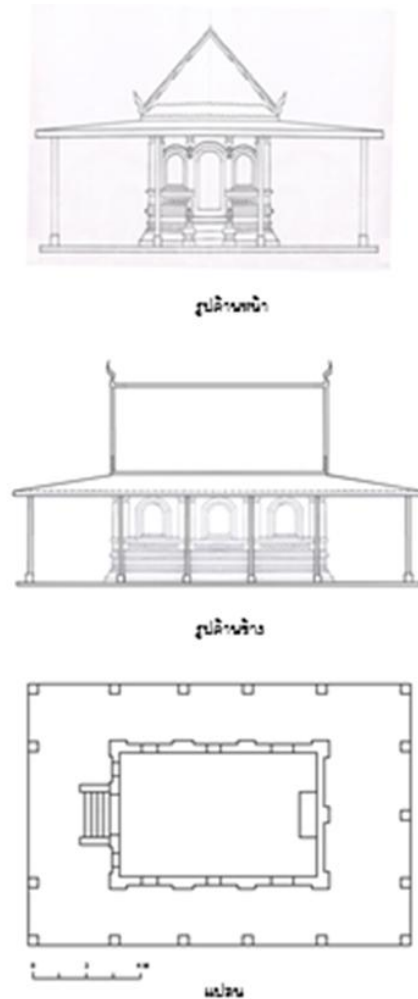


Figure 25: The architecture drawing of Wat Sanuan Wari Phatthanaram

Wat Matchim Wittayaram

Baan Lan, Amphor Baan Pai, Khonken



Figure 26: Detail of the exterior painting show the way of life of the people



Figure 27: Vessantara Jatakas, this last past life of the Jatakas is imperative event to the E-sarn people



Figure 28: Two ornately Naga figure balustrades used on both sides of the staircase.



















	C 13 M 13 Y 22 K 0		C 54 M 25 Y 59 K 3		
	C 32 M 30 Y 45 K 1		C 54 M 18 Y 42 K 0		C 1 M 10 Y 26 K 0
	C 36 M 30 Y 39 K 1		C 60 M 42 Y 41 K 8		C 8 M 26 Y 80 K 0
	C 23 M 47 Y 100 K 4		C 100 M 68 Y 7 K 28		C 31 M 52 Y 80 K 13
	C 37 M 54 Y 96 K 22		C 100 M 90 Y 13 K 61		C 64 M 52 Y 72 K 43
					C 41 M 11 Y 42 K 0
					C 41 M 13 Y 22 K 39
					C 57 M 37 Y 19 K 1
					C 100 M 97 Y 26 K 14

Figure 29: the color scheme of Wat Matchim Wittayaram

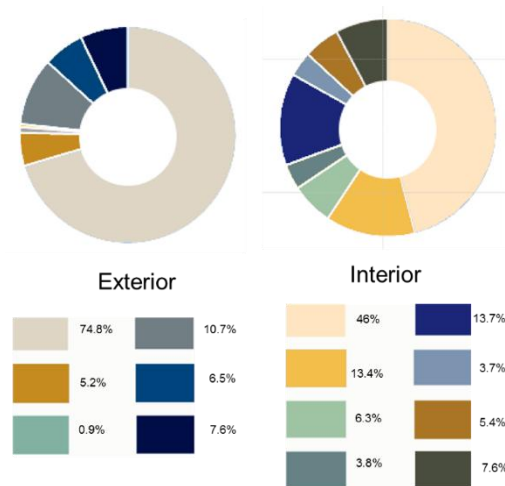


Figure30: Percentage of the color scheme:Wat Matchim Wittayaram

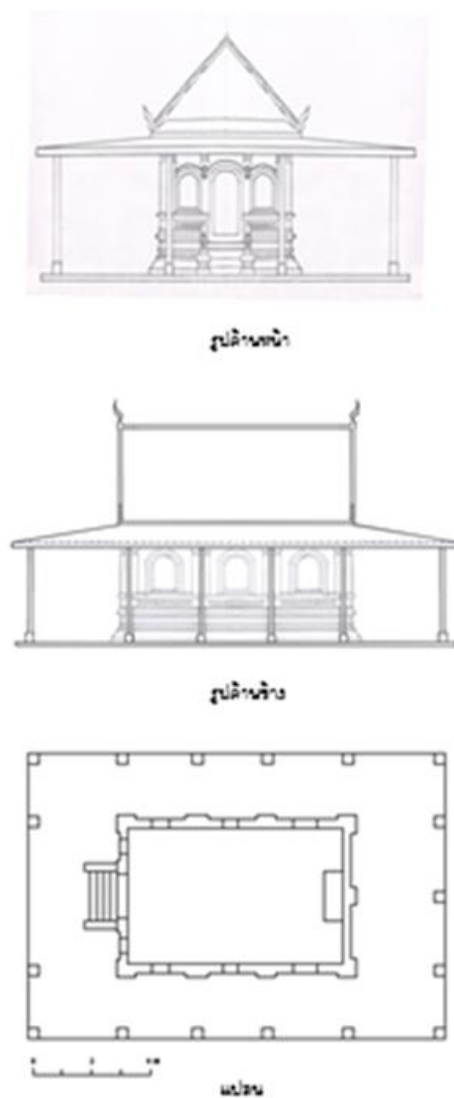


Figure 31: The architecture drawing of Wat Matchim Wittayaram

Percentage of Color scheme of Mural Painting of 3 temples.



Conclusion

The mural painting of 3 temples have their own style of painting(Folk style). It seems that E-sarn mural artists were not strict in academic conventional order, they expressed their ideas in mural art unlike master artists works in the central Thailand who adhered to a strict order.

- The theme of the mural painting can be divided into

a. the Buddhist religious theme(the lives of the Buddha or Jataka.) on the interior walls.

b. masterpiece of local literature “ Sinsai”(local mythical hero) to be depicted on exterior walls illustrating the human local virtue.

- The paintings portray the way of life of E-sarn people, i.e. built and natural environment.
- The background of the painting is tinted white due to the preparation of the wall with a wash of white of lime.
- The composition is unsophisticated.
- The color scheme is predominantly indigo blue and red ocher. In addition, a yellow represents of gold in some parts of the ornaments.
- The mural painting show the story to visual image for the people.

Acknowledgements

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EUTHANASIA: AN OVERVIEW AND THE INDIAN PERSPECTIVE

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Abstract: Mercy killing or Euthanasia has involved the attention of philosophers and lawyers, since the time of Greek thinkers in the west and the Mahabharata in the east. If we take a look at what different religions in India think about Euthanasia then we will find out that many religion favours Euthanasia like the Hindus, Jains, etc. In India abetment of suicide and attempt to suicide are both criminal offences under Indian Penal Code 1860. Because suicide has been interpreted as inclusive of all forms of self-willed death, Euthanasia became illegal. But there is some sympathy for Euthanasia. Recently the efforts has been made in India to repeal Section 309 of Indian Penal Code 1860 which has revived the debate of Euthanasia in the Indian perspective. The Aruna Shanbaug case initially brought the debate of Euthanasia into limelight after which the offering of mercy death to a suffering person has been greatly discussed. It has once again come to the forefront with the Government signaled its intention to do away with the section 309 IPC 1860. The present paper is an attempt to analyze Euthanasia and its overview in the Indian Perspective. In the rare circumstances death is a relief from a life of unbearable suffering, it should be encouraged.

Keywords: Mercy Killing or Euthanasia, Active Euthanasi, Passive Euthanasia, Homicide

Introduction

In the Indian constitution there is a provision for Right of Life under Article 21. But there is no such Right like right to die. On the other hand, if any person tries to end his life, he will be punished under section 309 of Indian Penal Code, 1860. But recently the efforts has been made in India to for repeal of Section 309 of Indian Penal Code 1860 which has revived the debate of Euthanasia in the Indian perspective. Before moving further we must understand the meaning of the word Euthanasia which is originated from Greece means a good death¹. Euthanasia encompasses various dimensions, from active means introducing something to cause death to passive means withholding treatment or supportive measures; from voluntary consent to involuntary consent from guardian and from physician assisted where physicians prescribe the medicine and patient or the third party administers the medication to cause death.² In Euthanasia, a physician or third party administers it, while in physician assisted suicide it is the patient himself who does it, though on the advice of the doctor. In many countries/States the latter is legal while the former is not.

According to the historian N. D. A. Kemp, the origin of the contemporary debate on Euthanasia started in 1870.³ Euthanasia is known to have been debated and practiced long before that date. Euthanasia was practiced in Ancient Greece and Rome: for example, hemlock was employed as a means of hastening death on the island of Kea, a technique also employed in Marsellies. Euthanasia, in the sense of the deliberate hastening of a persons death, was supported by Socrates, Plato and Seneca the Elder in the ancient world, although Hippocrates appears to have spoken against the practice, writing "I will not prescribe a deadly drug to please someone, nor give advice that may cause his death" (noting there is some debate in the literature about whether or not this was intended to encompass Euthanasia).⁴

Historical Background

If we take a look at what different religions in India think about Euthanasia then we will find out that many religions favour Euthanasia like the Hindus. The great saints, sages, and seers of India from time immemorial have been following the law of religious philosophy. They beckoned, welcomed, and met death at will in the later part of their ascetic lives by taking 'samadhi' which is complete absorption in God-consciousness to attain eternal peace and 'moksha'. Jains and Hindus have the traditional rituals 'Santhara' and 'Prayopavesa' respectively, wherein one can end one's life by starvation, when one feels their life is complete.⁵

In the Mahabharata and Ramayana we find that after the victory of good over evil and of dharma (righteousness) over adharma (sin) and after being freed from obligations and duties to society and the kingdom, both the ancestor and the guru of the Pandavas and Kauravas beckoned to death and, having *ichha mrityu*, voluntarily died, and Lord Rama and his brothers who, after fulfilling their duties and obligations in life, voluntarily gave their lives by taking samadhi in River Sarayu in Ayodhya. There were no laws to restrict a saint, seer, or ascetic from taking samadhi at will. On the opposing, the practice had religious sanctions. They had the right to die of their own will. Apart from this, Chandragupta Maurya, founder of the Maurya dynasty with his guru Jain Muni Bhadrabahu adopted self-willed death by fasting till death as a true disciple of Jainism.⁶

Legal Framework

In India abetment of suicide and attempt to suicide are both criminal offences. The Penal Code, based on British law at the time of the British rule, views suicide as a criminal act. According to section 309 of IPC 1860-Whoever attempts to commit suicide and does any act towards the commission of such offence, shall be punished with simple imprisonment for term which may extend to one year or with fine, or with both. Because suicide has been interpreted as inclusive of all forms of self-willed death, Euthanasia became illegal with the advent of British law in India. But there is some sympathy for Euthanasia. Under the Penal Code, 1860, Euthanasia is under Exception 5 to Section 300 where it is given that culpable homicide is not murder when the person whose death is caused is above 18 years of age, suffers death or takes the risk of death at his own consent. It means that the person who is causing death is not absolved from the punishment; he will be liable for culpable homicide not amounting to murder. If we see in Global perspective then it can be seen that some countries in the world have adopted passive Euthanasia. Active Euthanasia is illegal in all states in U.S.A but physician assisted dying is legal in the states of Oregon, Washington and Montana. In Canada, Physician Assisted Suicide is illegal vide Section 241(b) of the Criminal Code of Canada. Euthanasia in the Netherlands is regulated by the "Termination of Life on Request and Assisted Suicide (Review Procedures) Act", 2002. It states that Euthanasia and physician-assisted suicide are not punishable if the attending physician acts in accordance with the criteria of due care.⁷

Judicial Approach

A challenge to the Penal Code's ruling on suicide was made by Justice T.K. Tukol in a series of lectures. He tried to show the positive attitude of Euthanasia which is neither right to die nor attempt to suicide or *sati pratha*, *jauhar*, neither it is the starvation to leave the body nor taking *jal samadhi*, etc. While commentators on the Penal Code have included the case of religious fasting to death among the forms of suicide, Justice Tukol argued that such fasting to death is not suicide. The wise ones say that *Sallekhana* (Euthanasia) is giving up the body when there is calamity, famine, old age and decay, painful disease, and incurable disease for the sake of dharma.⁸

Dilip Machua⁹, who pleaded to the President of India to either arrange for his treatment or sanction Euthanasia, died in a government hospital. He was readmitted in the hospital on April 10 after his health deteriorated further. Machua suffered a major injury on his spinal cord in a road accident in November last and he became paralysed from his waist downwards. There was a similar case where Dinesh Pratap Singh¹⁰ knocked the doors

of the High Court pleading for Euthanasia but the Court refused. This shows that Euthanasia is not allowed in India but trying continues.

The law, though active in many countries, has been a sleeping giant in India, as Euthanasia goes on behind closed doors. In 1994, constitutional validity of Section 309 of Indian Penal Code Section was challenged in the Supreme Court in the case of *P. Rathinam vs. Union of India*¹¹. The Supreme Court declared that IPC Sec 309 is unconstitutional, under Article 21 (Right to Life) of the constitution in this landmark judgement.

However, whatever progress was there came to a never-ending stop in 1996, and the state of confusion returned. There was a question on whether the right to die is included in Article 21 or not which came up for consideration for the first time in *Maruti Shripati Dubal vs. State of Maharashtra*¹², in the Bombay High Court. The Court striking down Section 309 IPC said that the right to life includes the right to die. In this case, a mentally deranged Bombay Police constable tried to set himself afire in the corporation's office as he was refused for a permission to set up a shop. The Court observed, that no deterrence is further going to hold back those who want to die for a special or political cause or to leave the world either because of the loss of interest in life or for self-deliverance.

In 1996, an interesting case of abetment of commission of suicide on Sec 306 IPC 1860 came to Supreme Court in *Gian Kaur vs. State of Punjab*.¹³ In this case of *Gian Kaur vs. State of Punjab* both these rulings were overruled. A five-member Constitution Bench held that the right to life does not include the right to die or the right to be killed. The right to die is inherently inconsistent with the right to life as is death with life. Delivering this verdict, the Court observed, The right to life is a natural right embodied in Article 21 of the Constitution but suicide is an unnatural termination or extinction and incompatible and inconsistent with the right to life. It can be seen that the same Court supported the constitutional validity of Sections 309 and 306 thereby legalising the same. A judgment totally contradictory to the earlier one, this presented a picture of the confusion that prevails in our apex judiciary as far as Euthanasia is concerned. The primary basis for taking such a contention was Article 21, which states that all Indians have a right to life and personal liberty. The judgment accepted the view that in a terminally ill patient who is in a permanent vegetative state, mercy killing does not extinguish life, but accelerates conclusion of the process of natural death that has already commenced. But it goes on to say that the scope of Article 21 cannot be widened enough so as to include Euthanasia. In the concluding remarks, assisted suicide and abetting of suicide were made punishable, due to cogent reasons in the interest of society.

The Chairman of the Kerala Law Reform Commission and imminent jurist and former Chief Justice of India Hon'ble Justice V.R. Krishna Iyer also shows sympathy for passive Euthanasia or withdrawing life-sustaining equipment in his report in 2008 in which he mentioned that passive Euthanasia is not an offence and should not be punished.¹⁴

Similarly, the 196th Report of the Law Commission of India also mentions that withholding life-supporting measures should not be considered unlawful but several guidelines should be made in order to practice passive Euthanasia. It is also reportedly in favour of decriminalising suicide along with making Euthanasia legal.

In fact, many people in India do not understand the technical terms related to Euthanasia, but they generally oppose it and they have great misconceptions regarding Euthanasia that it is misleading and has many side effects. But many people in India practice passive Euthanasia either knowingly or unknowingly. They often argue with the medical practitioners to withhold the life-supporting measures if the condition of the patient is very critical and there is no hope left of his living. Hence, this shows that, however, passive Euthanasia is being practised in India but this is not legal.

It is ultimately for the Court to decide, as *parens patriae*, as to what is in the best interest of the patient, though the wishes of close relatives and next friend, and opinion of medical practitioners should be given due weight in

coming to its decision. As stated by J Balcombe¹⁵ the Court as representative of the Sovereign as *parens patriae* will adopt the same standard which a reasonable and responsible parent would do.

In the judgment of *Aruna Shanbag vs. Union of India*¹⁶, the judges open the path for passive Euthanasia in India although in this case Aruna Shanbag was not allowed passive Euthanasia. The judges told that in their opinion, the High Court can grant approval for withdrawal of life support to an incompetent patient. They have given the direction when passive Euthanasia is performed. They have told that in case such an application is filed the Chief Justice of the High Court should constitute a Bench of two Judges to decide to give approval or not. And before taking the decision, the committee should take consent of three reputed doctors, one of them should be a physician, one should be a psychiatrist and one should be a neurologist. All of them should go to examine the patient, his report and observe the condition of the patient, his relatives and the staff. This committee of three doctors should give its report to the High Court. Simultaneously, the High Court should issue a notice to the State and the patient's close relatives or next friend in the absence of close relatives and also provide them with the copy of the doctor's report as soon as possible. After all this process, and after hearing all of them, the High Court should give its judgment as early as possible so that there is no mental agony caused to the patient's relatives or friends. They have also told that the High Court should give its decision assigning a specific reason according to the best interest of the patient and the High Court should also give weight to the views of the near and dear ones of the patient. The judges have mentioned that this process should be carried all over India until and unless a specific law regarding Euthanasia is made by Parliament of India.

In India, it was the 42nd report submitted by the 5th LCI (June 1971) which recommended, *inter alia*, repeal of Section 309 IPC perceiving it as harsh and unjustifiable. Pursuant to this recommendation, the same was incorporated in the Indian Penal Code (Amendment) Bill, 1978 and even passed by the Rajya Sabha but before its passing in the Lower House, the then Lok Sabha was dissolved and hence the legislation lapsed. No efforts have been made by any successive dispensations either at the Centre or in any State since then even to re-introduce a legislation to repeal the same, much less its due enactment.

The law panel, in its 210th report submitted in 2008, had noted that attempt to suicide may be regarded more as a manifestation of a diseased condition of mind, deserving treatment and care rather than punishment, and accordingly recommended to the government to initiate the process for repeal of the "anachronistic" Section 309.¹⁷

Conclusion

Taking a step towards a more humane law, now the Government has recently signalled its intention in the Parliament with overwhelming favour from a majority of the States to do away with Section 309 IPC, there ought not be any more "inordinate delay" at least on the part of the ruling political executive in this regard. This provision which has since been termed as "anachronistic law" needs to be immediately effaced from the IPC.

Eventually, it is a positive first milestone in the Indian context, not the last. Yet many things are there to be carried out so that the modern developed medical technology cannot play with the human life and human feelings and the right of the person also survive. The most important step will be that when we will be able to aware our society that passive Euthanasia is not general right to die or attempt to suicide. It is not similar to that. Our history has been the witness that we have loved both life as well as death because death is a bigger truth than life. As Rabindranath Tagore¹⁸ wrote in *Gitanjali*:

And because I love this life, I know I shall love death as well. The child cries out when from the right breast the mother takes it away, in the very next moment to find in the left to find its consolation.

In the rare circumstance that death is a relief from a life of unbearable suffering, it should be encouraged.

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INCORPORATING CONSTRUCTIVISTS LEARNING ENVIRONMENT WITH ROLE PLAYING ELEMENTS INTO 3D ANIMATION CLASSROOMS

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Abstract: The teacher-centered learning is one of the most common traditional teaching method, which has existed throughout every level in education system world-wide. This teaching practice had been keeping in line until now, and have been progressively enhanced by various teaching and learning technologies like the internet and learning management systems. However, how well or keen can the students learn from these teacher-centered learning, despite with the aid of learning and teaching technologies that are being granted to them? Regular university practical-based classes, like 3D animation, are mostly handled with the teacher-centered approach, especially during tutorial sessions with the students. Not more than half of the students might be able to retain what they absorb, while the remaining students suffer short-term memory retention. Constructivist teaching and learning approach is one of the learning theories that engages students to actively construct their knowledge, rather than receiving knowledge in a passive state. This study will focus on the implementation of a Constructivist Learning Environment (CLE) for 3D animation classrooms in UCSI University, Malaysia, with a suggested guide and framework. Rather than having a common CLE for the students to engage in, the learning environment itself is enhanced with Role Playing elements, to make it more interactively engaging, fun and interesting for the students to participate.

Keywords: Constructivist learning, Gamification, Problem-based learning, 3D Animation

Background

Practical or technical-based courses, like 3D animation classes, are typically conducted with the teacher-centred paradigm. Part of the constructivist ideology exists when it comes to accomplishing assignments and final projects in 3D animation. The constructivist theory kicks in when the students are working in a group, where they learn collaboratively to construct knowledge through the process of information sharing, negotiation and modification (Gunawardena, Love, & Abderson, 1997), during the process of producing a 3D animation output. Before the students initiate their final project, they must first learn about the fundamentals of 3D animation design. UCSI University's 3D animation student learn by undertaking 3D animation-based courses, before they dedicate themselves to create a final animation project. By then, students will be equipped with the appropriate knowledge, techniques and skill sets to generate concept arts, storyline, characters and effectively animate the final project with a 3D

authoring software. These final project is considered as a Project-Based Learning (PBL), in which students learn and utilise any necessary skills and knowledge to solve a problem which is presented to them. However, PBL is not only restricted to the final project itself, but to other final assignments in 3D animation courses, such as Character Animation and Advanced Dynamics. Exercises relating to each aspects of 3D animation are provided during tutorial sessions, but some students might not be able to retain what were covered from these sessions.

The primary mode of teaching in 3D animation courses are mainly tutorial-based. Firstly, the lecturer explains or elaborate on a concept of a 3D animation topic, followed by a demonstration, which consists of implementing techniques or step-by-step procedures to accomplish part of the weekly modules during each class. One of the major concerns that lecturers normally face would be the passive nature of the students during their tutorial sessions. Students would just sit, listen and follow what the lecturer demonstrates on the monitor. The lack of interest that are portrayed by several students, combine with slow learners who are unable to cope up with these tutorial sessions, are other factors that affect the students' performance in classes. Additionally, observations on practical-based classes revealed in between 40% to 50% of the students chose to distract themselves, with elements that were not part of the classrooms' teaching contents. The lab is equipped with Internet service, and the students would seize the opportunity to browse through numerous websites during lectures or tutorial sessions. With the availability of smartphones, students tend to focus their attention onto their smartphone's screen, rather than the projector or lecturer who is teaching during classes or tutorial sessions. Such conveniences that are portrayed by these elements mentioned above, serve as distraction factors to the students' learning, in which they might miss out important steps or technical terms that they might apply onto their assignments or final projects. At times, students are not able to answer the questions posed by the lecturer. Due to this teacher-centred learning approach, some students did not stand up for themselves and were meek or shy to enquire from their lecturer on certain issues pertaining to 3D animation. Some students were worried that their questions would be deemed ridiculous or not worthy to be answered by the lecturer.

Adoption of the Constructivist Learning Environment (Which will be henceforth be known as CLE) into a 3D animation classroom breaks the passiveness that are portrayed by the students, which turns them into active learners or participants in the classroom. Students will be actively involved in constructing weekly knowledge which are related to 3D animation design during and after class, rather than having the constructivist nature takes place near the end of the semester, especially when the students initiate their final projects. Students will have the opportunity to form learning groups, which enable them to collaborate or assist each other to construct knowledge together rather than constructing the knowledge alone. To initiate this research, a proper framework or guideline combined with a suitable online platform and facility is required. The adoption of David H. Jonassen's CLE model (Figure 1) will serve as the major guideline for this research. To make the class more engaging and interesting, Role-Playing elements are to be incorporated into each weekly learning modules. The Role-Playing elements are merely supporting components to the CLE, and to keep track of the students' weekly activities. Several goals or quests will be assigned to the students to complete, and in return, the students will be rewarded with experience points and achievement badges.

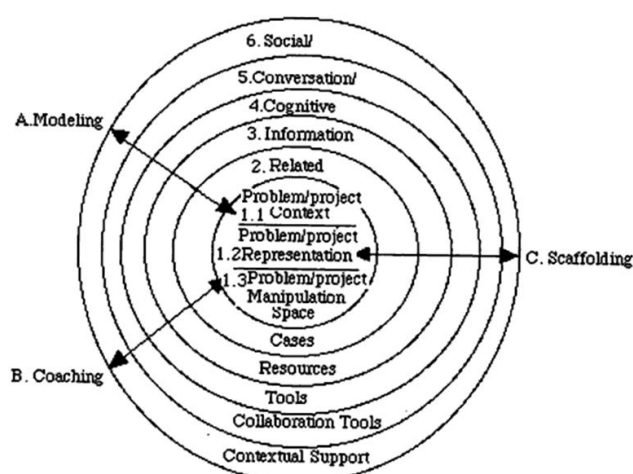


Figure 1 David H. Jonassen's model for designing CLEs.

Implementing the CLE into 3D animation classrooms may create different or various perspectives, experience or reactions from the students. But the result would be to observe whether the students who are studying technical

or practical courses, especially in 3D animation, are able to learn and construct knowledge effectively and efficiently within the CLE, compare to teacher-centred learning. When introducing the concept of CLE to the students, several Role-Playing elements are included, with the hope of attracting the students to actively participate in the learning environment; by collecting achievement points that will grant them additional bonus points in their course. With the appropriate setup, guide and the inclusion of the Role-Playing elements, like the introduction of Quest List, Rankings and Experience Points into their studies, the students might be motivated to accomplish their weekly tasks with their teammates. However, the structure of the CLE must be well designed, with crystal clear instructions, combined with suitable and related components and contents that are to be shared to the learners. By the end of the overall session, students will be interviewed and share their perspectives, thoughts and their experience after their engagement in the CLE.

Research Methodology

The theory of a CLE is where learners construct their knowledge socially, with the aid of their prior knowledge, or, with the interpretations of experiences in the real world, to achieve learning objectives that are given to them within the learning environment (Jonassen, 1999, p. 217; Wang, 2009, p. 2). To aid in their learning, the CLE is further reinforced with the aid of technological platforms, software or online accessibilities. Since prior knowledge is required to construct knowledge, it is not advisable to introduce this CLE to novice learners. Thus, 17 students who participated in this research are third year students, who had the basic and intermediate skills, and knowledge in 3D animation. The Character Animation course is specifically selected for this research. By the end of this course, students develop deep understanding and skills to animate 3D characters with real-life movements and body gestures, akin to human behaviour.

Throughout the entire CLE, the students are responsible in gathering knowledge, which are related to Character Animation, and apply what they obtained by accomplishing a set of weekly tasks. Each weekly session will be adopting Jonassen's CLE model, as a source of reference. The focus of the CLE is where learners are given questions, issues or problems, in which they will attempt to solve or resolve. Based on Jonassen's CLE theory, the problem drives the learning. Each of the weekly classes in Character Animation is designed to pose a specific Problem or Project for the students to solve.

Base on Figure 2, number 1 to 6 are the components that are required to design a CLE, accompanied by 3 supporting instructional strategies (Modeling, Coaching and Scaffolding). The details of the 6 components in the context of Character Animation are listed as follow: -

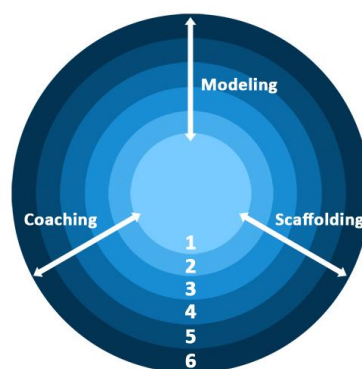


Figure 2Adaption of David H. Jonassen's CLE model into the Character Animation classes.

1: Problem/Project

Problem/Project is divided into 3 sub-components, namely, Context, Representation and Manipulation Space. Context refers to establishing the problem as a real-life problem for the learners to solve. However, the problem

itself must be interesting, engaging and authentic as if it was in the real world, with the appropriate methods to solve it. This falls under the Representation sub-component. Manipulation Space refers to the suitable tools and environment for the learners to manipulate to solve a problem. Therefore, in the Character Animation classes, this component will serve as the weekly Problem/Project for the students to undertake, for example: -

- Week 02 Character Setup 01: Students are required to understand in setting up the joint structure in a 3D character, and apply the appropriate Inverse Kinematics (IK) handles onto those joints.
- Week 06 Character Expression 01: This class focuses on how to create character expressions, through Blend Shaping or placing individual joints onto the character's face.

Based on the given examples, the Problem/Project for Week 02 class focuses on creating and applying a suitable rig, by inserting a set of joints and IK handles onto a 3D character. Whereas for Week 06 class, the Problem/Project is creating a 3D character's facial expressions with Blend Shape.

2: Related Cases

This component refers to the prior knowledge or related experience that the students had, before committing themselves into the learning environment. Related case is an important component in the CLE, where the students require a form of understanding that is truly related or connected to the problem. Presenting the problem without any backstory prove to be a disadvantage to the students' learning, with much confusions that can arise from it. What the students require, are a set of related experiences that they can refer to, and that can assist them in solving the given problems (Jonassen, 1999, p. 223). In the Character Animation CLE, the related cases component is expressed with several demonstrations, explanations and lectures, that provide much understanding and information which are related to each of the weekly tasks. However, related cases are not only limited to the demonstrations that are to be performed by the lecturer, but, through provoking prior or past experiences of what the students studied in previous animation related courses.

3: Information Resources

This component refers to the necessary information that can help the students to comprehend and solve the cases which are presented to them. While investigating the problem, learners require information to build mental models and devise hypothesis that could be observed from the modifications that they apply onto the given problem (Jonassen, 1999, p. 225; Seng & Hung, 2003, p. 51). The World Wide Web itself houses an abundance of tutorials, references and study materials, which can be accessible instantly. For each weekly tasks, related information or links are provided within UCSI's Learning Management System (LMS) (Figure 3). Additionally, the students are also encouraged to seek related online information that are not included inside the LMS. Before the start of each sessions, the lecturer will narrate on the contents of each respective topics through a presentation slide, which is also available for the student to access and download from the LMS.

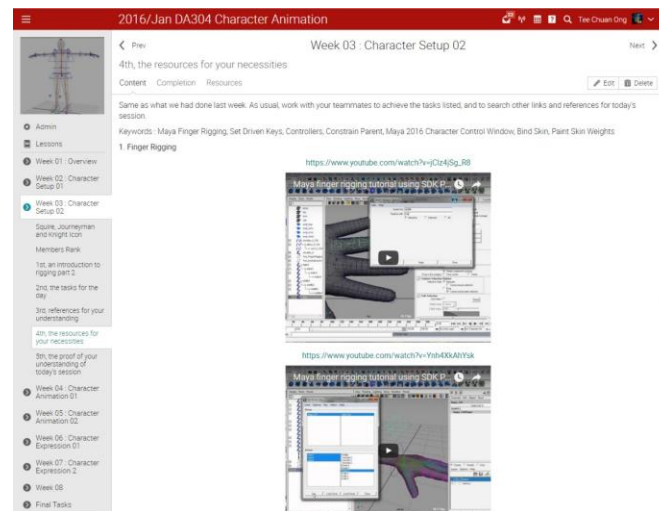


Figure 3 Example of an Information Resources in the Learning Management System.

4: Cognitive Tools

This component refers to appropriate computer tools to make cognitive learning easier, and to engage student with learning with technologies. In this learning environment, students utilize a 3D computer graphic software, namely Maya 2016, to perform, manipulate and solve each of the weekly tasks. Students will be fully dependent on Autodesk Maya to apply technical methods that they discover in the aspect of Character Animation, by manipulating and using the appropriate tools onto a 3D character model that is provided to them (Figure 4). By the end of each CLE sessions, the students are required to submit their Maya files, as proofs of their understanding of each Character Animation topics that are listed in their weekly tasks lists.

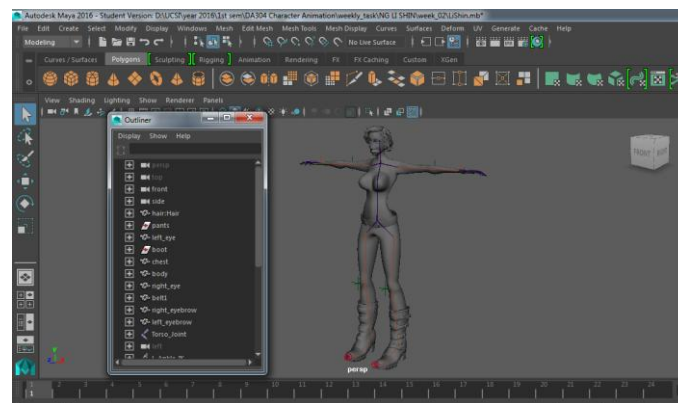


Figure 4 Students are given tasks to create a complete joint structure, and several Inverse Kinematics (IK) handles, onto a sample model provided.

5: Conversation/Collaborative Tools

Part of the CLE is the social learning aspect of the learners amongst each other, in which they seek each other for the solution to a problem (Wang, 2009, p.2; Wilson & Lowry, 2000). This component emphasizes on the collaborative learning of the students through a variety of communication tools. This practise is conducted through two selected online mediums; Facebook Group Page, and a discussion forum in the LMS. The Facebook Group Page serves as a community platform, where students ask questions and receive updates and notifications from the lecturer (Figure 5). Additionally, students make full use of the Facebook chat room service to communicate with each other and the lecturer, to discuss problems relating to Character Animation.

To encourage active participation, each team is required to take consecutive turns to post at least one question or topic, into the LMS forum page. When a topic is posted by a team in the forum, the rest of the students who are not associated with that team respond, by sharing inputs, methods, suggestions, opinions, reflections and their own personal thoughts towards that topic. From the forum itself, students not only expose to a known solution, but gain insights of different perspectives from their fellow course mates (Figure 6).



Figure 5 Example of a discussion in the Facebook Character Animation Group page.

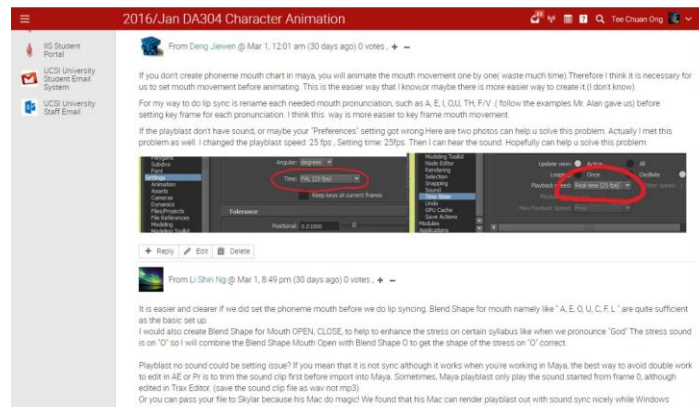


Figure 6 Discussions about lip syncing, and issue pertaining the lack of audio preview in Autodesk Maya.

6: Social/Contextual Support

To initiate the CLE into the Character Animation course, a physical environment must be appropriate and befitting, together with the availability of adequate equipment. To fit these criteria, the 3D animation lab (Figure 7) is chosen to conduct the CLE. The university's LMS is also included, to support the students' learning in the 3D animation lab. The lab consists of a total of 21 computers, with each installed with Maya 2016, and design-related softwares. A projector is provided to display the demonstrations and weekly tasks that are needed to be done. The lab is further supported by the university's intranet system, which allows each student to gain access to the course's LMS, and online connectivity to the World Wide Web. The LMS serves as a platform that houses related study materials, practice files, discussion forums, and Dropbox page for the students to upload their Maya files.



Figure 7 Students engaging in the CLE, with the tasks list displayed on the projector.

Each weekly page in the LMS consists of several sub-pages, or sections, that are arranged in a step-by-step sequence (Figure 8), starting with the introduction of the topic, what are needed to be done (Tasks/Problem/Project and Related Case), the learning resources (Information Resources), and lastly, the submission of their Maya file into the LMS.

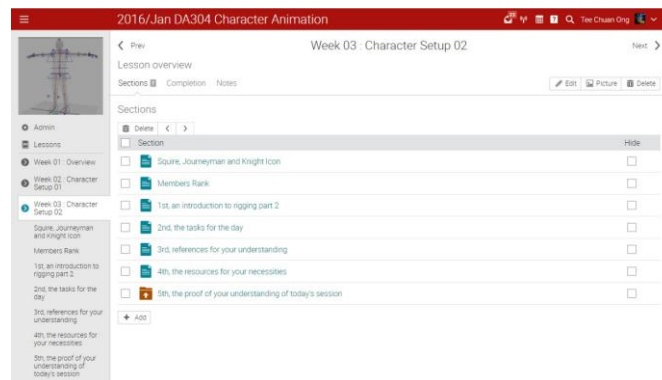


Figure 8 A sequence of instructions of Week 03's session in the LMS.

In the CLE, the lecturer shall act as the facilitator, by actively providing the 3 supporting instructional strategies, which are, Modeling, Coaching and Scaffolding.

Modeling

Modeling is the first step to perform in the CLE, where the facilitator demonstrates on how to solve a problem. This supporting strategy is essential, by giving the students examples on how to initiate and complete the weekly tasks from the facilitator's point of view. Giving the students with solely only the tasks and without demonstration will breed much confusion, together with the lack of understanding on the given topic. Worked examples or visual models relating to each of the topics may provide rich alternative representations to assist the students to perceive the structure of the given topics (Jonassen, 1999, p. 232). These visual models, in the aspect of Character Animation, consist of a fully rigged character model, or a 3D face model (Which are dubbed, Lecturer's Sample), are provided to the students, which can serve as references for their studies (Figure 9).

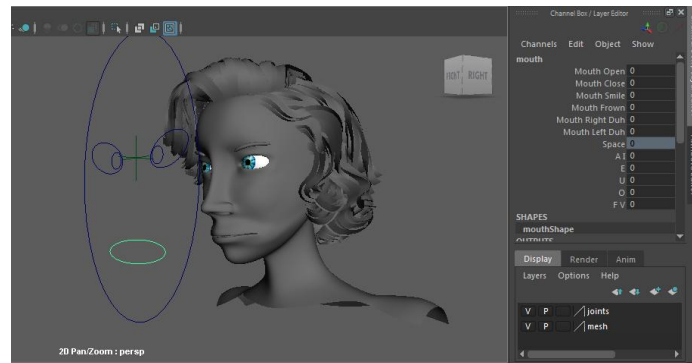


Figure 9 Sample 3D face rig with standard lips and phoneme controller.

Coaching

Coaching is where the facilitator provides feedbacks, advices, motivations and provoking reflections on what was learnt or covered. Problems ranging from technical difficulties, glitches, and on several occasions, missing out crucial steps, are common in 3D animation design, and these are unavoidable. Coaching is not only limited to face-to-face communication between the facilitator and the students in class, but can be offered through online mediums, like providing feedbacks and answers in a Facebook group post, or, giving advices or solutions to a student in Facebook chat.

Scaffolding

Scaffolding involves the facilitator supporting the learners with systemic approach in various dependable necessities. In the Character Animation classes, the facilitator plays the role of a scaffold to the learners, by providing an alternative assessment or tools to solve the problems. In the context of Character Animation, scaffolding can occur with the introduction of advance tools or methods for the students to explore and implement into their studies. Once the student is accustomed to the new tools, the facilitator will once again introduce another set of advance tools as an alternative method, in which the student will again explore and apply onto the very same task.

To further motivate students to accomplish each of these weekly tasks, experience points are awarded based on how well they perform in solving the problems that are presented to them. The experience points collected are converted and pooled into the students' academic points. Before that, the students are informed, and made aware of the importance of submitting their weekly tasks. The completion of these tasks contributes 20 points to their overall academic points. To further immerse the students into the CLE, the weekly tasks list is designed and designated as Quests List, akin to a common role-playing video or computer game. Students are awarded with experience points and ranks; that befit the experience points that they gathered. Experience points are awarded based on the practicality and effectiveness of their execution of each task that are given to them. This means, higher points are granted if the outputs that are produced by the students are practical, efficient and show no errors. Whereas lower points will be given if the outputs display signs of errors or not practical in production. Rather than conveying the tasks list with mere words or text to the students, each weekly task list is designed like a scroll (Figure 10) that were used during the medieval ages.

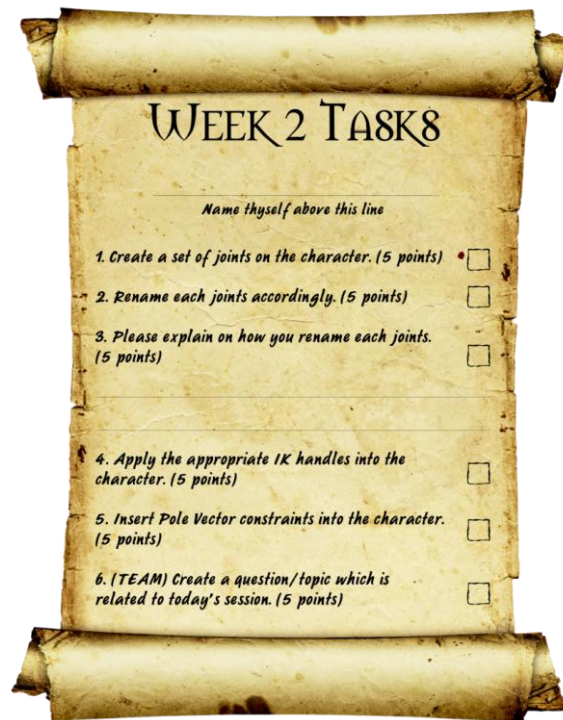










Figure 10 Week 2 tasks list, the rest of the weekly tasks receive the same design template.

Before the start of the CLE, students are required to form a team. Once they form a team, which consist of 4 to 5 members, they are to design their team's insignia. 9 achievement ranks are shown to the students, with each rank is designed like a medieval badge and has its own experience points range, as illustrated in the following table (Table 1).

Table 1 Achievement ranks and experience points range allocations.

Icon	Achievement Ranks	Experience Points Range
	Initiate	0 – 10 points
	Squire	11 – 40 points
	Journeyman/Journeywoman	41 – 70 points
	Knight	71 – 110 points
	Paladin	111 – 150 points
	Baron/Baroness	151 – 200 points
	Earl/Countess	201 – 250 points
	Marquis/Marquise	251 – 349 points



The primary data collection for this research involves each student answering a series of questions during an interview session. The interview's questions are designed to investigate what are their perspectives and the outcomes of their studies when engaging in the CLE in Character Animation.

Result

Introduction of the course was conducted on the 1st week, together with the distribution of the course's assignment and final project brief. Additionally, the concept of self-learning among teammates and completing weekly tasks were explained to the students. At the very start of the 1st week, 4 groups or houses were established. Each groups' house logo, name and their current rank were compiled as a group roster image file, together with the 9 achievement ranks and experience points range indicator (Figure 11). The group roster was updated regularly and displayed during the beginning of each study session, to inform the students of their current rank and the next rank to achieve.

Following the next session, students were clear of the tasks given. During the social learning process, some students were unfamiliar with the new way of learning. This unfamiliarity was to be expected, for most of the students were previously engaged in

teacher-centered learning classes. This CLE was quite new to them, and it took some time for them to adapt into the learning environment. Discussions between the students were minimal at first, but slowly, students were interacting and working with each other.

During the following weeks, discussions between each student were more apparent. These discussions were not only limited within the boundary of each respective groups, as some were mingling with other classmates for technical solutions. Majority of the students were getting accustomed to the CLE, with each team members actively assisting each other to accomplish the weekly tasks. On the following weeks, students displayed the tendencies in being actively engaged in the learning environment, where they assisted each other and openly discuss on which method is suitable or appropriate. At that stage, students were able to discover different knowledge or methods, with minimal reliance on the references that were provided in the LMS. Students took the initiative to explore both the newly obtained method and the existing one, and made comparisons between the two, and decide which one is suitable.

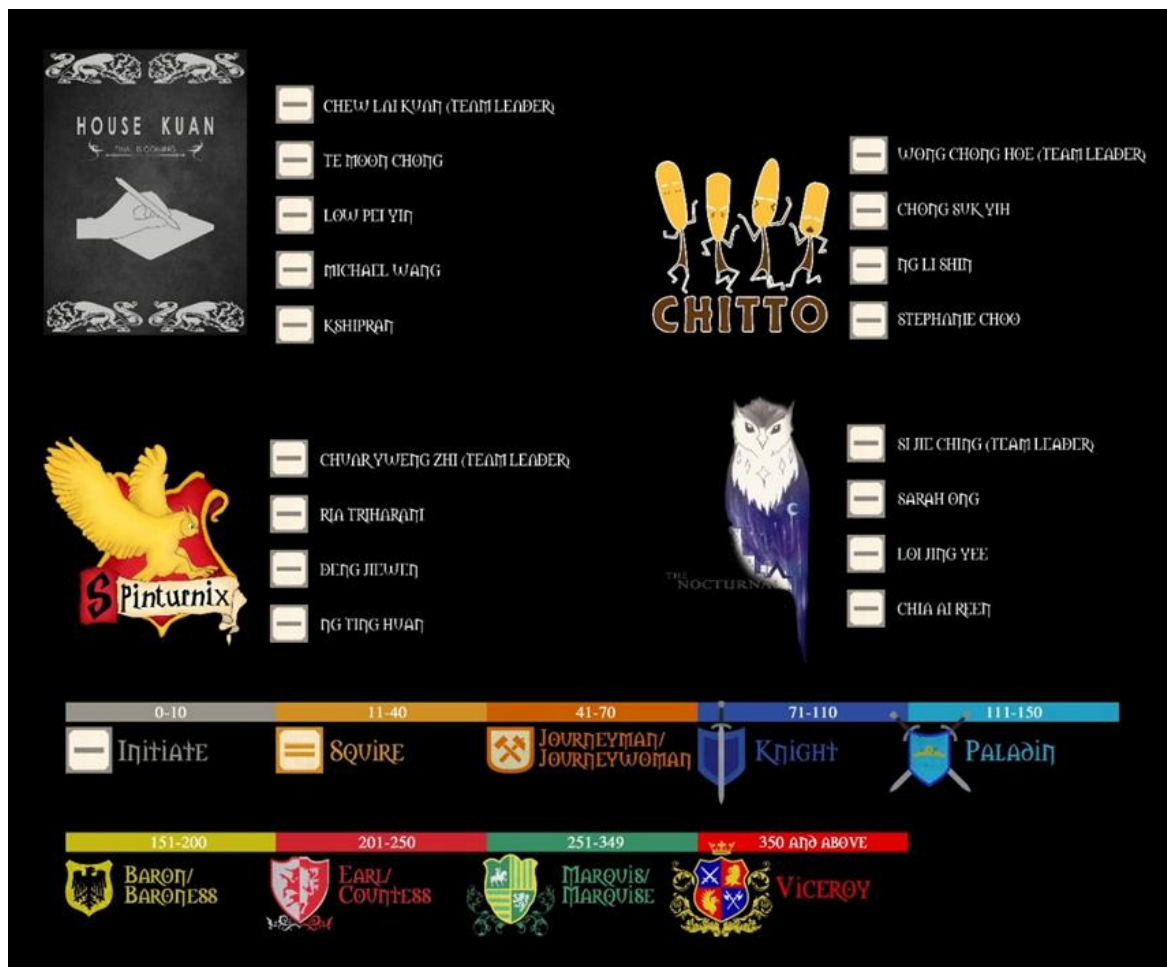


Figure 11 List of groups, members, achievement ranks and experience points' indicator.



Figure 12 A Final Report Scroll awarded to each student, detailing their accomplishments and points gathered in each weekly task.

After each student completed all the weekly tasks, they are presented with a softcopy of the Final Report Scroll (Figure 12), detailing the tasks that they had done, with the respective points that they earned, and a final badge or rank, with the total experience points that they accumulated. Out of the 17 students who participated in this learning environment, a total of 13 students achieved the rank of Viceroy, 3 earned the rank of Marquis/Marquise, and a student received the rank of Paladin.

Once the students' engagement in the CLE is over, they were requested to provide their personal feedbacks in a face-to-face interview. Interpretation of the answers provided by the students yielded interesting and favourable results, detailing their views and experiences while engaging in the CLE in Character Animation. The data collected from the interviews are narrowed down, as follow: -

1. Students' Perception on the Learning Environment;
2. Obtainment of Learning Resources;
3. Interesting Aspects, Rankings and Experience Points System.

Students' Perception on the Learning Environment

Majority of the students expressed positively towards the learning environment, describing it as a totally new, different and beneficial approach, compare to the traditional method. Initially, a small number of students were uncomfortable and had trouble getting into the flow of the CLE. But, after a few weeks of exposure, they slowly began to be accustomed to the CLE. Students commented that the CLE offered much flexibility, freedom, and the convenience for them to study and discuss at their own pace, and they had learnt much from executing each of the weekly tasks.

In the aspect of social learning, students claimed that it was a good and fun experience for them, to discuss and assist each other to solve the weekly tasks. Students apparently prefer to ask their friends for guidance, rather than the lecturer, for fear that they might disrupt an ongoing class. In this learning environment, the students appreciated the facilitator for providing much Coaching (When students raised several technical questions), and the Scaffolding (When students sought additional advance methods). Several students took the opportunity to know each other's skills and weaknesses. The reason being of why they did so, was not to condemn or totally forsake their friends who are weak, but to offer much guidance, so that they can fare well in their upcoming final animation projects.

All students expressed the desire to participate in the CLE again, for most of them felt it was a fun learning experience with their course mates. Additionally, the students claimed that they gained much knowledge by discussing and working together to solve the problems that were presented to them. Some mentioned that they could absorb much information from doing their weekly tasks during classes, in contrast with doing their work alone at home after lectures and tutorial sessions.

Obtainment of Learning Resources

Most of the students relied on the video tutorials which were posted in the LMS. Aside from the video tutorials that were posted, students would also explore for additional video tutorials outside from the LMS, especially from YouTube, for advance methods that could aid them in accomplishing the tasks.

Throughout the entire sessions, the students gained much knowledge in Character Animation from each other, especially from their own teammates. Actively discussing about the topic contributed to their learning, with some students not only limited themselves by having a discussion within their own group, but with other students who are not part of their group. Students benefitted from sharing solutions with each other, not only through face-to-face contact, but through online medium like Facebook chat. However, the LMS forum page served as the primary learning community platform for the students to post questions and to share their own ideas and perceptions. From there, the students could read postings by their fellow friends, who expressed a variety of different approaches and methods, which further expanded the boundary of their understanding in Character Animation. Aside from online videos, discussion forums and the collaboration between themselves, students would also seek the facilitator's advices during consultation periods, and during the CLE, whenever they encounter any difficulties which were out of their league. During the facilitator's demonstrations (Modeling) at the beginning of each sessions, majority of the students fully understood and had an early idea of the tools or methods to apply onto the 3D character model.

Interesting Aspects, Rankings and Experience Points System

More than half of the students were captivated by the Role-Playing elements, defining that it was a unique experience to create their own team with the concept of a medieval clan or house, with the inclusion of the ranking and experience points system. Students were motivated to complete their weekly tasks, by earning experience points. They viewed this as a form of competition between each clan, where they must strive harder to be the best in the class.

Some viewed the ranks as item that bestowed the students with the sense of achievement or accomplishment. Initially, it is to be expected that the Role-Playing elements would be the most interesting aspect to the students, but, the interview data revealed more than that. Some of the students felt that it was the social aspect, where they form into groups to study, share ideas, gain feedbacks from each other, and collaborate to solve the problems in Character Animation.

Students also felt that the E-Learning aspects is an interesting feature in the CLE, where the learning materials are easily assessable anywhere and anytime. Aside from the interesting elements mentioned above, a small fraction of the students thinks that both flexibility and convenience are interesting elements in the CLE. From what can be deduced from there, the students had the flexibility to explore different methods, and were not constricted to only one method that was demonstrated by the facilitator. It might also refer to the flexibility given by the facilitator to the students to engage their learning at their own pace. The convenience term might refer to the availability of both the teammates and facilitator in the learning environment, of whom the students can refer to whenever they face a complicated problem.

Based on the data acquired, it can be concluded that the students did benefitted a lot and gained substantial technical and self-development knowledge to accomplish the Character Animation course. Social constructivism plays a big role in the students' cognitive and technical development, where they formed several study groups to learn amongst themselves. Students independently sought out the knowledge and methods which were required to complete their weekly tasks, and share what they acquired to their friends verbally or through the online discussion forum. The motivation factor that drove the students to complete their tasks, was the introduction of the Role-Playing elements. Though the Role-Playing elements offered were not as comprehensive as a typical game, students felt it was an entirely different learning experience for them to immerse in. Some viewed the gathering of experience points the real motivation factor, which drove them to accomplish their weekly tasks. Students expressed much gratitude and appreciation of the badges and result scroll that were bestowed upon them, and were hoping to participate in the learning environment again.

The students expressed the desire to participate in the CLE again, signifies a strong support of their engagement in the learning environment. Based on the interview, students acquired both the knowledge and technical skills in Character Animation, by executing each of the weekly tasks within the boundary of the CLE. These knowledge and technical skills that they obtained are of great significance, for they will make use of what they had learnt and apply, not only onto their final animation projects, but also, in the 3D animation industry.

Conclusion

The adoption and the introduction of Jonassen's CLE model, combined with Role-Playing elements, broke the passive nature of the students in the tutorial classes, transforming the students into active learners. Additionally, it created a unique and different learning environment that was thoroughly enjoyed by the students. Never had they experienced such learning environment which enabled them to actively collaborate with each other; from seeking and constructing related knowledge or information, to solving real-world or related problems in the context of Character Animation, and to gain ranks and experience points. Students not only developed their understanding in this course, but they also acquired much self-development by being independent and responsible in accomplishing each of the weekly tasks.

Students were motivated to complete the weekly tasks by gathering experience points, and challenge with each other to attain higher rank. These motivations stemmed from the conversion of their experience points to academic points; the higher they accumulate the experience points, the more academic points they will gain. Perhaps in the future, the idea of including Role-Playing elements can be extended, by introducing a variety of character classes with specific skills, and the awarding of various achievement medals or badges.

By the end of this research, students had expressed favourable perception and attitude towards the learning environment with the addition of Role-Playing elements, and they were able to efficiently construct technical and practical based knowledge in Character Animation. Therefore, incorporating Constructivist Learning Environment with Role-Playing elements into 3D animation classrooms provides an innovative, captivating and unique learning experience to the students.

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“A RHYTHMIC JOURNEY THROUGH TIME AND SPACE” - A STUDY OF ANCIENT SOUTH INDIAN DANCE AND TEMPLE ARCHITECTURE

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Abstract: The two physical models, dancer and architecture coexist as an intertwined system of Hindu philosophy. Both dance and dancer function as a vehicle for divine invocation and are mirrored in the architectural surroundings. This paper attempts to illustrate the deeply seated connection between ancient south Indian dance and architecture so that we can see the symbiotic relationship of both of these arts and their mutual dependence in aesthetic expression. The Hindu philosophy of the cosmic man and its religious relationship with the Dravidian architecture of Tamil Nadu is the starting point of the discussion of south Indian aesthetics. The temple, as a setting for dance performances, and constructed based on the mandala, shares this quality of immersing its participants into a multi-sensory spatial experience.

Keywords: South Indian Dance; Temple Architecture; Natyashastra; Aesthetics

Introduction

In India, dance has been an integral part of every performing art and the very essence of cultural performances. The panorama of Indian classical dances provides an answer to the unique, yet diverse cultural heritages of the different regions. It seems to uphold the truth behind the statement of ‘unity in diversity’ and the saying from the Upanishad i.e. ‘the ultimate Truth is one but the paths leading to it are many.’

According to Kapila Vatsyayan, "Classical Indian architecture, sculpture, painting, literature, music and dancing evolved their own rules conditioned by their respective media, but they shared with one another not only the underlying spiritual beliefs of the Indian religious and philosophic mind, but also the procedures by which the relationships of the symbol and the spiritual states were worked out in detail" (Vatsyayan, 1974).

Aim

The intention of this study is to rediscover and understand the technical, artistic and spiritual complexity of ancient south Indian temple architecture and dance.

Objectives

- To examine the evolution of Bharathanatyam, a south Indian dance form, in parallel with south Indian architectural identity.
- To illustrate the links between its structure, symbolism and performance space in an intricately woven cultural fabric.

Methodology

- Preliminary understanding of Indian classical dance forms and its evolution through literature reviews.
- Analysing the fundamentals and theoretical frameworks for south Indian dance and temple architecture.
- Exploring the elements which contribute to its mutual dependance by analysing the case study.

Indian Classical Dance

Sangeet Natak Akademi (also called as the National Academy for Music, Dance and Drama) set up by the Ministry of Culture, Government of India, has recognized India has eight classical dance forms. They come under a single umbrella term: Indian Classical Dance. These eight forms originate from different states and communities of the nation and are named as follows (Ministry of Culture, 2016).

1. Kathak from Uttar Pradesh and Rajasthan
2. Manipuri from Manipur
3. Odissi from Orissa
4. Kuchipudi from Andhra Pradesh
5. Bharathanatyam from Tamil Nadu
6. Kathakali from Kerala
7. Mohiniyattam from the borders of Tamil Nadu and Kerala, and
8. Sattriya from Assam



Figure 1 Eight Classical dance forms recognized in India

Each of these dances has a uniqueness of its own. Each is vividly distinguishable from the rest all in terms of its traditional repertoire of dance movements, dancing style, conventional structure of performance, traditionally choreographed dance items, musical accompaniment, and so on. And yet all the eight have strong commonalities among each other (Sukhatankar, 2016). That is, they all are thoroughly 'Indian' and 'classical' in their artistic spirit, their nature and culture, and their roots are founded in ancient Indian theory of performing arts.

Evolution of Indian Performing Arts

India is a land of rich culture and heritage. Since the beginning of our civilization, music, dance and drama have been an integral aspect of our culture. Initially, these art forms were used as medium of propagation for religion and social reforms in which music and dance were incorporated to gain popularity. From the Vedic era to the medieval period, the performing arts remained as an important source of educating the masses (Vatsyayan, 1971).

It is of great interest to note that the origin of dance in our country is traced to divine causes. The sacred art of dance is said to have been the brain-child of Brahma, the creator in the Hindu Trinity of gods. The term 'dance' is used in our country for want of a more appropriate equivalent of the Sanskrit 'Natya' which embodies a combination of dance, drama and music. In Indian art these three are closely related and can never be completely diverged from each other.

The dramatic scriptures of our country are said to have been brought into human being by Brahma at the request of the lesser gods. The blessed Brahma framed the Natya Veda gathering parts from the four Vedas. From the Rig Veda he drew forth words, from Sama Veda, singing, from Yajur Veda, gesture and from Atharva Veda, flavour. Brahma taught this science of 'Natya' to Bharata Muni and his hundred sons and Bharata compiled the rules and norms of this artistic science or scientific art into his famous treatise 'Natyashastra' (Bose, 1989). All classical dances in India can be traced back to this 'Natyashastra'. Due to varying local and social factors that always influence art, dance in different regions took on various hues.

To investigate this connection between dance and place, it is imperative to understand the mythical origins of architecture and temple dance. In dealing with the subject, I limit myself to Bharathanatyam, the South Indian classical dance, although the same rules should apply to dances all over the world. We, in India are very fortunate still to be in the possession of dances from very primitive types to the most stylized and advanced classical forms. Given that the early as well as the later works on dancing move within the framework of description set up by Bharata, it is essential to examine that framework closely.

Bharathanatyam

Bharathanatyam was originated in Southern India in the state of Tamilnadu. The name Bharathanatyam is a simple derivation from four most important aspects of dance.

- BHA- from "Bhava" meaning Emotion
- RA- from "Raga" meaning Music or Melody
- THA- from "Thala" meaning Rhythm
- Natyam meaning Dance



Figure 2 Bharathanatyam, a Southern Indian Classical Dance form

It started as a temple dance tradition called Dasiyattam done by Devadasis. The word Devadasi literally means the “Servants of God”. They were the special group of people who used to live in the temples totally dedicated to the service of God. These Devadasis were maintained by the Kings and all their needs were looked after. They enjoyed a very high social status because they were very well versed in dance, music in other arts and literature. They enjoyed a great deal of respect in the society. This continued for a very long time, especially under the rule of Pallava and Chola Kings which was a great period for construction of temples in India. So the art of dance really flourished in the temples and it was used as a part of day to day worship of God (Bose, 1970).



Figure 3 A Devadasi who was dedicated to the service of God

Temple and Society

In Hindu culture, temple is not only a place of worship but they act as a centre for intellectual and artistic life. The temple complex housed schools, hospitals and courts for the community. The spacious halls of the temple

were the place for the recitation and listening of folk tales, Vedas, Ramayana, Mahabharata and debates. Music and dance were the part of daily rituals in the temple (Lopez y Royo, 2010). The presence of these activities eventually gave the people more knowledge about the traditions and made them appreciate the older practices. Temple provided means of livelihood for a large number of persons and greatly influenced the economic life of the community. The temple is the centre of all aspects of the life of the community and every member of the community contributed in the up keeping and building of temple. Although the temple is the hub of different religious and cultural activities, the nucleus is the main shrine.



Figure 4 Hindu Temple acts as a centre for intellectual and artistic life

Foundation of South Indian Temple Architecture

The typical plan of a Hindu temple is an illustration of sacred geometry where the temple is a representation of the mandala. Here the sacred geometry means the science of the accurate laying out the ground floor of the temple in relation to the astronomical movements and positions and the cardinal directions. The visual representation of the Vastupurusha as a governing device for making a building is called a Vastupurusha mandala. The form of the mandala is derived from a square contained within a circle. The circle represents the movement and cyclical time of the terrestrial world. The perfect square, representing the non-moving absolute form is attributed to the celestial world and is inscribed within the circle.

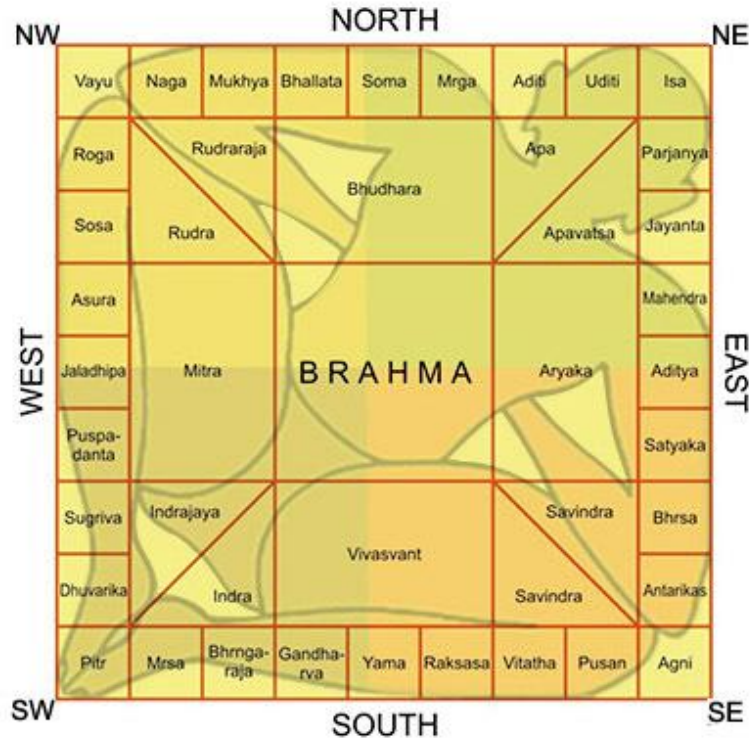


Figure 5 Vastupurusha mandala

Drawn within this geometry, Maha Purusha takes a yogic pose relating to his mortal likeness – man. With his spine acting as the vertical axis he divides earth and sky, binding the cyclical world of the cosmos to the physical world of man, allowing worshippers to comprehend man and the heavens simultaneously. The size, divisions and technical details of the Vastupurusha mandala are set out in the Vedic text, Vastushastra. Falling under a branch of the occult, this text on the science of building was passed down through an oral tradition from father to son, maintaining the integrity and secrecy behind this divine science (Hardy, 2007).

The mandala is divided primarily into a nine square grid, beyond which there is a variety of geometric derivations that can be drawn upon depending on the structure. The Sthapati (architect) is required to follow the guidelines set out in the texts in order to symbolically maintain both terrestrial and cosmic laws as it is in the very mathematical divisions that Purusha is contained. The Vastupurusha mandala is thus a reflection of all existence, and is fundamental in the realization of cosmic design, whether manifested in the body, house, temple, city or universe.

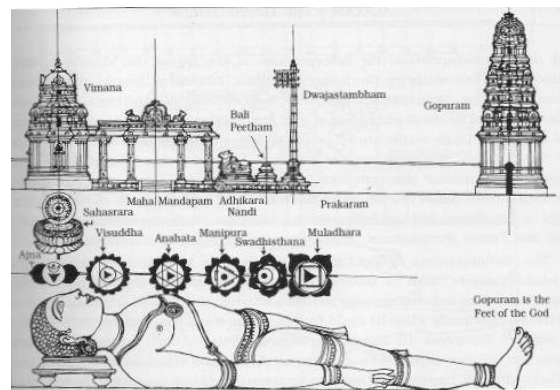


Figure 6 Temple as the body of deity

The temple was seen not only God's dwelling but was also a physical manifestation of the divinity it housed, comparable to sacred counterparts in the natural world. Through the siting of the temple and the execution of its plans and elevations, the form of the temple was linked back with those of the universe, where mountains, rivers and caves aligned the built complex to its cosmic axis (Vardia, 2008). Derived from the mandala, the temple represented the mythical Mount Meru; surrounded by continents, oceans and supporting heavenly bodies, it is considered by Hindus to be the 'navel' of the universe. The adorned gopura or mountain-like superstructure of a temple ends in a vimana or mountain peak, with the horizontal tiers of the roof with temple structure reminiscent of bhoomi or earthly strata. The dimly lit, unadorned massive walled sanctuary represented an architectural expression of a cave.

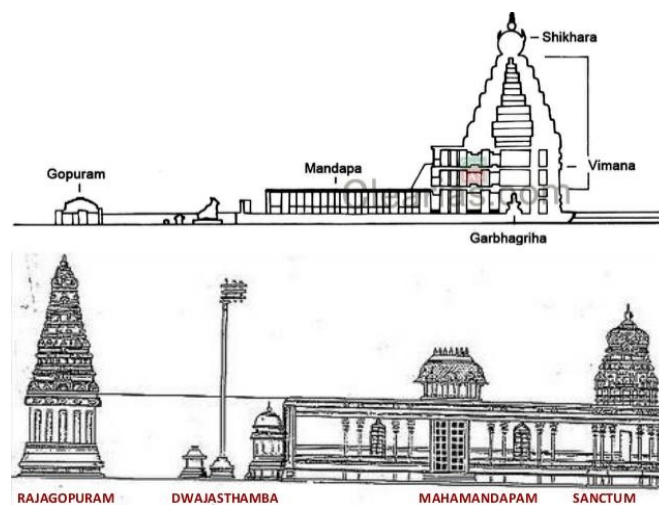


Figure 7 Typical features of a South Indian Temple

Foundation of South Indian Classical Dance

Dance has a very important role in India as part of worship. Natyashastra is the most elaborate of all the treatises on acting and dramatic criticism ever written in any language. It covers stage design, music, dance and make up eventually every aspect of the stage craft. Sage Bharata is said to have written this great work Natyashastra. It has 37 chapters and it is about 2000 years old. The first half of Natyashastra deals with Rasa and the second with prose. The latter includes the chapter on architecture, the most ambiguous of all the chapters.

The content of the performances differed from those of other ancient cultures. While European tragedies evoked a questioning attitude of a search for meaning in life's burdens, the Natyashastra describes theatre as a celebration of life and a testament to the joy of divine worship (Harp Allen, 2010).

Analysis of the framework of South Indian Dance is done in regard with three dimensions or aspects which are the building blocks for the performing art (Nritya). They are;

1. Technical Aspect (Nritta)
2. Expressional Aspect (Natya)
3. Musical Aspect (Geetam and Vadyam) (Coomaraswamy and Duggirala, 1917)

1. Technical Aspect (Nritta Theory)

Nritta is the technical aspect of dance that looks at dancer's bodily gestures without looking at its dramatic aspect. It also does not focus on the musical aspect of bodily gestures such as tempo, rhythm etc. It rather focuses on, mainly, two things:

- The actual gestures or movements that are danced
- The dancer's body which executes those movements.

Shilpa Shastra (Science of Arts and Crafts) mentions four basic postures of the idols in temples. They are the Sthanaka (standing), Asana (seated), Shayana (reclining) and Yanaka (relating to deities like Hanuman or Garuda who serve as the ride for other deities). Each of these postures has its sub classifications (Hardy, 2007).

The Sthanaka posture (standing posture) of the image will be in accordance with its nature and its attitude of benevolence or otherwise. That expression of benevolence, grace or the other attitude depicted on the face of the image is enhanced by the manner and style of its stance. The standing postures are named Bhanga, which involves appropriate stance, position and bent of the neck (greeva), shoulder (bhuja), waist (kati), knees (janu) and feet (paada).

The basic styles of the standing postures are five in number. Samabhanga is standing erect, with the head, neck and torsos in a line, radiating peace, fulfilment and benediction. Natyashastra mentioned the same postures for the dancers. Hence the architecture of the human body created by these postures is quite elegant.



Figure 8 The basic styles of the standing postures (Sthanaka)

The dancer traverses the space along lines or in triangular formations, creating a symmetrical pattern where one half of the body is usually static. It produces a kind of aesthetics because of the geometry of physical form as it moves in space. Each step is grounded and reinforced in the sound of her anklets as her feet dances through various rhythmic iterations only to return to the balanced Samabhanga pose. As such, she does not make use of 'gliding' footwork and is seldom completely off the ground, common to other dance styles such as ballet. This dance style is characterized by linear form of the body and linear spatial patterns which make the dance form extremely dynamic and powerful.

2. Expressional Aspect (Natya Theory)

Whereas Nritya includes the study of human body and gestures, Natya includes the study of human emotions and personalities (Nambodiripad, 2012).

3. Musical Aspect (Geetam and Vadyam Theory)

The Natyashastra gives a broad theory about both vocal music (geetam) and instrumental music (vadyam).

Play house or Theatre described by Natyashastra

Natyashastra describes various types of playhouses and their different parts have been mentioned to some extent in detail (Ghosh, 1950). One remarkable feature of the playhouses described in the Natyashastra is that they are of a very moderate size. This is in sharp contrast with the Athenian theatre which sometimes held as many as fifteen thousand people.



Figure 9 Playhouse attached to the Temple

The Natyashastra describes three main types of playhouses: Oblong (Vikrsta), Square (Caturasra) and Triangular (Tryasra). These again might be the large, medium or small with their length respectively as one hundred and eight, sixty four and thirty two cubits. This gives altogether nine different varieties of theatres, viz. (1) the large oblong, (2) the large square, (3) the large triangular (4) the medium oblong (5) the medium square (6) the medium triangular (7) the small oblong (8) the small square (9) the small triangular. These nine types can also be measured in terms of dandas instead of that of cubits. This will give us eighteen different dimensions of playhouses. The large playhouse is meant for Gods and the medium one for Kings while for the rest of the people has been prescribed the smallest (theatre). According to Natyashastra this play house should be divided into three parts. (1) the tiring room (Nepathya) (2) the stage (Rangapitha or Rangasirsa) and (3) the auditorium (Rangamandala)

Nataraja Temple at Chidambaram, Tamilnadu

Located in Tamilnadu, Chidambaram is home to the famous Nataraja Temple. The temple houses one of India's most iconic sculptures and represents the seat of one of Hinduism's sacred philosophies, finding bliss within the heart of man. The physical edifice of this temple and the mythology surrounding the sculptural iconography link the human body, architecture and dance. Together, they present cycles of life, death and the creation of the universe (Jayakrishnan, 2011).



Figure 10 Nataraja Temple at Chidambaram, Tamilnadu

Built by the Cholas between 12th and 13th century the massive temple complex is built in the Dravidian style. The Nataraja Temple at Chidambaram, mentioned in the ancient Hindu scriptures is quite unique as it is dedicated to Lord Shiva the cosmic dancer. He is worshipped here in his dancing form (Nataraja) rather than the usual Shiva Lingam. Lord Shiva is seen here performing the Ananda Tandava (the cosmic dance of bliss), an image the world has come to recognize. The cosmic dance represents the five divine acts: creation, sustenance, destruction, concealment (Maya) and blessing.

Lord Shiva is worshipped in different forms (earth, water, fire, wind and space) in different temples. The element here is space. The temple itself is dedicated to the dance form, Bharathanatyam.



Figure 11 Lord Shiva performing the Ananda Tandava (Cosmic Dance of Bliss)

The temple has nine gateways and four of these have towering pagodas or Gopurams each with seven levels in the East, South, West and North. The eastern Gopuram has all the postures (karnams) of Bharathanatyam sculpted on it. Not only is this temple famous for its admiring architecture and devotional activities, this is the only temple where 108 Bharathanatyam dance poses are shown as depicted in Natyashastra. Each sculpture showcases the different aspects of human life. These dance poses on the walls of this temple were brought to life by Devadasis or the Servants of God as mentioned earlier.



Figure 12 Poses (karnams) of Bharathanatyam sculpted on the wall

Far from a static edifice, the building itself is constantly participating in the movement, the culmination of which is visualized in the iconic Nataraja, representing a multisensory transformation. This ‘final’ manifestation

of dynamism cycles back to the fundamental movement of energy, both spiritually and physically. Just as networks and bodily organs are necessary for a healthy physiology, so too are the interdependent components of south Indian culture needed for a strong community backbone.

Conclusion

The dance of bliss is not only a mythological description of progression through spiritual enlightenment but reflects the fundamental physics underlying all creation. Architectural cues, ornamental sculpture and the design criteria of the shrines, reiterate this rhythmic momentum. Hence the body participates in a basic progression of spirituality as worshippers enter the temple grounds and proceed to the inner sanctum.

The development of the *Natyashastra* as a codifying document speaks to the living and evolving nature of both dance and building elements forming a comprehensive whole, based on the principles of the mandala rather than a pre-envisioned generator of design. The temple, as a setting for dance performances, and constructed based on the mandala, shares this quality of immersing its participants into a multi-sensory spatial experience. Similar to the relationship of temple and dancer, contemporary artistic institutions need to recognize and cultivate design models that reflect a meaningful unification and blending of architectural, cultural and moral languages.

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Appendix

Figure 1 Eight Classical dance forms recognized in India

Figure 2 Bharathanatyam, a Southern Indian Classical Dance form

Figure 3 A Devadasi who was dedicated to the service of God

Figure 4 Hindu Temple acts as a centre for intellectual and artistic life

Figure 5 Vastupurusha mandala

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Figure 11 Lord Shiva performing the Ananda Tandava (Cosmic Dance of Bliss)

Figure 12 Poses (karnams) of Bharathanatyam sculpted on the wall

COMMUNICATING IN THE VERNACULAR: DIGITAL TYPE AND DESIGN IN TAMIL CINEMA ADVERTISING

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Abstract: Typography is defined as ‘the arrangement and appearance of printed matter’. However, in today’s context it can be updated to include the design arrangement of any communicative material. ‘Grammatology’ according to Jacques Derrida, is the study of writing as a distinctive form of representation and within its domain are the material forms and processes of typography and design. Typography, in relation to structuralist theory, as instituted by type designers Bodoni and Didot charts a shift from the humanist understanding of printed letters as reflections of handwritten marks or classical proportions towards the modernist view of typography as the endless manipulation of abstract elements. It is possible to draw parallels with modern English typography and similar stylistic developments in the title designs for Tamil cinema posters and hoardings where words, images, and objects participate in a culturally determined meaning characterizing a verbal language. Though cinema in India has been in existence for over a hundred years, in recent years there has been an explosion of new and highly inventive typefaces. This paper will examine how digital typography and design as a vernacular cultural force sought to reach a varied audience in the titles created for Tamil cinema publicity from the year 2000 onwards. The designer developed visual codes that forced the audience to reevaluate conventional Tamil typeface design. While earlier Tamil cinema advertising used handcrafted type and imagery to promote the film, it changed with digital technology enabling the typographic design of the titles of the films to indicate the genre be it mythological, historical, patriotic, romantic or action oriented.

Keywords: Typography, Design, Vernacular, Visual Code

The hybrid nature of Indian cinema is a result of a new public culture that arose during the nineteenth century, bringing together traditional Indian images with industrial technology made available by the English colonizer. An integral part of Indian culture and mass psyche, cinema is an economic and cultural institution, made and watched in a commercial context. The growth of Indian film production and the significance of movies in Indian society since Independence in 1947 have been closely associated with the rapid expansion of Indian cities and of urbanism as a lifestyle, which has taken place concurrently. Chennai, formerly Madras, is regarded as the cultural capital of southern India and has one of the most active music, dance, theatre and art scenes. Its film industry is the second largest in the country. Till about 1960, Madras was the centre of all South Indian language cinema productions, the largest segment of which was made up of Tamil films. To reach its targeted consumer groups, Tamil cinema as a product needs to be advertised, just as every other brand, product or service. As technology developed so did the publicity for Tamil cinema; it evolved from hand-rendered typography posters to a combination of image and type made possible with newer printing techniques.

While much has been written about the visual culture of Mumbai-based Bollywood cinema, as reflected in its dynamic advertising, such as posters, hand-rendered hoardings and so on, little has been published on Tamil film promotionals. Visual culture in Chennai’s urban space has been extensively shared by Tamil cinema hoardings and posters. This almost undocumented area of academic study—outdoor advertising for Tamil films in Chennai during the digital era—forms the area of my research. In addition to promoting films, advertising for

Tamil cinema employed the visual vocabulary of the period to reflect the ideas, beliefs, attitudes and values of the cultural environment. In other words, it is representative of its times. The objective of this paper is to highlight the new aesthetic of graphic design, particularly typography in Tamil cinema publicity as dictated by digital technology. The examples cited are geographically limited to the city of Chennai, and are investigated using relevant theories and concepts.

While Tamil cinema itself is a significant medium of communication, its advertising in Chennai has equally been recognized as an influential visual art form that has captured the attention of the millions who inhabit the city. With the swift development of technology, advertising for Tamil cinema has grown much beyond the two-dimensional format. Digital technology was exploited by the Tamil film industry for its promotionals, particularly posters and hoardings, from the year 2000 onwards. Posters and handbills were used for Tamil cinema publicity ever since mechanical printing came to India in the early nineteenth century, and particularly to Sivakasi in Tamil Nadu around the 1950s. It was also around the 1950s that hoardings or ‘banners’ and ‘cut-outs’, as they were referred to at that time, came to be employed for advertising Tamil cinema in Chennai. For the posters, the designs were manually rendered as art works, and mechanically printed for mass distribution, whereas all banners and cut-outs were hand-rendered by skilled artists who were apprenticed to banner companies. Once completed, the banners were stretched at the site by laborers employed by the banner companies. Affordability of digital technology in the twenty-first century displaced hand-painted banners. With the coming of digital technology not only was the skilled artist displaced, but there was a complete overhaul in the design of film publicity lending it an aura of sophistication and modernity not tapped thus far, evidently because of the limitation of the mediums employed. The designers and photographers from the advertising industry in Chennai played a major role in upgrading Tamil cinema publicity assisted by the advanced technology made available to them.

The paper will focus on the impact of digital technology on Tamil cinema publicity, moving the visual art form from the realm of commercial art to graphic design. Examples that are cited in the paper are of posters and hoardings that starkly differ from traditional film advertising that was prevalent until the introduction of digital technology in terms of visuals, design, layout, typography, and so on.

Walter Benjamin believed that the concept of ‘progress’ and the concept of ‘period of decline’ are two sides of one and the same thing (Benjamin, 1936). In this case, the belief is linked to the immense significance of recent developments in technology, or in other words, it forecast a kind of technological determinism (Lister, 1995). ‘Technological determinism,’ a term coined by social scientist Thorstein Veblen in the 1920s, refers to the idea that technology is the agent of social change. The concept was forged as a social attitude in eighteenth century Britain, in which progress was measured in industrial terms: speed of movement, volume of production, and so on (Murphie and Potts, 2003). However, it is still relevant today as reflected in ‘information society’ or ‘computer age’—terms that are increasingly in circulation in the present age. Chennai betrays the technological determinist notion that society is shaped by its dominant technologies and is influenced by it, as is repeatedly evident in the advertisements that reflect the latest technologies on different surfaces in the city.

With the advent of digital technology and arrival of the computer in the field of design, not only does type and imagery offer an integrated and seamless graphic solution, but is also cost effective, changing the very nature of design. From early 1990s there has been an explosion of new and highly inventive typefaces in India. Digital typography and design as a vernacular cultural force sought to reach a varied audience. Using visual codes that were dramatic, designers reinvented conventional Tamil typeface to create stunning titles for their cinema publicity. From the 1960s to late 1990s Tamil cinema posters and hoardings used handcrafted type and imagery which was labour intensive to promote the film. All this changed in the late 1990s with digital technology. This paper will focus, specifically on the refreshingly modernist approach to digital typography in title designs for Tamil cinema employed by specialists. Innovative designs not visible in mainstream Tamil cinema advertising thus far have been the criteria for selection of specific images cited in the paper.

The Oxford English Dictionary defines typography as ‘the arrangement and appearance of printed matter’. However, in today’s context it can be updated to include the design arrangement of any communicative material ranging from posters, hoardings, TV screen idents, signages and so on. Jacques Derrida, who introduced the theory of deconstruction in the mid 1980s, used the term ‘grammatology’ to name the study of writing as a distinctive form of representation. Falling within the domain of grammatology are the material forms and processes of typography and design. If writing is a copy of spoken language, typography is a mode of representation even farther removed from the primal source of meaning in the mind of the author. The art of typography includes the design of letterforms for reproduction and the arrangement of characters into lines of text. Typographic features include the choice of typefaces; the spacing of letters, words, lines and columns; and the pattern formed by these graphic distinctions across the body of a document (Lupton and Miller, 1996). Structuralist typography inaugurated by Giambattista Bodoni of Italian origin and French type-founder Francois Ambroise Didot is continued by designers of advertising display faces. By shifting the emphasis from the individual letter to the overall series of characters, structuralist typography exchanged the fixed identity of the letter for the relational system of the font. Designers have continued to invent typefaces that manipulate the formal system of the alphabet and attempt to defamiliarize the experience of reading.

It is possible to draw parallels with the history of modern English typography and similar stylistic developments in the title designs for Tamil cinema. Typography, charts a shift from the humanist understanding of printed letters as reflections of handwritten marks or classical proportions towards the modernist view of it as the endless manipulation of abstract elements. In modern typography, systematic relations across the body of the alphabet took precedence over the ‘character’ of individual letterforms (Lupton and Miller, 1996). For example, for the title of the Tamil film *Ayyan*, (Figure 1) the typeface has been manipulated such that the middle letter ‘yaa’ is altered to pop up over its two solidly flanking classical letters of ‘aa’ and ‘naa’. The central letterform is rendered as an informal handwritten font as against the formal and classical appearance of its two neighboring letters, highlighting the aspect of being unique.

The title for the Tamil film *Panchatanthiram* also reflects the mix of hand-made and machine-made. While the type is derived from an existing font, the designer has cleverly integrated and digitally manipulated the English numerical ‘5’ in red with the Tamil letter ‘inj’ representative of the five male characters in the film. Having exploited the fact that the audience is equally familiar with the symbiotic relationship between the type and meaning of the word, the designer transfers meanings and associations from one to the other in the title itself.

In the early 1980s, type and image on a newspaper, brochure, or poster, were most often not integrated. The two firmly occupied their own spaces, often juxtaposed but rarely occupying the same space as evident in the Tamil films *Uyarndha Ullam* (Figure 2) and *Samsaram Athu Minsaram*. The pre-digital period demanded intense labor from artists and lettering artists, who spent several man-hours on one design. This became history with the advent of the computer and digital technology leading to simple, quick and stunning design solutions integrating type and imagery, changing the very aesthetics of Tamil cinema advertising as seen in films such as *Hey Ram* and *Dasavataaram* to name a few.

What sort of semiotic system is typography? The design of letterforms is a medium whose signifieds are not words but rather the alphabet. How has typography responded to its alphabetic signified? While Germany’s Johann Gutenberg’s fonts invented in c.1450 naturalistically simulated the variety and aura of handwriting, humanist designers at the turn of the century distanced the letter from calligraphy by constructing the Roman alphabet from the tools of geometry. The letterform was no longer thought of as a sequence of manual pen strokes, but as a conceptual ideal bound to no particular technology. This Platonic structure became typography’s new signified (Lupton and Miller, 1996). This structure became typography’s new signified. The alphabet is designed to represent speech. Writing is thus one language depicting another language, a set of visual signs representing vocal signs. This is echoed in the title design of the film *Dum, Dum, Dum* (Figure 3) which is clearly concept-driven and more than exemplifies the idea of typography standing in for the aural. The size

hierarchy of the font alludes to the rising pitch of the *melam* (drum) that accompanies any Tamil Hindu *muhurtham* (auspicious wedding moment of marriage) ritual.

While English typography is structured and documented and its evolution can be traced with certainty, the Tamil script has not been studied as much—particularly from the point of view of design. Tamil is one of the classical languages of the world with a literary history of more than two millennia beginning with the Sangam age (300 BC – 200 AD). (Udaya Kumar, 2010) Originating from an ancient form related to the Devanagiri script, (Udaya Kumar, 2010) Tamil was written on palm leaves using a metal stylus. Charcoal powder was dusted over these leaves to make the writing visible. The high frequency of rounded shapes of the characters in this script is related to the manner of writing with the stylus (de Mello Vargas, 2007). Considered one of the oldest mediums of writing in ancient India, the precise origin and history of palm leaf writing are unknown but the practice is believed to have existed since the Sangam period (Udaya Kumar, 2010).

The Tamil script similar to most Indian languages, constantly encountered problems of adaptation when new technologies were implemented, especially amongst printers and computer users. However, more recently the realization of a functional typesetting scheme allied to the resources offered by OpenType assures a proper digital adaptation (de Mello Vargas, 2007).

The title design for the film *Kannathil Muthamittal* (Figure 4) made a radical reduction of the Tamil script to generate letterforms out of right angles and arcs of a circle. The formal parameter of this almost avant-garde typeface suppressed the individuality of the letters by forcing attention to the system of typography as a whole. By shifting the emphasis from the individual letter to the overall series of characters, the designer unconsciously evolved ‘structuralist typography’ exchanging the fixed identity of the letter for the relational system of the font. This novelty of manipulating the Tamil script played a typographic game, rendering the title of the film as an image as much as a word. The white title emerged out of a soft glow-like effect, resulting in a three-dimensional appearance. In some instances, subject to design and readability requirements, the soft glow assumed a colored tone unlike the regular grey that was most often used in the publicity. The typeface *Mutham* developed from this title font exists today as a digital font available for mass reproduction.

Aayitha Ezhuthu is a daring departure that made an attempt to change the staid style of commercial cinema by combining mainstream Tamil film aesthetics with international cinematic sensibilities. The story about fate and relationships revolves around three characters—a gangster, a student leader/social activist, and an engineer—whose lives intertwine from an incident that occurs on the landmark Napier Bridge in Chennai city. From that dramatic intersection, the story moves back and forth in time, following three separate flashbacks that occasionally brush against each other. The concept of three conjoined narratives and the fact that *Aayitha Ezhuthu* is the last letter of the Tamil alphabet appearing as vertices of a triangle, is distinctly developed in its title design. A typographic experimentation, it can be termed postmodern, having tested the structuralist limits of the letterform. The classical past has been displaced, yielding infinite variations.

According to art theorist and early architect of contemporary analytic aesthetics Clive Bell, aesthetic experience varies from everyday experience, and significant form is rooted in properties tangential, if anything, to everyday life. He describes it as arising from “relations and combinations of lines and colors, ... lines and colors combined in a particular way, certain forms and relations of forms [that] stir our aesthetic emotions” (Carol Gould, 1998, p. 252). For Bell the aesthetic nature and value are detached from its cultural, historical and personal origins; significant form is internal to the work, and as he observes, no historical, biographical, or psychological knowledge from life is needed to grasp this aesthetic property. One may see lines, colors and shapes visually but must focus on them and their relations in order to have an intuitive grasp of significant form. Significant form does in an important sense, signify. As Bell explains in his metaphysical hypothesis, it represents some ultimate reality. In some instances, he seems to mean by reality ‘a visual reality stripped of interpretation, a reality that evokes the aesthetic response in the artist, who represents it for the audience’ (Carol Gould, 1998, pp. 252-253).

Susanne Langer in two books, *Philosophy in a New Key* (1942) and *Feeling and Form* (1953) further developed Bell's concept of significant form. By drawing interest to the way in which aesthetic forms are significant, she discards the idea of a particular aesthetic emotion debating that the forms of art somehow relate to formal features of human emotions in general. Further unlike language, which enjoys the aspect of being able to communicate precise meaning, Langer believes forms 'symbolize' feeling and are expressive of 'the life of feeling' in an articulate and organized way. In the belief that art conveys certain features of human feelings in a certain way, Langer's theory is a type of expressionism (Sheppard, 1987).

Much like a work of art, advertising for Tamil cinema has the peculiar property of conveying the aesthetic emotion, and it does this by virtue of having 'significant form'. The design for a particular *Aayitha Ezhuthu* poster with just the representation of the three black vertices, though geographically distanced, belong to Bell's formalism or Langer's expressionism, the key to which are their distinctive ideas of significant form as the defining element of an artwork or aesthetic object. By positioning the three 'painted' black dots on a stark orange background set within an irregular black border, the designer has tapped on the combination of the image and its implied benefits. The seemingly abstract dots do not merely represent 'aayitha ezhuthu' or the final word of the Tamil script, but are symbolically representative of the three protagonists.

The type used for the title *Aayitha Ezhuthu* is positioned on a seemingly hazy shadow, much like that of *Kannathil Muthamittal* and involves a combination of cinematic techniques such as harsh contrasts of light and shadow and complex camera movements highlighting the action-oriented theme of the film. Further, the designer has used compositional complexity, the layering of signs and pun in the meaning of the title and the decoding of the film's narrative. He has explored deconstructive graphics, and provokes the viewer into becoming an active participant in the construction of the message. Two of the three vertices are subtly incorporated in the Tamil version of the title, forcing the spectator to deconstruct 'hidden' meanings.

Ghajini is an action movie, propped up by romance and is based on a very interesting premise. The protagonist has been afflicted with short-term memory loss ever since he was hit on the head with an iron bar while trying to save his girlfriend. Except for this one incident that he clearly remembers, his memory span is limited. His daily existence is guided by clues he leaves himself through notes, photographs and self-inflicted tattoos. These pointers are meant to lead him to killing the villain. For the title design of *Ghajini*, the designer has drawn reference from the hand-made, particularly from graffiti art, rather than imitating traditional or classical typographic forms thereby reflecting the underlying focus of the film. The letterforms appear to be a scrawl referencing imperfection and irregularity derived from his reminder notes.

In the Tamil cinema industry, the use of themes allows films to be marketed in ways which inform potential audiences about the film, since posters, hoardings and other publicity ephemera contain coded signs which cue genre expectations. In most instances, the typographic design of the titles of Tamil films is indicative of the genre such as mythological, historical, patriotic, romantic or action oriented. Cultural association in terms of stylistic format is high key in the title design for the film *Marudhanayagam* (Figure 5). The Tamil typeface radically departs from the regular usage of the Tamil script to mimic Arabic calligraphy, making the typography expressive of the film and its genre, which revolves around the protagonist being a Muslim king. Similarly the title design for *Viswaroopam* (Figure 6) offers a visual narrative of the film with its unique mix of modernism and individualism. Reflective of the narrative centred around an Islamic protagonist posed as a Hindu Kathak dancer caught in the web of the Al-Qaeda war against the Americans, the title of the film is stylized to resemble Arabic script distinctly different from that of *Marudhanayagam*. The design therefore performs a potentially expressive function in the articulation of meaning, crowning it with a specific cultural and religious reference.

On a concluding note it can be reiterated that digital technology that is man-made has come to the creator's aid in simplifying the clutter of the so-called design space in Tamil movie promotionals—in reducing the component elements and articulating maximum message with minimum means. This paper has highlighted how

typography has come to have a life of its own and has a specific role to play instead of merely being suggestive of formal grandeur alone. These promotionals clearly signify that the Tamil filmgoer has been sensitized to a design aesthetic that is revealing of his sophisticated visual comprehension.

Chennai, which enjoys a happy balance between the traditional and the modern, exhibits the same in its publicity of Tamil films as well. Outdoor advertising for Tamil cinema, while being hinged to the cinema that it publicizes, has emerged as a site of negotiation for recent and advancing technologies and socio-cultural trends. The pivot of this negotiation is the creativity of the designer augmented by the available technological devices that has brought in slick and sophisticated advertising solutions for the Tamil film industry. While elevating the Tamil film viewers' sense of reception, the audience is now receiving visual stimuli akin to the global viewer.



Figure 1 Ayyan (Unique), Hoarding, 2009



Figure 2 Uyarntha Ullam (Noble Heart) Hoarding, 1985



Figure 3 Dum, Dum, Dum, Poster, 2001



Figure 4 Kannathil Muthamittal (A Peck on the Cheek) Title Design, 2009



Figure 5 Marudhanayagam (yet to be released)



Figure 6 Viswaroopam (The Cosmic Form), Poster, 2013

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FILM INDUSTRY TRENDS IN SULAWESI: AN ECONOMY-BASED CULTURE AS A NEW ECONOMIC FORCE

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Abstract: Indonesia's wealth potential is very large and wide, one of which is cultural diversity. Surely this is likely to encourage the competitiveness of the Indonesian nation in the future by prioritizing creativity and innovation in national development to optimize the potential wealth of its possessions. In this research, the researcher wants to expose the trend of film industry in Sulawesi which most of the film take local title close to daily, or local culture. Such as a movie *uangpanai* 'prove that local films still get a warm place in the people of Indonesia. This film became the first regional film that can penetrate Box Office Indonesia. The film gets a new stage, Dozens of production houses (PH), acting classes, and a number of movie titles keep popping up so that opens up many job opportunities. So that later Indonesia will no longer rely on exports of raw materials, but will also be able to export high value-added products. Creativity and innovation will also make the local cultural heritage and wisdom contribute greatly not only to the national economy but also to improving the image of the Indonesian nation in the eyes of the international world. The two main approaches used by this journal in the development of the national creative economy, the national collaborative approach, namely the collaboration between industrial sectors, universities, government, business actors, and the creative community; As well as strategic focus approach, that is, the government must be bold in determining the focus of creative industry development in terms of determining the focus of industry sector and creativity-based areas that will be developed.

Keywords: Industry, Economy, Culture

Introduction

The distribution of the film and the show became a business so lucrative that can change the production studios into film companies. These companies then gave birth to the 'studio system' where film production adopted the factory system working takes a lot of human resources to produce a product in the form of entertainment. Development of an indirect film industry turns out to have been contributing to the economy and creating jobs. In 2010 a study carried out by Oxford Economics and research consultants have noted the contribution of US \$845,1 Million and more than 191,000 jobs and tax revenue of US \$86,5 Million that can be given film industry.

The film is currently developing as a new culture that is widespread among the people they would see, observe, and understand what the content of culture and values brought in the film. The themes of films in Indonesia, most created ranges to the stories of romance, horror, consumerist life and violence. Can not be denied that the films in everyday life often fill the screen-screen television or cinema in Indonesia. But some of the movies that get the attention of the world in particular occasionally thus films that uplift the social conflicts, politics and culture. (T. Unruly, 2009, p. 3)

Cinema of Indonesia has enough material to serve as the film's content, such as movies by lifting the social issues that are the social conditions of an area. In this respect in the year 2016 Panai Money movie 'that lifts the story about local cultural wedding traditions in Sulawesi namely Bugis-Makassar and Sinamot film that raised about Batak tradition, LaskarPelangi cultural backgrounds Malay-Belitong which has a simple personality and bershaja in every life. And most recently in the year 2017 is the killer Marlina in four Rounds, the film takes the

cultural background of Sumba, East Nusa Tenggara, about the struggles of a woman in the face of disaster, the brave against the infiltration.

Fil-film about the culture proves that the local culture when it is packed with good can be very beautiful, attractive and able to give you an idea of the local community about local culture. As the success of the film *ÚangPanai* ' proven record boasts with a total of 526 thousand spectators, the film became the highest grossing film of the area in 2016, which could penetrate the Box Office Indonesia. Movie Money local movie *panai*'a is from Sulawesi was the inspiration of the film makers to produce movies with the theme local wisdom. Interest of the community saw *Panai Money* ' turns out to be proof that film production areas can be frowned upon and have a quality that is comparable to national films. With the film's production notes and have a strong story (IBOMA 2017).

This is the first study that comprehensively measures the economic impact of direct, indirect and posed by the film and television industry of Indonesia. This study also reveals how the film and television industry affects a wide range of service industries and a significant employment in other sectors. In the history of the development of the mainstream film industry in Indonesia, Indonesia experienced the films much progress very rapidly. Current homeland film is already able to demonstrate its success to showing films that are closer to the culture of the nation of Indonesia. It is attested by the emergence of quality films under her creativity Indonesia's film industry in the 1990s due to the nation's identity crisis in Rapture the themes the film in production at the time (Ardiyono, Yoppy, 2015, p. 9).

There are 14 sub sector of the creative industry, namely advertising, architecture, art, crafts, design, fashion, photography, film and video, interactive games, music; art shows; danpercetakan publishing; computer services and software; tv and radio; as well as research and development. The growth of the creative industry year 2006-2009 exports recorded 2, 9 percent. With designated the Ministry of trade, Ministry of industry, and the Ministry of Tourism for the creative industry, among the perpetrators of the industry expect much (Dina Mellita, 2014, p. 5).

After scrutiny then needs HUMAN RESOURCES especially in the movie industry that fits their field of competence is very urgent. People themselves see that this is an industry that desperately needs a reliable HR challenges so that it is able to turn on a television program content in the middle of the entertainment industry's competition is very tight. The Government has set the development of the creative economy as part of the agenda of national priorities, as well as forming the BEKRAF to control the creative economic development. To realize the creative economy as Indonesia's new economic power, creative economic development in Indonesia in the long term is directed not only to menumbuh develop creative industries but furthermore able to hone creativity and innovation in every sector of society and life (Handriyotopo, 2014, p. 3).

The phenomenon of shifting a flow of film industry, especially the film Indonesia from time to time by doing a deeper examination of the associated comparison between two different industries and a shift in the behaviour of the perpetrators of the industry itself in it's each industry has been in masukinya. The main impact upon commodification applied today is the loss of esensialisme on the inside. The film, both in terms of production, to consumption of movies. That action over media content could be made, however should the making of idealism as well as consumption of the content of the film must still be unlimited autonomy possessed by a product of the film, the filmmakers themselves as creators and audience/consumer as a film connoisseur – at the same time, through the film. The term rekomodifikasi is inside the administrative culture of consumption as the era of postmodernism, the market mechanism is considered to have failed to resist the power of the audience/consumer (Claus Offe, Contradictions of the welfare state, 1984).

Method and Purpose

This research uses descriptive qualitative approach, using quantitative data. Aims to describe and disclose an issue regarding the form of commodification in the process of cultural development program serving. According To TheMoh. Nazir (1998) a descriptive research is a method in researching a group of humans, an object, a set of conditions, a system of thought or a current events class. The purpose of this descriptive study was to create a description, a picture or painting in a systematic, factual and accurate regarding the facts, properties and relationships between phenomena examined. Descriptive research using data collection techniques of observation and in-depth interviews. By looking at successful, failed, or is satisfied from an event. To achieve this study researchers determine precisely the type of information or data that is needed, so that from here researchers makes pertanyaan-questions with the corresponding response categories. The question for the purpose of gathering information from the main categories namely, opinions, beliefs, and perceptions.

The goal in this study was ingin see the development of the film industry which is in Sulawesi. And want to know the local culture utilization in Sulawesi against content contained on some movies that are in Sulawesi.

Research Results

The development of the film industry Indonesia lately, encouraging. Attendance at 2016 increases very significantly. Catalog Film Indonesia launched film industry development center of the Ministry of education and culture has recently been mentioned that, as of October 2016, as many as 103 films screened in theaters suck 28.4 million viewers, up than on previous year (2015), 15.4 million. In addition to attendance, other evidence mentioned that the development of the film industry is no longer Jakartasentris. Example, *Siti*, independent film work of Eddie Cahyoo who was chosen as best film Festival Film Indonesia and Indonesia 2015 Film Appreciation. In addition, the films YosepAnggiNoen, filmmakers from Yogyakarta, be subscribed international film festivals. Even the film, entitled *Rest words*, finally premiered in theaters. Creative industries are expected to support the digitization of economy in Indonesia, so ideally the Government makes the creative industries as a priority industry.

Makassar in recent years also produced a long story in the best-selling local movie theatre with raked 521,028 audience. Mass communication media that very high levels of devotees is the film, such as the data source of the Cinema 21, PPFI, Blitz:

- o Year 2008: Rp 13,000/audience
- o Year 2009: USD 14,000/audience
- o Year 2010: Rp 15,000/audience
- o the year 2012: Rp 22,000/audience
- o Year 2013: IDR 30,000/audience
- o the year 2015: IDR 35,000 spectators

Based on the above data shows that every year the movie audience is growing. It means that the film be a form of mass communication media that are very sought after by today's society. The selection of the medium used to disseminate the ideas of culture is very important to support the effectiveness of the message. The choice should be dropped on media most preferred by most local masyarakat (Kayam, 1982, p. 23)

And more and more movies that began to appear in other areas, such as Belitung, Batam, Pontianak, and Kutai, which circulates in the cinema. Is certainly the important question of relations between the two, how culture can develop in line with the application of the creative economy. The more pentingya the role of creative economy in the national economy as well as the characteristics of Indonesia that is famous for the diversity of sosio-

budaya scattered in all corners of the archipelago surely can be a source of inspiration that never dry in did the development of creative industries. The diversity that characterized also by the local wisdom of local communities in maintaining sustainability of culture has been going on between generations. Daniel Pink in his book, explaining that the creative sector that developed in developed countries hard emulated by other countries because more emphasis to specific ability that involves creativity, skill and talent (The Whole New Mind, 2006)

The films production of Makassar in the ranks of top-tier national film industry 1940s 70-80. Some of the works produced a *booming* City that time of which *follows a Seven Wells, Sanrego, and Twilight on the beach Losari*. In the heyday of film industry appeared Makassar one figure of Makassar artists with "scents smell" named Rahman Arge. Enter the era of the years 90, the film world Makassar became sluggish in line with lunglainya the national film industry. Most of the perpetrators of the perfilm the 90s switched to glass display (TV TVRI, 1990).

After the production of the film *the man from Cape Bira* release year 1992, hardly heard from again echoes of film production from Makassar. The film world of Makassar "suspended", grim and helpless. Beginning in 2000, the production of the film in the Makassar back popping up but most is done in the format of Indie. The release was only fulfilling a Youtube Channel. The year 2003, a local television station that is the dawn of TV, in cooperation with IchwanPersada, trying to excite the local film industry peers with the television program, "Sinemania", but does not affect samasekali. Nearly a decade until it runs a condition when a work of wide-screen movies in 2010 titled *Aliguka*, begin to open space. Although it has not yet been calculated, commercial film "idealistic" hosts the Dewarti Arman tilled with minimal costs is beginning to answer the dominance of creative space for a row of national film production that has been synonymous with Jakarta, Bandung or Java and surrounding areas. The film world made the movie jerks, there emerges from Makassar. *Aliguka* film is packed thick with Makassar nuanced typical local style. The film lasts about 70 minutes of this recording a variety of paradoxical reality of the lives of the citizens, ranging from high-rise slums are suffocating, the struggle of the poor of the city night life to the prostitutes in this city.

Aliguka is considered as the beginning of the revival of the world per-filman Makassar that rusty so long. Though not very popular, echoes of the film *Aliguka* was able to give the film an iconic influence on Indonesia, RiriRiza to return to his hometown. He then builds a community of Rumata ' and open up opportunities for supporting the rise of local film production in Makassar. Since then, the production of quality films began to appear. Many film makers out of the nest. Note the achievements of local film production is an amazing start ditoreh when a young director of Makassar, Andrew Parinussa won an international film festival in Japan in 2013. Garapannya short film entitled *Does*, success is getting rid of 11,657 film works from around the world and has the right to the award-winning "first prize". Makassar entered in the 6 best film world. A year of success in Japan, following the work of Cinematographers young short film other, Makassar Aditya Ahmad titled "*new shoes*" won the international award Special Mention for the best short Film category Generation KPlus in The Berlinale, a party to the International Film Festival-64 which was held in Berlin, Germany, February 16, 2014.

The year 2014 is the phase where the Makassar film production had already begun rediscovered his breath. Some film production from makers of Makassar which received national awards and appreciation. During the transition, a film-production genre fiction drama of a group Art2tonic with the title "*Bombe*" finally managed to break through the commercial film industry by working with the national cinema network, XXI. Despite the political nuance, the *Bombe* tremendous acclaim from society of South Sulawesi. Art2tonic the digawangi Director named Rere is a success removing film industry long thirst in Makassar and make local film production host in her own country. Art2tonic is recorded as pembesut local film the most fertile in Eastern Indonesia. A row of film production, among others, *Bombe*, *Bombe2*, *Dumba-dumba*, *Sumiati* and Lastly, *Love the taste of chocolate*, everything got a tremendous response and able to penetrate the market to the Java island amid the fierce Western film and the national film.

The year 2016, a local film company Makassar, Makkita Cinema productions, also succeeded in creating new breakthrough with crime movie called "*money Panai*". Film-comedy genre that brings the theme of the social life of the community in South Sulawesi recorded a new history in the commercial film industry in Makassar. In cooperation with a network of XXI, 21 cities in Indonesia showed the film in which most of the movie theater had to open two screens due to the number of viewers who quickly become unmanageable. Movie Money Panaik that in produseri by Emery Nuryan this involves the singer KatonBagaskara as popular artist of his supporters. Since it was released August 25, 2016, the movie is a success straddling some film.

The film industry that started to squirm and Makassar successfully mastered its market dikandang alone, has now opened the eyes of the perpetrators of the creative industries in Indonesia that the industry per-filman Makassar was up from a long sleep. When the road and its spatial is already open, the world's per-filman Indonesia preparing to enjoy the back color of the creativity of film makers invasion of Makassar which in general have distinctive characters with their local power. The film industry in the city of Makassar became increasingly conditioned passion. Many film communities popping up, up to being able to trigger the creativity of young people of Makassar in the film industry.

Therefore, it is very plausible if pentolan Ar2toic Band vocalist at once is so eager to continue creating works of film that raised local culture and wisdom in Makassar of South Sulawesi or in General. Director and screenwriter said, stretching the film industry while is indeed being in Makassar. Production house (PH): as *finicia productions, Mattuju Indonesia, and pparamedia film, Makkita Cinema*, acting classes, and a number of the film's title remained, with the advent of home production brings influence to the economy in Makassar namely positive impact that will effect on social life, business climate, economic improvement, and also affects the image of a region. Film industry has proven to have a significant contribution in boosting growth are in the other sectors. (Kompas.com, 2016)

The film industry is expected to boost the growth of the film industry can thus also enhance the contribution of the film industry's response to the national economy. Makassar as one of the major cities in Indonesia also became a funnel for presenting the films close to Bugis society-life joints Makassar itself. That has the potential to sell high-value at the moment is the film or film comedy genre film that raised local cultures inspiring. Young people in each region ought to be appreciated because it can be an inspiring tale of uplift of art worth watchable. Menumbuhkembangkan creative economy cannot be separated from the local culture. Culture should be a base for development.

In the local culture there is called the wisdom of local (local geniuses) who becomes a meaningful values,, has translated into a physical form in the form of local creative products. RevrisonBaswir of GadjahMada University economist, said that the creative economy can not be seen in the context of the economy, but also the cultural dimension. Creative ideas that emerged was a product of the culture. Therefore, the strategy for culture strongly determine the direction of development of creative economy. Each region/territory generally has the potential products that can be raised and developed. The uniqueness or the specificity of local produce that is what must be the bottom line then added an element of creativity with the touch technology. Please just one region and other regions have similar products, but each area must maintain his trademark.

According to Arman, For Film required given the Makassar is one of the local film industry was considered by some observers a movie outside (Makassar) potentially enough, let alone post movie success [*New Shoes*](#) at the Berlin Film Festival in 2014. Makassar through For Film is expected to be able to make the city a more advanced perfilmannya also follow the progress of the film industry in the island of Java, such as Yogyakarta or Purbalingga. Here are a few films that tells the story of South Sulawesi to ever broadcast in theaters homeland.

- UangPanai' (Dowry)



The film raised local people's life stories, this film became the Makassar first able to penetrate regional *Box Office* Indonesia. At least more than 400,000 pairs of eyes have already watched the movie that this comedy-drama genre. Though it is only present in 20 cities, regional films of South Sulawesi is able to capture more viewers than any other national films. This is because the story of the area and audience factors that have a strong bond, so that those who missed the typical good comic Makassar can be alleviated after watching this movie.

- 2. Bombe '



Film Bombe ' present on the cinema screen in the year 2014. Story about the city of Makassar which suddenly silent without any activity, it was able to lift the enthusiast community. A typical dialect of Makassar city and the presence of acting little kids that became a major player in the film became the attraction of the film. Mr. IlhamArifSirajudin Makassar mayor who served at that time, also took a role in a film that lasts 100 minutes. He was present as a gatekeeper that would explain why the Makassar city suddenly silent without any activity as usual.

- 3. Sumiati



Attendance at movie theaters in the past 2015, Sumiati became one of horror films that take place in South Sulawesi. To the community in South Sulawesi alone, the legend of Sumiati is very diverse. Each location, legends about how the death will be different. But his character remains Sumiati. The movie is told about the frustrating sumiati died after being raped by people who are not responsible. Take a shortcut, he ended up hanging himself. As the embodiment of the pain in his heart, he'll do his revenge.

The growth of the film industry in Makassar in recent years certainly cannot be separated from the learning interest of young children there. For Riri, young kids in Makassar have a very powerful learning desires. They pioneered the film industry long enough, starting from learning, pursue tastes and keep the quality of the production. The success of the child-made films of Makassar before undertook to open the door to new in the world of cinema for children of Makassar to another. The achievement of local movie audiences as much as 600 thousand people, indicate if the film industry in Makassar city ahead of other cities.

The film is also seen as a medium of dissemination and publication culture a powerful and persuasive. The proof is the event events festival film sort of Jiffest (Jakarta International Film Festival), the French Film Festival, the European Film Week, and tech is an annual routine in organized in Indonesia. The films are presented in the various races of the festival of yesteryear has acted as an Ambassador of their own culture, to be introduced to the community who have a culture which is certainly different to the film from where came from.

Discussion

The theme of the story films in Indonesia tends to follow or it could be said to be seasonal. That is because the film in Indonesia was strongly influenced by the lifestyle that is the result of invasion of cultures outside the culture of Indonesia. The invasion resulted in the bergesernya of moral and cultural values in the younger generation. This phenomenon is evident in the style of life that the longer the more abandoned native culture. Culture is the identity and wealth that is typical of a country that should be conserved. Therefore, the themes of films in Indonesia should put more emphasis on original cultures Indonesia as an embodiment of cultural preservation. With such a culture can become commodity products from the content of the film. John Howkins defines economics as a creative economy that makes the creativity, culture, cultural heritage, and the environment as the object of the future. Creative economy concept was later developed by the Economist (Richard Florida, 2001).

Since the beginning of the national cinema was built, Mr. film Indonesia, Usmar Ismail film inserted in order to fight and is seen as a work of art. The film is indeed a work of art, but as a form of artistry, the film includes two media utam i.e. see and hear the complex combines various forms of art that disublimasikan becomes a form of art products where music, painting, theatre, graphics, taxi, animation, photography, poetry, and other forms of art which can contains "(Kristanto in widagdo, 2011:82).

In The book *The Rise of the Creative Class and the Cities and the Creative Class*, Florida about creative industries in the community. According to him, man is essentially creative, whether he is a worker at the factory of glasses or a teenage gang who were making music senggol hip-hop. But the difference is on its status, because there are individuals who are specifically being in the areas of creative and get economic benefit directly from the activity of the group. Countries, territories, or areas that are able to create innovative new products the fastest will be the winner of the competition in the era of global economy. Starting from the United Kingdom's creative economy now, many adopted developing countries including Indonesia. With the composition of the population of the young age of about 43 percent, or about 103 million people, Indonesia has a considerable human resource for the success of creative economic development. Not to mention other potential (Moelyono, 2010).

The existence of the film industry sector in the country reflects the social and cultural conditions of the nation. Because each country has a different cultural background, then any dynamism and growth of the film industry in

each country. Through the actual film we learn about culture. Be it the culture of the society in which we live in it, or even a culture completely alien for us 2. And we become knowing that this culture and the culture of this was so, primarily through a movie. The film is also seen as a medium of dissemination and publication culture a powerful and persuasive. The proof is the event events festival film sort of Jiffest (Jakarta International Film Festival), the French Film Festival, the European Film Week, and tech is a routine annual held in Indonesia. Festival Film Indonesia in recent years began to be switched on again after a stalled long enough.

The films are presented in various festivals of yesteryear has acted as an Ambassador of their own culture, to be introduced to the community who have a culture which is certainly different from the culture that was made into the film. Ambassador bureaucratic. The elements and the value of this culture that often escapes dish television. Television media can not or rather do not feel the need to present cultural values as tersajikan through the medium of film. The film used as a reflection to the glassy or to see how a culture of working or living in a community. The film not only mengkontruksikan a certain cultural values in its own right, but also on how the values of yesteryear is produced and how it is consumed by the people who watched the film. So there is such a process of exchange of cultural codes in Action Watch the film.

Commodification occurs due to the result of the development of a cultural industry. Where the production of cultural objects (music and film) in pre-industrial times is produced autonomously/pure, there is no interference with any industry the market system in the production process. But in an era of globalization with the system capitalism brings out the cultural explosion of the real aspect of life, so that gave rise to the needs of the masses. In this case, an industry has been producing a wide range of cultural artifacts that seem to have become the need of the masses and become a deciding factor in the production process, so that the cultural objects that were previously filled with high values, authentic (Authenticity), and the truth (truth), by industry cultural mass-produced commodity full calculation of profit (profit). As an example of a form of commodification is happening in film industry is the local culture in Makassar that are packaged in an attractive display to be consumed in mass through the film. By taking local stories as conten of film making as a cultural product that has an extremely high rate in the film industry. Film critic France André Berzin, who argue that its greatest strength lies in its ability thus cinema presents back reality as original (Adorno and Horkheimer, 1979, p. 206).

In teoritik, commodification explains how capitalist in keeping an objective to accumulate capital or the effort to value through the transformation of values in order to exchange rates. Commodification has changed the object, the quality and the signs of becoming a commodity in which the commodity is the items that can be sold on the market. Commodification is often followed by a distinguishing cultural commodities manipulation and superficiality of authentic communities (Marx, 1977). Critical perspectives in the political economy of the media, the container is the occurrence of the practice of commodification is done in the mass media, in which occur between the economic interests of attraction (owners of capital) and political (power game) is the result of media products construction tailored to the dynamics of an ongoing economic and structural-sturktur in institutions supporting the berputarnya wheel of media institutions, where economic interests and politics usually comes from the owner of the media and a market-driven system understand capitalism (Golding and Murdock 1992:18).

Commodification practices according to Mosco (2009:134) on television media marked with which he changed the content/media content into a commodity for profit. One strategy in the achievement is producing television programs to suit the tastes of the market so as to raise the rating. The use of ratings as benchmarks in view of the success of a program. Rating tool to assess content (text/media products) are eligible for sale. Eligibility is characterized by how much advertisers are able to be drawn in any particular program serving. In addition, the rating also be data in the mengkomodifikasi audience. The data summarized in audience rating into a foothold for the advertisers to market their products in certain impressions program or not. As the development of creative industries in various countries, being able to demonstrate empirically the driving sector for the growth of other economic sectors, including industry-based culture (Mosco, 2009, 134).

Conclusion

The economic crisis that still overshadow Indonesia, proved that the efforts of economic development still needs to continue to be improved, in order to have a tough life durability. Therefore, it is high time it takes a real program to create a significant movement, expected later will give an impact on improving the quality of the economic development of Indonesia. Culture-based industry is the industry that serves as a shield the identity of a nation. Through the development of the industry is expected to be formed within the "development of the character of the nation" who appreciate culture for later applied in day-to-day life and are introduced to the world at the same time able to improve growth economy. For example, introducing and preserving culture through film content from existing local culture in Indonesia.

The existence of the film industry in major cities other than the capital of Indonesia gave a positive social impact on the economy, creative film industry will become the backbone of Indonesia's economy forward. The presence of the local film industry opens up great opportunities for people who have expertise in the field of cinema, such as acting, production, talent technician, all that can be tersalurkan with the film industry, people don't have to come again to the capital Jakarta to attend the casting actor, or as the crew of an industry production house.

With such strong economic movement in every cities in Indonesia will help the movement of the economy nationally. The creative economy is expected based on local wisdom can push Indonesia toward the development of more advanced and has a high competitiveness. In addition, based on local wisdom, then the preservation of culture remain awake and able to prevent the existence of exploitation of culture itself, and is expected to realize the lasting power are manifested through the view of life, knowledge, and various strategies the life form of the activity carried out by the local community to address various problems in the fulfilment of his life while maintaining the culture.

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ART EDUCATION IN PAKISTAN: COLONIAL LEGACY AND CHALLENGES OF 21st CENTURY

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Abstract: Education in the Subcontinent prior to British takeover was mostly informal. Institutionalized formal Education in the region was introduced by the British rulers in 19th century. Pakistan inherited the system which was divided at school, college and university levels. The presence of art in this system is indebted to the British who opened art colleges and departments in the university later on inherited by Pakistan. The tradition of art teaching in the subcontinent was based on apprenticeship and personal coaching. This trend was duly changed in the British period and presently art education is available to every person interested in the subject. This analytical paper focuses on the relevancy of contemporary art education with Pakistani society and the challenges faced by art institutions in the 21st century. Pre- independence and post-independence institutes of higher art education in Pakistan will be analyzed to derive conclusion.

Keywords: Art Education, Colonial legacy, apprenticeship, art teaching in Pakistan

Introduction

Twenty first century saw the emergence of varied trends in cultural economy, globalization, creative industries and visual culture, art based trade and most of all a constantly expanding virtual world. In the face of this fast changing world, art (because of its intrinsic and extrinsic qualities) assumed new importance in the socio cultural context. Art Education today has grown from drawing and painting to include ceramics, weaving, textiles, and computer arts and crafts. The British rule in the subcontinent affected many facets of regional life. After seventy years of independence, the colonial legacy can still be felt in many social and cultural aspects of Pakistan and art education reflects many traditions from the past both positive and some not so positive. Contemporary art education in Pakistan is under the influence of colonial art theories and teaching practices and there exists a need to incorporate changes in both curriculum and practices to meet the challenges of twenty first century.

At the time of independence, Pakistan inherited one university and one Art College, both located in Lahore. Today there are more than one hundred and eighty public and private sector universities in Pakistan, and three art colleges whereas departments of art are operating in almost all universities (Higher Education Commission, 2017). Art as a field of formal study is considered a colonial legacy, for earlier the art traditions in Pakistan and India were rooted in craft technologies. Presently fifty three universities and colleges are offering degrees in Arts and Arts related fields (Eduvision, 2017). The Higher Education Commission in its draft of revised curriculum for Fine Arts, realized two important aspects of art education in Pakistan: art has been taught according to the Western way of teaching and that traditional arts and crafts have been sidelined (Khan, 2014). In spite of this admission, a workable solution has not been suggested by the Higher Education Commission, which results on the continuation of pedagogies from the past.

The structure of education in Pakistan is composed of school, college and university levels. It can be further categorized as primary, secondary, higher secondary, undergraduate and postgraduate stages. Art as a free activity is offered at primary and secondary levels both in public and private sector institutions. At higher secondary level it is offered mainly in female colleges with the exception of one or two male colleges (Colleges,

2017). At undergraduate and postgraduate levels specialized art schools offer education in art both in public and private sectors. This paper explores the beginning of art education in Pakistan and the curriculum which is offered at higher secondary, undergraduate and postgraduate levels. For this purpose the contents of the syllabus have been studied and the teaching practices analyzed. The results are presented in descriptive form. At higher secondary level standardized syllabus is offered, at undergraduate and postgraduate levels the syllabus differs from institution to institution. There is no standardization of teaching practices. This paper is divided in sections. The first section deals with a brief description of pre-independence heritage. Moreover it throws light on the existing pattern of art training before the arrival of British in the subcontinent. The next section explores the growth of art education in Britain in nineteenth and twentieth centuries. It then moves to discuss the current situation of art education in Pakistan. The colonial influences on art education in Pakistan and their impact on present day art students is discussed and conclusions drawn. The research relies on primary and secondary sources, personal experiences and field surveys.

Art education is a field of study with multiple layers and a broad scope. It provides opportunities for personal, cultural and educational development. At higher education level it provides prospects for research, aesthetic development; combines history of human development and contributes in the overall social growth of culture and civilization.

Creating art is imbedded in human consciousness. Starting from the cave dwellers till present times, art has remained an integral part of human civilizations. However, the impulse of creating art has taken multiple shapes in the form of concepts, materials and techniques. Contrasting the past, when art was mainly an individual activity, in present times, the creation of art has assumed a complex and systematic procedure disseminated through organized art institutes. From isolated individual activity, art has become a phenomenon which can be collectively learned from well-established institutions and trained teachers. Presently the paradox of art education involves art creation, art research, art psychology, art criticism, art history, art therapy and art teaching. The subject itself has been evolving since the time of cave dwellers. While the cave artists employed only drawing and painting for their expressions, after about 20,000 years the modern artist has scores of subjects which can be studied under the general umbrella of Art & Design.

To assess the level and scope of art in Pakistan is a taxing job because of its checkered history in the region and the diversity it offers. Art education in the West emerged as a field of study in late eighteenth century after the Industrial Revolution. Early twentieth century saw the rise of well-organized art institutions. That was the time when the importance of this subject was realized in early childhood education, linking it with cognitive and motor development of children (D.Gaitskell, 1975). Institutions offering art at higher education level were not many, but it was soon realized that the training of art should be made accessible to general public.

The nineteenth century witnessed scientific and social revolutions at an accelerated pace. The changing environment in Europe also affected the field of art. From artist's studios, where talented youngsters were taken as apprentices, art academies emerged in the sixteenth century Italy and gradually assumed an early form of art school. The trend of opening art academies spread to other parts of Europe (Academic Art, 2017). With the expansion of colonial powers the social and scientific ideologies were taken to other continents. Britain expanded its colonial power and thus became a major player in implementing its ideas in the lands it ruled. Since the seventeenth century, the training of artists in academies comprised learning of anatomy and geometry. In England systematized higher art education emerged in the form of Royal College of Art (1837), The Slade School of Art (1868) and others, which offered courses to the students who wanted to learn the basics of art.

The region of subcontinent became a receptor of social and educational changes in Britain during the colonial period. From a meager inheritance in terms of educational institutes, Pakistan rapidly developed a system of education generally and art education particularly. But the system was developed on selected colonial approaches which mainly revolved around the teaching and learning of drawing and painting in academic style.

Keeping in mind the economic conditions of Pakistan, a lot can be gained by reviving the art and industry partnership introduced by the British, but discarded later on in post-independence era.

Pre Independence Heritage

The Subcontinent has a rich arts and craft heritage. The region is home to some Neolithic civilizations like Mehr Garh in Balochistan, Pakistan, Indus Valley Civilization in Sind, Pakistan and later cultures such as Gandhara in North West Pakistan. These early cultures display a distinguished aesthetic sense and produced some very fine specimens of art and craft. After sixth century A.D, the blooming of Hindu and Jain art and much later from thirteenth century onwards Sultanate, and Mughal art showcase the rich tradition of teaching and learning of art and craft. It also establishes a fact that learning about art, teaching art techniques, and creation of art is not new to this region. Furthermore, this area produced some of the finest art works in terms of stone sculpture, miniature painting, calligraphy and applied arts. Contrary to the common perception, that art teaching did not exist here prior to the British occupation, it not only existed here but also was known for the quality of its aesthetically pleasing utilitarian products and architectural monuments. This proves that education in arts always existed in the subcontinent, though it may differ in its methodology. Even in present day Pakistan and India there are families called *gharaana* in Urdu, who teach their artistic crafts to younger generations for the continuation of their skills. The most common practice of art teaching occurs out of schools and relies on non-formal strategies, like apprenticeship, coaching and training. This type of teaching was common before the formal schools in subcontinent and exists even in this time when both Pakistan and India have a strong formal school system in their respective countries.

Prior to the arrival of Mughals in subcontinent the art of painting was limited to fresco paintings and palm leaf paintings. The Mughal period (1526) saw the emergence of new aesthetic ideals and an accelerated production of art and craft activities. Education developed with a fresh facet during that period and developed strong interaction between Indian and Islamic traditions in all fields of knowledge like theology, religion, philosophy, fine arts, painting, architecture, mathematics, medicine and astronomy (V.K.Maheshwari, 2017). They opened *maktabs* (elementary schools) where languages and mathematics were taught. Moreover they encouraged opening of libraries at court level which housed manuscripts of diverse subjects. A survey of literary sources and biographies of Mughal emperors reveal that there was an appreciation for funoon (artworks) among the elite of this region. The patrons of art belonged to the upper classes as well as the religious institutions. Besides the production of manuscripts, the makers of Hindu, Jain and Budhist temples, and the creators of Muslim mosques, focused on the elaborate ornamentation of their monuments. This required a strong body of trained artists and craftsmen who could comply with the demands of their patrons. This indicates to the fact that there existed a strong tradition of art training which was always able to provide the trained workforce. Mughal emperor Akbar is known for his atelier where skilled artists worked to produce album paintings and other forms of design. The production of art was a coordinated activity with many skilled artists, illuminators and calligraphers working under an *ustad* (teacher) in a well-established scriptorium (Rogers, 2006).

The arts of Mughal time were closely linked with industry, as ornamentation designs became an integral part of carpets, metal work, pottery, manuscript illumination and textiles. From literary accounts it can be inferred that in such a scriptorium, the ambience was of teaching and learning and can be termed as an art school, where teaching was mainly technique driven. This type of art teaching involved *chaapa kari* (tracing), *naqashi* (design work for illumination and ornamentation), *khattati* (calligraphi), *wasli* making (paper making for painting), *musawari* (painting) *jild sazi* (binding) and colour making and mixing

With the decline of Mughal Empire, and advent of British rule (1858) the local practice of art production gradually waned. However the new rulers of subcontinent were duly impressed with the quality of arts and crafts produced here and were motivated to use the local potential for their own manufacturing sector. In the early twentieth century, Britishers encouraged the artists working under the influence of European art. In such

an environment there emerged a group of artists who reacted to this trend and tried to reclaim their artistic roots in their paintings (Ali S. 2000). Such nationalists movements were mostly individual efforts as there were no systemized pro-Indian arts education in the region at the time, in fact the few schools opened in the subcontinent were based on promoting the British values.

British Art Education in 19th and 20th centuries

Art practices in nineteenth century England underwent rapid changes. Acknowledgement of art at state level, as a worthwhile field of study can be linked with the agricultural and economic crisis which hit England in 1940. The state of economic depression pushed the policy makers to develop an art based economy which demanded an art literate work force for the manufacturing of British goods with good taste throughout the Empire (Kerry Freedman, 1998).

The Victorian age consolidated art education which was based on a systematic curriculum spread over twenty three stages; starting with elementary and moved on with complex assignments. The students who failed to move upwards returned to teach in the elementary schools compromising the quality of art teaching. The students were exposed to elaborate drawing activities dominated by copying and shading which provided sufficient skills to be absorbed in art related industry. The programme was aimed at developing graphic techniques which cultivated an appreciation for the patterning and ornamentation in diverse areas of the Empire (Kerry Freedman, 1998). It was with this goal that first art schools were opened in the subcontinent.

In nineteenth century Europe, Art education was linked with the psychological development of students from a very young age and it relied on expression driven techniques (D.Gaitskell, 1975). In England on the other hand, it started from elementary stage and relied on technique driven approach. The failure of agricultural economy since the mid nineteenth century pushed the policy makers to boost the manufacturing sector. This provided art education the space it needed to grow (Freedman, 2003).

British formal art education in the nineteenth century was based on the values of academic art, which was learned through rigorous training in replication of old master's work, and studying anatomy in strict conformity. Victorian age industrialized art education and gave way to free arm drawing in the early twentieth century, but still remained connected with industry and manufacturing. The two educational policies in 1914 and 1918 in Britain elevated the status of art from an industrial subject to a more academic one (Kerry Freedman, 1998).

The profound impact of academic art in Europe can be seen in the British art education strategies. The rules for the creation of art work laid down by art academies were; adherence to rationality, representational imagery with historic content and having a strong message (Academic Art, 2017). The philosophy behind academic art played a major role in shaping the school curriculum in Europe generally and Britain particularly. In early twentieth century, the strict rules were relaxed a bit in Britain and free arm drawing was promoted. Since this time period is parallel to British rule in India, the impact of such changes was bound to be felt in not only the opening of art schools, but in the teaching strategies as well.

Art education in the twentieth century, assumed a new outlook with psychologists and educationists joining hands to highlight the hidden qualities of this subject not previously explored. Furthermore, the subject itself provided multiple facets for intellectual inquiry. The growing interest in art invited experts to explore its psychological, social, educational and economic values. The time period saw the rise of two approaches in art curriculum which can be termed as the creative approach applied at school level and technical/functional approach applied at higher level.

In England, Art education witnessed fracturing in the form of art for children and adults. While female teachers with basic knowledge of art were hired to teach children through free arm drawing, male teachers were thought suitable for technique based drawing for adult teaching. Both fractions were called Art Teachers Guild (ATG)

and the National Society of Art Masters (NSAM) respectively (Kerry Freedman, 1998). After 1940 British art education absorbed many changes, but in the subcontinent these values were transmitted and firmly rooted which affected the model of art education in Pakistan for seventy years. The art institutions operating in India prior to the partition of the subcontinent emphasized conventional drawing techniques including observational and technical methods. The local artists were influenced by new teaching methods and such Indo-Classical art was promoted at government level. Artists like Ravi Verma and Allh Buksh were acknowledged for classical value in their art. In such an environment there emerged a group of resisting artists who wanted to uphold the native artistic values. But their efforts were largely at individual level and such thoughts were not absorbed in the curriculum of art till 1947. The rich craft traditions of this region were not made a part of the art curriculum in Fine Art Department, University of the Punjab, but at Mayo School of Arts. The only link with the local art traditions included copying of designs on Mughal monuments. The craft techniques and an appreciation of local artists was not a part of any art programme.

Art Education in Pakistan

Art in Pakistan is a growing field, but at the time of its inception things were quite different. Pre-independence art in the region revolved around colonialism and nationalism. Local artistic practice was dominated by the art of miniature painting. The two artists from early twentieth century, known for their distinct styles are Abdur Rehman Chughtai and Allah Bakhsh. One worked in the old tradition of miniature painting and the other was under the influence of colonial academic art.

The faculty of art institutes opened during the colonial period inculcated classical values. Such exposure brought the local artists face to face with a style which was opposite to their art. Art traditions in India involved miniature painting, sculpture, calligraphy and crafts. Instead of observational drawing, local artists drew from imagination according to pre-determined rules. The new art schools offered a method based on observational drawing. This method was also prevalent in Britain at the time.

Meanwhile The University of the Punjab, Lahore, opened the Department of Fine Art (1940) headed by Mrs. Anna Molka Ahmad which inculcated the academic training to mostly female students (Ali S. A., 1984). The existence of Mayo School of Arts since 1875, just opposite to Department of Fine Arts on the Mall, Lahore, indicates the interest of British rulers in establishing art education in the subcontinent. This section of the paper aims to throw light on the art trends prevalent at the time of independence, the art curriculum of the time, and the present day situation in terms of access to art education in the country, and the models of art teaching at higher art education level.

The two institutions had different paradigms. The earlier was based on the model of technical art education which was the main trend in Britain in nineteenth century, whereas the later was formulated on the blend of humanistic and academic art educational model rooted in the intellectual content of art which was the basis of art education in Britain in early twentieth century. The Mayo School of Arts worked independently, however the department in Punjab University was soon linked with school and college art courses which provided a rational base for the students to pursue a higher degree in arts. The latter also provided a curriculum framework which contributed not only in the personal development of artists but equipped the graduates to join art teaching as a profession.

The Mayo School of Arts in Lahore (National College of Arts, 1875) on the other hand was an institution which upheld the value of arts through technical drawing which was associated with industrial arts. From 1875 onwards, the students in Mayo School of Arts, learned drawing and design through free arm practice and geometrical design, along with mechanics and physics implemented through workshops for manufacturing (Official Chronicle of Mayo School of Art, 2003). The graduates of this institution enjoyed a successful career in industry and manufacturing sectors till 1958, when it was declared a college and called National College of Arts. This paradigm shift brought changes in the curriculum which blended the courses of both arts and design

along with theoretical content. Since 1958, the college has shown consistent growth in terms of degrees offered, the curriculum base and the professional opportunities it provides. Today it offers Bachelor degrees in Fine Arts, Design (Textile Design, Graphic Design, Communication Design, Ceramic Design) and Architecture. It also offers higher degrees in Masters/M.Phil. programmes, which are research based and has opened venues in academic professions.

The curriculum of Fine Art Department at University of the Punjab, included two main components; theory and practical. The theory included study of Western art history from primitive till modern times with an emphasis on the study of classical Greco Roman art. This was reinstated in practical with focus on observational drawings with subjects ranging from study of anatomy, life drawing, and still life to landscape (Ahmad, 1957). This put this institute in the lead which produced art teachers for later times. Graduates of this institution not only contributed in teaching art but also became leaders who helped in opening such departments in the new universities after the birth of Pakistan. The Department changed its name to Art & Design and started its M.Phil./Ph.D. programme in 2003. This programme offers students to pursue research based degrees which has opened new vistas for the graduates. The curriculum at this institution shows rapid growth with offering of Masters Degrees in varied fields of arts and design. Presently it offers degrees in Bachelors in Fine Arts, and Masters in Fine Arts, including varied subjects like Fine Arts, Textile Design, Sculpture and Architecture.

The Department of Fine Arts was started in Punjab University, Lahore for college girls wishing to study art as an elective subject in intermediate and B.A. examinations. The students who joined these classes had no prior training of drawing, painting and art history. The University believed in intellectual growth of learners. With this aim BA classes were started in June 1942, MA Fine Arts in 1955 and BFA and MFA Graphic Design and Painting were initiated in 1964. These academic art courses provided a foundation for the later art education in Pakistan. (Ahmad 64). Later on the opening of various colleges in urban centers of Pakistan started offering Fine Arts in higher secondary or intermediate level. It is at this level that teaching of art is still under the influence of colonial practices, but at higher levels non-inclusion of local artistic traditions can also be termed as colonial legacy.

Colonial Legacy and Challenges of 21st century

The development in the subcontinent during the colonial period has had a long lasting impact on physical and social structure of this region. In the education sector, standardized formal education from school to university level is the biggest achievement of this period as in previous time periods it was not standardized and was mostly religious (V.K.Maheshwari, 2017). Prior to the British period the teaching of art was done through ateliers which was accessible to adult artists (Rogers, 2006). Today art is accepted as a field of study which has potential for psychological, intellectual, social, creative and economic growth. Formal art education for interested students was indeed a success of colonial period. After the independence the opening of art colleges and art departments saw immense growth but remained rooted in its colonial past in terms of teaching methods and a tilt towards western art history, which emerged from academic art in Britain. The technique driven method and strict adherence to traditions is still the core of art education in Pakistan at intermediate or higher secondary level which has bound art teaching in conservative boundaries. At undergraduate and post graduate levels art education is quite liberated and is idea driven where students are encouraged to explore art with more contemporary teaching approaches. The colonial legacy can be traced in standardized art curriculum, academic style of teaching, linking art with manufacturing sector and a strict adherence to western models of art education. The local arts and crafts are marginalized and students fail to develop an appreciation for them.

Conclusions

The main conclusion of this paper is that the field of art education (although being a colonial legacy) has positively influenced Pakistan, but the conservative pedagogies need to be replaced with more modern approaches which are relevant to present day social and economic conditions. The rapid growth of media and

technology in twenty first century has made globalization a threat to cultural identities. Modified art courses with the inclusion of content based on local art history and craft traditions can help in preserving the cultural identity and boosting the local arts and crafts through research and student exposure. The revival of art and industry linkage is also needed in Pakistan to enhance art based manufacturing both for local and foreign markets. This colonial strategy has been ignored with the passage of time, and with its revival, Pakistan can benefit immensely. It is also concluded that in present day constantly evolving society, a multi-disciplinary approach instead of technique and medium specific strategy should be adopted. This can help the learners to relate their knowledge with real life situations where more economic benefits can be reaped.

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RABINDRA NRITYA: THE CULTURAL AND ARTISTIC ESSENCE OF TAGORE'S INIMITABLE EFFORTS IN DANCE CHOREOGRAPHY

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Abstract: Art lover Tagore was appreciative of cultural expression in dancing. For him, dance was the way of communication of souls. He put his soul efforts to make his students learn the aspects of all the Indian classical and folk dances and he appointed trained gurus in Shantiniketan. His hunger for cultural diversity in *ashrama* took him to the countries of global ends and he crossed over the boundaries of a 'nation' or a 'religion'. He was open to every idea that was capable to express the soul emotion of his dance dramas. With every staging there were some changes in techniques and presentations that were the harvest of his dazzling creativity. He founded the base of a dance art that is flexible in structure and opens to adaptation and was used to present his dance dramas in and out of Shantiniketan. In sunset years of his life he finalized the staging and presentation of three *natya*-s; *Chitrangda*, *Chandalika* and *Shyama*. They were accepted as *Rabindra Nritya Natya*-s and the dance form is called *Rabindra Nritya*. The present paper is a study of *Rabindra Nritya* in his *Nritya Natya*-s, the viewpoint of Tagore behind it; its after developments and its cultural and philosophical value in present time.

Keywords: Tagore, dance drama, *Rabindra Nritya*, after developments, cultural and philosophical value

The making of Tagore: An Introduction to His Early Life

"... did Rabindranath Tagore, the many-splendoured genius, know how to dance as well? (Dancers and Critics: Re-viewing Tagore). If the question is asked in the technical sense of dance then answer can be a 'no'. But if is asked in the aesthetic sense of dance, then 'yes' he knew how to dance well when it comes to express his unsullied happiness just like a child or a singing bird. Tagore says, "I dance and make others dance; I laugh and make others laugh; I sing; I paint. The Abih (supreme soul), restless in his spontaneous joy to bring forth the universe, has me his torch bearer" (*Tagore's Mystique of Dance* 69). He affirms here that dancing, singing and painting are the eternal expression of love, happiness and spontaneous joy of the universe. His dance art has the essence of many cultures, if not all, from all over the world. It seems he truly followed the philosophy of '*Vasudhaiva Kutumbakam*' described in *Veda*-s. His journey of becoming a true artist, set up at very tender age of four when he tried to make an innocent rhyme- "The rain patters/ the leaf quivers" (Kripalani 16). Being a literary person when he tried his hand in such a technical field like dance, he faced much criticism also. Without getting affected of any of condemnation he continued his journey till he breathed. During making of *Chandalika*, he said, "... As far as fame is concerned this work is going to earn a zilch. First of all, they are export commodities to be sold at the international market. Secondly, I do not expect a single word of applause from the intellectual stalwarts of my own country" (21.1.1938). (Dancers and Critics: Re-viewing Tagore)

Born on 1861, 'Rabi' was a lonely, shy kid who always tried to understand the way nature communicates. His every creation whether is it a poem or a play, a novel or an essay, a song or a dance; was an easy expression of

Nature. The period of schooling has started at early age but after going through some painful years in the company of unkind teachers; he left the school but his education was not ignored by family. They arranged well efficient home tutors for him who made him learn Sanskrit, Bengali, English and Physical education as well. His brother Jyotirindranath was well learned musician and singer; he crafted an intense interest for the music singing and song-writing in Tagore that formed the base for the creation of *Rabindra-sangeet*. "He sat at the piano and made Rabi to sing . . . he read him to first drafts of his dramas and gave him confidence by incorporating in them Rabi's suggestions and even compositions; he staged these dramas and made his younger brother to act in them" (Kripalani 27). It explains that how his massive creativity has slowly developed in his persona and that how every event of his life was a direction sign board that leaded him towards the sanctity of an artist. His first long poem *Abhilash* (*Desire* or *Yearning*), was published in *Tattvabodhini Patrika*. He cherished the goddess nature in *Gitanjali*. Edward Thompson suggests that almost every line of *Gitanjali* is crammed with natural things like rain and cloud, wind and rising river, boatmen, lamps, temples and songs, flutes and *vinas*, birds flying home at dusk, travelers tired or with provisions exhausted, flowers opening and falling (*Rabindranath Tagore Poet and Dramatist* 226). Tagore has written approximately thirty four dramas; fourteen novels; thirty five essays; fifty nine collections of poems, songs and verses; three collections of stories; nine collections of short stories; eleven collections of letters and addresses; one lecture *Manusher Dharma* in 1933; four comedies; three travel diaries; one sermon *Dharma* in 1909 and three Autobiographies in his life time. It is perhaps his love for the poems and songs, and his wish to express them effectively that he turned towards presenting them with ' *Abhinaya* ' further he added dancing, which he always considered the way to express the joy of souls.

The dance: An Infinite Voyage of Creation:

Dance was not part of his education but his love for dance developed through the time. His first introduction to dance was *baul*-dancing of Vaishnav poets, called Bauls. He was highly appreciative of their *Vashnavism* concept of love and the 'sufi' style of presentation of their emotions in which ' *manush* ' the human being, adores his god as lover. In one of his songs, he says- "Pagla hawar badur dine, Pagol aamar mon jege othe. . ." means; these clouds are flowing here and there like mad uncontrolled stream of wind, and it takes my heart away with them as I am madly in love with my beloved. In 1924-25, he sent Santidev to Jaidev Fakeer to learn some basic *baul* movements. The first *rabindra-gaan* he choreographed in *Baul* style was, 'where I have been called at this time, to the tune of Falgun's last melody in her tired hours' (Banerjee 76). From starting with *Baul* Tagore explored many folk-styles in order to employ them in his songs. Tagore's visit to Gujarat in 1923 opened the door for folk dance *Garba* and resulted in the form of musical play, *Shesh Varshan* in 1925. In 1930-31 Santidev was sent to the Birbhum to learn the *Jari* and *Raybenshe* forms and staged *Naveen*. He says that it was " . . . an amulghum of Raybenshe and Jari . . . Tagore was very much enthusiastic and for the repeat performance of *Naveen*, increased the dance numbers" (Ibid 76).

Indian classical dances have a long glorious history from Vedic period and a long painful period of defaming as well. India has history of invasions, consequently it has damaged the glorious Indian culture to some extent and left the impressions of other cultures on Indian culture as well, the field of dance is one of them. During Mughal Dynasty; owing to their orthodox beliefs in religion, dancing in front of idols was banned as they considered it as 'immoral'. The only dance that was pampered and patronized by them was 'Kathak' and this sheltering of Kathak actually defamed it and labeled as ' *kotha-dance* ' or ' *bai-ji* ' dance and as ' *sadir kacheri* ' because of performing in Mughal courts. Here in south, respected families turned down their involvement from temple dancing and the system was shifted into the hands of rural community. These temple dancers were called *devdasi*-s. As the dance was shifted to the uncultured people; it started to lose its prestigious glory and female dancers were being used for carnal pleasures by the priests, influential people and patrons, they used to give them livelihood in return. The societal performances of *devdasi*-s were organized by their patrons " . . . who maintained the dancing girls (as concubines) and their bands of musicians" (*The Hindu Temple Dancer: Prostitute or Nun?* 74). This corruption earned bad name for temple dancing and people started to take it as legalized prostitution in the society. During the early phase of the East India company rule in India, the

travelogues by numerous British personnel invariably reported performance carried out by what they called the “nautch girls” (Mukherjee 85).



Fig 1 nautch girls or Devdasi-s

(Image is taken from Google image, titled as Seeing beyond Sadir)

The efforts for saving the dance art “*nritya*” were being ignited in all over the India in 1911 when anti-nautch bill was passed. Rabindranath Tagore took the first step on the education level when he introduced dance in the syllabus of ‘Shantiniketan’ in 1917. Then poet Narayan Menon Vallathol started, institutions for Kathakali in 1930; and Rukmini Devi for Bharatnatyam in 1936. In 1938, Sadhna Bose started a dance school. Uday Shanker has a school in 1939; Madame Menaka established her school in 1941. It is apparent that Gurudev Tagore has taken first step towards recreating dance-prestige and opened the door for all the types of folk, classical, national and international dance forms in Shantiniketan.

Manipuri dance: It was 1917 when Tagore visited to the King Virendrasingh Manikya and watched Manipuri performance. In 1919 Manipuri dance was in the school syllabus. Tagore found that the dance form and its thematic content have root similarity with Vaishnavism philosophy of Bengal. The soft and flowing movements of Manipuri dance were able to express the Bhakti rasa in performance. Some of his songs and the play *Nateer Puja* were choreographed under the guidance of Srimati in Manipuri form. Fig.1 explains its costumes and poses.



Fig. 2- Manipuri dance.

(Image is taken from website Wikipedia.org titled as Manipuri Dance- Wikipedia)

Kathkali dance: Tagore was in the search of some masculine moves for presenting Veer Rasa in his songs and plays. So Tagore sent Santidev to the Malayalam poet Vallathol Narayan Menon to learn the dance form in 1931. Another Kathkali guru Shankaran Nambodari taught them Ekaharya Abhinay. He was not hesitate to remove even the essential part of a particular form if do not met with his expressions. He restricted the eye movements and facial expression of Kathkali as they were not incorporating with the expressions of Rabindra-gaan. Fig.2 explains its costumes and poses.



Fig.3 Kathakali dance

(Image is taken from Google image titled as The Difference Between Kathakali and Kathak)

Mohiniattam: During early twentieth century Mohiniattam was performed as street dance. Poet Vallathol took responsibility to restore its previous glory in 1930. And he sent a well learned woman, Kalyani Amma to the Shantiniketan. She taught many folk dances like *Swaram*, *Kaikuttikali* and *Kalammuli* along with Mohiniattam to the Ashrama girls. Her efforts resulted in the form of choreography of Tagore song: “O the beauteous bride, you are the honeysuckle of the bower; Do receive congratulations from the delighted chamapaka flower” (Banerjee 92). Fig.3. explains its costumes and poses.



Fig 4 Mohiniattam dance

(Image is taken from Google images titled as Mohiniattam- History, Repertoire, Costume & Exponents)

Bharatnatyam: Bharatnatyam, previously known as Sadir has fought a long social and legal fight to earn its reputation back. In Shantiniketan *Bharatnatyam* made its entry when a male dancer Vasudevan performed in Shantiniketan in 1927. Tagore was highly impressed with the gestural *Abhinaya*. He encouraged his students to learn the form from Balasarawati. Bajrasen (in Parishodh in 1938); Prakriti (in Chandalika in 1939); and Utthio (in Shyama in 1939) were performed in Bharatnatyam style. Fig4 explains its costumes and poses.

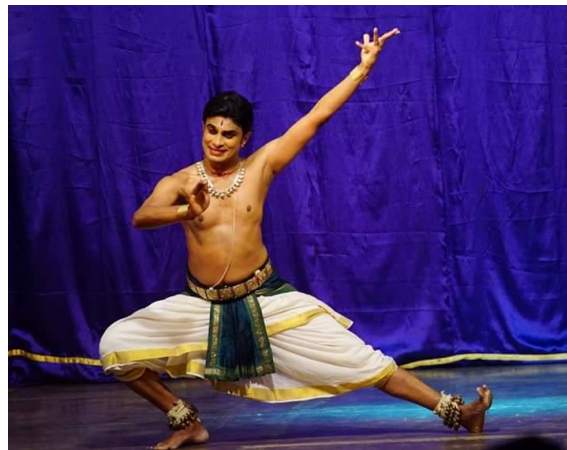


Fig 5 Bharatnatyam dance

Kathak: kathak was taught by a Manipuri dance student, Asha Ojha. She has played the role of Utthio with *Kathak* moves, in the Parishodh in 1938. Fig.5. explains its costumes and poses.



Fig 6 Kathak dance.

(Image is taken from a website danceinspire.com, titled *Learn all About Kathak Dance*).

This is how all the forms that were available were tried and learnt in Ashram. The western influence came through the journey of England. Tagore was sent there to learn the English culture and understand the language. Where he watched Operas and took part in Ball room dancing as well. The effect of this journey was well received in *Valmiki Pratibha*. All this played a great role in enhancing his creativity and his hunger for more cultural diversity. In 1927, he made visits to the Java, Bali, Malaysia and Thailand. After returning from there he made sketches of the dance poses and costumes on the memory base. He was impressed with their dancing and finds the whole body was oscillating at once, showing flowers all around. "Pure European style is like the 'Ardha-narishwer'-half dance, half gymnastics. In it there leaps and jumps, merry go round, kicking out into the sky. Here in Japan, it is complete dance. In its decorative costumes there is no trace of nudity. Dance in other countries mix physical beauty with carnal attraction. Not a hint of libido was evident in any body movement here" (Banerjee 13). Here the intense desire of learning and knowing about different cultures clearly seems. His dance-movement was like a multicultural event.

Rabindra-nritya or Tagore-dance:

Tagore's songs (*Rabindra gaan*), his music (*Rabindra samgit*) and his dance (*Rabindra-nritya*) got the recognition with his name only. The biggest inspiration for this paper is to know the philosophy behind his creation of dance. How did he receive such a technical field and what made him so daring to play with age old established arts? These questions have met through the different answers. His strategy was very simple. Whatever that suits his song's *bhava*-s is 'in' and whatever does not is 'out'. For example he likes the subtle hand and feet movements of Manipuri dance and that dancers do not wear bells and do not strike the ground hard. He found these movements appropriate to present the theme of his baul sufi songs, whereas while picking some dance moves from Kathakali, he left the bold and well defined eyes movements and facial expressions; that are signature style of this dance forms. Utpal Banerjee compares his selection process of dance elements from different dance forms with Darwin's theory of 'Evolution' and names it as 'natural selection'. Banerjee mentions a possibility of applying Dartington Methodology while creating Tagore dance drama. Dartington Hall was a school of dance in UK, its one of authority figure was Elmhirst, with whom he "... set up a rural reconstruction, Sriniketan. In Dartington hall, Kurt Joos had designed nice arrangements to teach the dance choreography, music and stage arrangements for Ballets dance dramas. Banerjee mentioned in his book *Tagore's Mystique of Dance* that Pratimadevi, his daughter in law once attended the work-shop of planning a new dance drama in 1930 and she directed *Shishu Tirth* or *The Child* in 1931. Tagore himself attended operas in his early life and tried to apply it in some way to the staging of his initial plays; like *Valmiki Pratibha* and even acted. Researcher does not seem the possibility of following any one style or method completely as Tagore tried to learn from as much as possible mediums but did not truly and totally follow any of them and tried to create his own style.

Tagore dance journey can be divided in three phases and the margins of these phases are blurred and overlapped. The first phase was a 'curious' phase; this period was dedicated to his efforts of understanding and learning of as much dance forms as possible. His efforts to bring the dance arts in Ashram, is considered as a great support in sheltering and nurturing the forms at the time of renaissance in India. The second phase was the time when he was trying to create some of his own 'dance-moves', and they were much capable in conveying the '*bhava*-s' or emotions of his songs. This dance is called a '*Bhava-nritya*' by him, means 'a dance full of emotions'.



Fig 7 Tagore`s Bhav-nritya in Chitrangda.

(Image is taken from the book Tagore`s Mystique of Dance published by Niyogi Books).

Starting with the choreography of songs, Tagore slowly expanded his area of creation and he started to put dance on the songs in between the plays. Some of his early plays like *Pryaschitta* (1909), *Raja* (1910), and *Palguni* (1916) were danced with ‘spontaneous stylized movements, like “body swayed to the music”’ (Chakraverty 104). The third phase of his dance adventure that is highly creative part and resulted in the form of well choreographed and successfully presented five dance dramas or *Nritya-natya-s*; *Chitrangda*, *Chandalika*, *Shyama*, *Tasher Desh* and *Shaapmochan*. *Shaapmochan* was left half done by the poet. *Tasher Desh* was a sarcastic play on the socio-political system. The other three dance dramas *Chitrangda*, *Chandalika* and *Shyama*, are considered as his master-pieces works with a unique story line that trip through the human weaknesses, ego, pride, crimes, justice and repentance; and having the messages of religion, social well fare, emancipation of women and end in the search of salvation through the understanding of humanly love. These works were appreciated every time they were performed and give the actors complete ease to show their full competence of acting and dancing. Even today they are welcome choice for presenting as Tagore`s works.

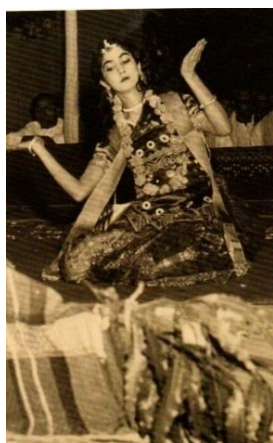


Fig 8. A scene from Chitrangda, staged in Tagore`s life time.

(Image is taken from the book Tagore`s Mystique of Dance published by Niyogi Books).

Still the hybrid way of constructing put the question that in which category it should be performed? Tagore's dance speaks the language of 'universalism'. Some call it a 'modern dance', some 'oriental dance', some like to call it 'new-dance', Tagore lovers call it, 'Tagorean dance'/ 'Rabindra Natiya' or 'Rabindrik Nritya' or 'Shantiniketan atyle'. When Tagore was busy in thinking/re-thinking; creating/re-creating and improving his style; there was a dancer, Uday Shanker who also was working on creative dancing. His style called 'Contemporary style'.



Fig 9 Uday Shanker's Contemporary style

(Image is taken from google images, titled as Uday Shanker Indian Dancer).

Some critics put Rabindranath Tagore in the category of 'contemporary style', but there were countable differences in Uday Shanker's way of working and Tagore's methodology. Uday Shanker truly followed 'no limits' in adapting the new ways and ideas; he also worked through many cultural and continental dance art and used multiple animate inanimate props and stories. He even acted on Tagore's dance dramas. Tagore designed the form to present his songs and plays and even designed the backdrop of the stage. Tagore's 'limitless' creations follow the limitations for he did not want to disturb the '*Bhava*' and philosophy of his songs and plays. The expressionist Tagore wanted the rights of equality and freedom of expression for everyone. Dependent India was struggling with the age old bad rituals like child marriage, Sati custom, cast discrimination and no education for women. He raised the voice against these inhuman practices through the medium of literature and art. His plays like, *Malini* and *Chandalika* put up with the problem of cast discrimination whereas *Chitrangda* talks about equality for women. Other than dance dramas he wrote many stories, and novels that deal with these problems and their consequences.

If his dance art is examined on the scale of a 'pure dance' or '*nritya*', then one has to find the answers for some of obvious questions. As did he ever read '*Natya-shastra*' which is universally accepted legend on dramatics? Did he know the theory of *Rasa*-s, *Bhava*-s and Abhinay? There is no such evidence that he has read *Natya-shastra* but in his childhood he was taught Sanskrit by some of very efficient scholars. During his journey of Java in one of his letter "he talks about the *abhinaya* dimensions of dance but also devotes a long section to what he calls *visuddha* or pure dance with no meaning attached to it" (Roy 104). It affirms that he has knowledge about *abhinaya* in his terms as '*Bhava*' and '*Visuddha nritya*'. So he knows the very basic structural elements a dance should have. Ghose says, "The primary appeal of dance is through beautiful movements of the body and not through the representation. It finds joy in following the rhythm" (Roy 105). It even clarifies the definition of dance of Tagore. However his efforts resulted a great deal of discussion of arts and its revivalism

and dance came to him, as Aishika Chakraborty says, “as a corollary to his myriad artistic-kinesthetic adventures” (Dance and Critics: Reviewing Tagore 3). Tagore’s creations of dance drama

Tagore Dance and Its After Developments

It has been discussed before that how he took inspirations from Indian dances; folk or classics, to present his songs or plays. Pratima Devi mentions in her article “The Dance in India”, that ‘From our studies a new art is evolving; a synthesis of all the forms handed down by tradition’ (227). She calls it ‘a new art’, she meant to say ‘a new dance form’ like many others; further she says it ‘a synthesis of all the forms’ (?).

Dance is considered as ‘*nritya-sadhna*’ in India. It is an art that demands six to seven years of intense learning and lifelong dedication for commanding through hard practice. Though they are considered as ‘soul’s expressions’ still they need to be studied as they have a proper history and a methodology to learn and the rules to follow. If Tagore-dance must be taken as ‘a form’, it must have a proper structure or ‘a shape’. Unfortunately there is no any particular lessons and methodology to learn or study Rabindra Nritya; recommended by, written by or published by Tagore in his life time. Critics vary on his dance art. And after him his dance art was tried, tested and applied in the different ways by the different people. People want to learn his form, and one may ask, ‘which form’? How it can be learnt without a proper step by step teachings or grammar? In traditional dance education a student learns all the ‘fixed’ basics for every emotions, expressions and possible situation. Accordingly they put their creativity in choreography and try to create new aesthetic. Pratima proclaims that its a ‘new art’ that is meant to be ‘handed down the tradition’, but the history of Tagore’s continual efforts and changes in the choreography do indicate that the process of ‘improvisation’, as Santidev Ghose calls it, was not finished till the end of his life. So the indefinite assumptions leave the ‘art’ free to ‘be scrutinized’ or to ‘be adored’, to ‘be explored’ or to ‘be experimented’ by the dancers, critics and scholars after him. This flaw became the blessings in disguise for the new learners and they find profound freedom to express themselves on the name of Tagore Dance.

After Tagore his philosophy is deeply studied by some group of scholars to understand his idea behind his dance creation. The famous dance Guru Gopinath finds that his *Bhava-nritya* has the elements of a complete dance and has the potential to be called a ‘classical dance’. His assumption was supported by the *Ashram* girls who were the very first disciples of Tagore and were taught the *bhava nritya* by Tagore himself and were the members of Tagore’s family. They were Amita Sen, Sukruti Chakraworthy, Rama Chakraworthy, Nandita Kripalani and Srimati Thakur. Guru Gopinath discussed this theory further with Guru Jaydeva Chatterjee and his disciple Guru Valmiki Banerjee. Guru Valmiki Banerjee has been researching the elements of *bhava-nritya* and arranging them since last sixty years of his age. He tried to give it a proper shape like a classical dance with a salutation to the nature and rearranged hand, foot and body movements in a sequential order to be learnt. The team of well reputed Guru-s baptized this dance art as ‘Rabindranatyam’. Rabindranatyam can be a classical dance, it is yet to be decided but the efforts made by the team and the work that is done with so much dedication; is worth to be recognized.



Fig 10. Rabindranatyam by Valmiki Banerjee

(Image is taken from Rabindranatyam published by Raasvrunda ®)

Another name should be of a mother-daughter duo, Manjusri chiki sirkar and his daughter Ranjabati Sirkar who studied his philosophy behind his creation deeply and the efforts came in the form of 'Nava-nritya'. They performed in India and out of India as well and got much appreciation for their experimental techniques. They, like Guru Valmiki, also have designed a proper structure for the form. And there are many more people who have been trying to understand the form. Here it is necessary to know how these works have been receiving in Tagore's home land. Manjusri's work, as many other's; did not get the appreciation in Shantiniketan. "Her early experimental dash with Tagorean eclecticism met with disapproval. In 1954, Manjusri was cautioned by Nandita Kripalani, the granddaughter of Tagore and the chairperson of Sangeet Natak Academy, not to innovate further upon his dance. 'after the death of *dadamoshai* (grandfather)', Kripalani said, 'it was an end itself'" (Dance Matters '94). Still the highly creative Tagore's genre has always been magnetizing people to explore for more.



Fig 11. Navnritya by Manjusri, Ranjabati Sirkar.

(Image is taken from the book A Dancer and Her World by Thema publication)

As many minds, so there are as many views and as many confusions as well. Sometimes these different schools of thoughts present foggy views for his philosophy that do not make any good for the art. A dancer and a critic Mandakranta Bose, calls Tagore dance a "hybrid performance genre" and defends it saying, "As an example of creative rethinking Tagore's work on dance is particularly remarkable, for, by departing in style and content

from established practice, it liberated dance from the formulate choreography and narratives of Classical Indian Dance and thereby opened public consciousness to a new aesthetics” (Indian Modernity and Tagore’s Dance). Apart from all the differences and confusions in philosophy of Tagore dance, it is a field of choice for the dancers to perform.

The dancers from different classical fields adopt the story of his plays and put the *rabindra-gaan* in between but they dance with their own style and follow the dress style of their own. For example there is a Kuchipudi dancer Amrita Lahiri who performed Tagore’s Chitra; followed a particular method to adopt his play. She emphasized on “interanalized charcter development-satvika abhinaya- rather than costume-aharya-abhinaya. Amrita also uses the technique of vachika abhinaya-or spoken dialogues which is the trademark of Kuchipudi style”. She has used dialogues in English and Bengali.



Fig 12. Amrita in a pose of Chitra in Kuchipudi style.

(Image is taken from a PDF published on the website amritalahiri.com)

There is another Kuchipudi dancer Srimayi Vempati, who is a teacher at Kuchipudi art academy Chennai; also performed one of his dance dramas, *Chandalika* in Kuchipudi Style. In another example, Bharatnatyam dancer Dr. Rohitha Esver performed Tagore’s dance drama *Shyama*, in 2012 with the techniques of Rabindranatyam under the banner of Raasvrunda.



Fig 13 Shyama; staged by Dr. Rohitha in rabindranatyam.

(Image is taken from Rabindranatyam published by Raasvrunda ®)

Here one more example deserves to be quoted; a Bharatnatyam dancer Madhubani Chatterjee created a dance drama on Tagore's Bengali play, *Rakhtakerobi* or *Red Oleanders* under the organization, Jahnvi Center of Performing Arts, in 2012. She kept dialogues in English, songs in Bengali and has mingled different dances for character painting according to the *bhava*-s. According to a news report, published in *The Hindu*; she used Bharatnatyam moves to define the character of heroine, Kalaripayattu and some acrobatic moves for fighting scene and Kathakali costume to present the mysterious character of the King in the play.



Fig 14. *Red Oleanders* by Madhubani Chatterjee.

(Image is taken from the article published in *The Hindu*)

These are a very few examples of creating Tagore's dance dramas by new dance scholars and the art is well explored by contemporary dancers as well.

Methodology/Purpose

The purpose of the research is to learn about Tagore's artistic talents and the soul efforts that has pushed the boundaries of a nation in order to shaping a medium of expression that is easy to understand for everyone and to study his efforts for rejuvenating and establishing Indian dance arts. The study explores *Rabindra Nritya* on the base of expressions, body movements and above all the precious messages he interweaved for the wellness of humanity.

To study a dance form is challenging when it does not have a particular 'form'. The basic notion for this paper came through a reading that is still continue, for my doctoral research; which is based on Rabindranath Tagore's dance dramas. For this study researcher went through online survey, personal interactions, data collections and the process of in-depth readings and comparative analysis. Primary information was received through the reading, discussions, and interactions with renowned dancers and expert academicians on the subject. Secondary information is gathered through analysis and reviewing of information available in journals, news reports, research papers, articles and online publications. Ancient literature on dance manuals like *Natya Shastra* and related comparative and critical works of other authors, were studied in depth to understand the dance basics.

Conclusion

Rabindranath Tagore is a widely read noble winner international poet and his dance style is a territory, full of possibility and provides many aspects for the researchers to be explored. *Rabindra Nritya* is very creative field which is full of possibilities and still is less studied. Present paper suggests a specific line of thoughts that has the glimpse of many probable assumptions could be taken for exploration in the research works by upcoming scholars.

Tagore-dance is a product of scrupulous study; of different cultures and expressions across the world and came into the existence through multiple trials and revisions. Expressionist Tagore concentrated on the *bhava* part of dance; as he used to think that it was easy to convey and grasp as well for the common people. In my opinion, 'The dance that Tagore has created in his life time, is loosely weaved or assembled a flexible structure which has the essence of different cultures and yet complete in itself. It has its own texture to feel and give a dancer freedom to express, explore and experiment'. This work of shaping a medium of expression under his humanly values was left unfinished due to unfortunate incident of his death but it is worth to work on.

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THE IMPORTANCE OF DOCUMENTING INDIGENOUS AFRICAN SHEET MUSIC

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Abstract: As informal communities become villages, villages become townships and townships become cities. The importance of living in a structured society with better social services becomes a priority in many communities. Living in a society that has improved road infrastructures, accessible hospitals, and affordable education for citizens has become a key part of modern life. However, the more advanced societies become, the less indigenous cultural heritage knowledge a society consumes. Indigenous African music heritage becomes irrelevant in changing societies, and it becomes a victim of changing societies by default. Education systems from basic to advanced level are moving with global trends and there is no space for indigenous cultural knowledge. There is no interest to study such knowledge, particularly from the younger generation. As people migrate from rural to urban settlements in search of jobs and a better life, indigenous African music heritage is less practiced by many communities. Urbanisation makes indigenous music heritage look less formal to its own people, due to social changes. Communities that practise indigenous music heritage become fewer and fewer as urbanisation takes precedence in many societies. Documenting indigenous African sheet music for teaching and learning it is the best way to preserve such diminishing heritage practice.

Keywords: Sheet music; indigenous knowledge; African music; music heritage

Introduction

Future generations in African communities are faced with the generational problem of indigenous music heritage becoming extinct in the society if nothing is done about the problem of not documenting indigenous African sheet music. This chapter discusses socio-cultural challenges with which indigenous African music heritage is faced in today's modern world. The paper will interrogate such challenges by looking at indigenous African music transcription as an alternative solution to the preservation and documentation of African sheet music for future generations.

For an African to re-produce his/her own collective knowledge as an insider it can be a vital contribution to the development of new indigenous information for teaching purposes. Africans have always been known to be keepers of indigenous knowledge systems and heritage. This can be a significant contribution towards formulating a “decolonised education” at institutions of higher learning. Indigenous African knowledge is a magnet for many researchers, which is proof that there is much to be discovered and used as African currency. For decades African Indigenous knowledge has been the resonant force that has kept Africans largely united and unique from other nations. The unfortunate part is that very little is documented about such data. The academic project has stimulated many research enquiries into fields of Indigenous African knowledge I believe there is much that can be done in preserving and promoting Indigenous knowledge systems through documenting information using current technology and professional methods.

The impetus for preserving and documenting African indigenous knowledge, particularly in African music heritage is the on-going scholarship and discourse. The indigenous African music heritage preservation and documentation has been growing in leaps and bounds in spite of proper structures being in place. The aural preservation methodology has always been the manner that Africans have used to transfer knowledge from one

generation to another. This has its own disadvantages as it has so far proven not to be the best method of preserving knowledge. The best preservation of knowledge that has been used by the Western and European researchers of documenting knowledge has proven to be the leading method of knowledge preservation. Africans have woken up to the realisation that, had this been a method they could apply, more documentation would have been preserved and improved on as well as being usable for educational purposes. There needs to be a professional documentation strategy as a way to protect the rich heritage of indigenous African music that seems to be under the threat of extinction.

Many South African academic institutions are faced with the challenge of addressing the present “colonised education” and this on-going discourse is to address the imbalances of the past. Indigenous African music heritage is at the centre of “decolonised education” in the sense that it transcends educational knowledge that has only existed in an aural format, as created by the practitioners. Many prolific indigenous African music practitioners have advocated for indigenous African knowledge to be professionalized; but with no success due to the lack of proper structures and a deeper understanding of how indigenous music heritage should be taught as a subject at the higher education level. Navigating the terrain of indigenous cultural music heritage, music practitioners and cultural activists have attempted to improve the picture with examples of how indigenous instruments and songs could be used as a teaching model at a higher education level.

At the height of the struggle for its survival, the indigenous African music knowledge system has emerged as a persistent tool for education and heritage preservation. This paper discusses socio-cultural challenges with which indigenous music heritage is faced with in today’s modern world. By creating a body of African music repertory, the gap between Western and African music education can slowly be closed. Students who are aspiring to pursue African music studies can have a broader selection of instruments to study and master while having access to the existing African music repertory. This will also help to sustain certain branches of cultural and heritage studies, thus enhancing the profile of indigenous music. The motivation for this paper was stimulated by the significant void in the availability of indigenous sheet music records in universities, as well as the dearth of South African heritage sheet music archives available for teaching purposes.

The methodology used for this research was based on the available collection of indigenous African sheet music that is accessible from one of the biggest sheet music archives called South African Music Rights Organization (SAMRO), including availability of such sheet music in some of the South African university libraries. The SAMRO archive collection is the biggest source of sheet music collection reference that many organisations and institutions of higher learning use to find sheet music. In 2015 the SAMRO archive contacted all South African universities in their music departments, as part of a preliminary test for a transcription feasibility study. This was an attempt to initiate a transcription project that could lead to more and more indigenous African cultural music being transcribed. The response was disappointing; the few universities that did respond did not want to pursue the initiative. This was a clear indication that it is difficult for formal institutions such as universities (who have the resources to champion these kinds of preservation efforts) to implement such initiatives. It is even more difficult for a non-profit organisation, such as SAMRO to take on the role that government should be doing or at least government-supported institutions should be taking part on, to try and advance the preservation of indigenous African music sheet collection for educational purposes.

In the process of writing this paper, I kept recalling a story about a man I encountered growing up. The man was given a nick name called Thoho ndi Dendele, because of the instrument he used to play. It is the story of an indigenous artist determined to do whatever it takes to get recognition in the community. This man played an indigenous instrument called a Dende.



Figure 1.1 an example of a Dende instrument 2017

He used to walk through the streets playing the instrument to encourage music appreciation in the community. He was a man who stood firm against all odds as a traditional musician, pushing boundaries and breaking stereotypes. At the core of his mission was the spirit to fight for recognition in society. This man found an opportunity to make a little money by going from house to house, playing his instrument. He became a laughing stock to the children because no one understood the model he was trying to create; his enthusiasm also became a symbol of how unsuccessful a musician could be in a society. The money he made was not enough to sustain his lifeblood. On the positive side, he brought excitement to children, and ignited sparks of interest amongst them to follow music as a career. He was loved by the community and he initiated a model of solo performance appreciation against the odds (as most communities were used to communal music). The negative side of the story is that because he did not make a lot of money from playing his instrument, the community often saw him as a suffering musician. His low status as a struggling musician discouraged potential future musicians to follow him. His means of survival was tantamount to that of a beggar.

African indigenous music heritage can be separated into two categories – indigenous cultural dances and indigenous instrument specialization music. African indigenous cultural dances have the most distinctive elements of indigenous cultural music heritage and then followed by indigenous instrument specialist music. The indigenous cultural dances are often a group performance by a community of a traditional music rendition, while instrument specialist performances are a rendition by a solo artist of an indigenous music instrument. Both musical forms are classified as indigenous African cultural music heritage. Indigenous cultural identities may include things, such as music, instruments, cultural attire (costume), dance, food, language, etc. The indigenous cultural dances are the most distinctive because they encourage a social hegemony of a community and mass participation, which is a core function of African music performed by a community. Omofolabo Ajayi, in the studies of the Yoruba dance of the Nigerian people, explores the importance of the body as a traditional instrument to articulate semiotics of a culture at a different communication level. He argues that “dance conveys messages through the visual, aural, olfactory, tactile, proxemics, and kinesthetic channels,” (Ajayi 1998: 22).

Cultural dance music often takes the shape of dance music because everyone is able to contribute to the enrichment of the music through dance. Main features of this kind of indigenous music may include, drums, hand-clapping, dancing and singing while wearing particular cultural attire (costume). Each dance also has a specific function; some general examples that dances are used for are celebrations, ceremonies and rituals. For these dances, a unique uniform is a requirement – it is also specific to each ethnic and cultural group. An example below is a demonstration of a dance from a tribe called the Venda people situated in the north of South African.



Figure 1.2 an example of a cultural dance by a tshigombela dance group from Tshaulu village from Venda in Limpopo province in South African 2017

A community music performance has a higher status in a communal setting because it is also associated with performances that are performed in the presence of a king or a chief. These performances have to have a certain level of proficiency and dignity, as each performance carries certain messages that may be directed to the king for his attention. Performances have to have a certain level of respect depending on the kind of performance taking place. In Venda culture, for instance, a king can never address the crowd before the tshikona music is performed. This is a Venda cultural practice before the king speaks to the people. Tshikona music must be performed before the king stands up from his chair as a Venda cultural custom. This kind of music is also used for burial events when a royal member has passed on. Such indigenous music requires particular attention by the community, as it symbolises a cultural pride in the community through events that are associated with the king.

A solo or an ensemble rendition by indigenous instrument specialists of an indigenous music would include a performance with some virtuosic ability by the artist or artists playing a particular indigenous instrument. Such instruments vary from culture to culture, and they are played by few artists in many communities. Most of these artists are very scarce, and they are also very talented in many ways. They are able to understand intricate information about the instrument, such as the special turning of the instrument they play; they also have the ability to make or design the instrument themselves from scratch. They are also regarded as knowledge keepers in their communities, as they are teachers by default of the instrument they play. They are also very important in the community because they retain the educational aspect of teaching the instrument to others. The example below provides a picture of a female indigenous instrument specialist playing an instrument called Tshihwana.



Figure 1.3 an example of an indigenous instrument specialist by Naledzani Netshirembe from Thohoyandou in Venda Limpopo Province in South Africa 2016 playing Tshihwana

There are very few of these artists in most communities and almost non-existent in others. They are generally traditional music composers in their own right, as they are able to create new music using their own instruments. The challenge with these musicians is other community members view them as special, talented artists, but on the other hand, from a community point of view, their knowledge is not seen as benefiting the community as it is considered self-centred. The artists also do not benefit economically from playing the instrument because most music in a communal setting is shared music and not commercial music intended to make money.

Either of these two types of indigenous music practices can be used for different cultural performances, such as a king's event, ritual event, a celebratory event by the community, a specific ceremonial event, or personal events where people are able to pay the performers (such as weddings and graduations). This music is largely aural music without any form of documentation in the form of sheet music that can be printed and re-performed elsewhere by another person or group of people able to read music. The biggest challenge to perform such music, even if it is notated with standard sheet music notation (such as staff notation), is it would require particular instrumentation and understanding of how to turn such an instrument to maintain the indigenous characteristics of the music. Another challenge contributing to the threat to this musical heritage is that less and less it is being practised in the communities from which it originated. This is exacerbated by the fact that when the performers die with the knowledge they possess without passing it on to the next generation, usually because of the music generally not being notated or transcribed. This means most of the solo artists playing instruments, such as the Lugube, Tshizambi, Dende, Uhube (mouth bow), Tshitiringo (venda flute), Mbila dza mutondo (Marimba), Mbila or Mbira and others, are dying with their knowledge.

Direct factors that contribute in such music heritage not being documented as sheet music for educational purposes are as follows:

There are several factors that have contributed to the disappearance of indigenous music heritage knowledge systems, and these are discussed in more detail below. Most of these factors, in turn, undermine the intelligence of African heritage knowledge, as they make it appear unimportant to preserve or promote. African musical heritage knowledge is not seen as current or relevant in contemporary society; as a result, there is a decline of such music taking centre stage in communities, as it previously did. Indigenous knowledge is always seen as a thing of the past. Indigenous cultural dances and instruments have been undermined.

1. Extinction of indigenous heritage knowledge

The African indigenous knowledge heritage is on the brink of cultural extinction. The methodology of oral knowledge preservation in Africa presents a challenge to the indigenous music heritage because it means that most of the existing knowledge is undocumented. The challenge often leads to the devaluation of African indigenous knowledge, the exclusion of African indigenous knowledge as part of education curricula, and less and less African indigenous knowledge being preserved and shared in the society. On the positive side, indigenous music heritage has a unique feature that gives it the survival edge it needs. This feature's scarcity is sometimes the reason researchers are attracted, and make the effort to go into the rural villages in the search for new knowledge to preserve and promote. In his article "Sacred Spaces and the search for Authenticity in the Kathmandu Valley", included in the book, *Historic Cities and Sacred Sites: Cultural roots for Urban Futures*, Edward Sekler takes the identity of the culture further by indicating how a culture maintains itself and how it positions itself in a changing environment are essential for its survival. He argues that:

There are many ways in which a cultural identity is formed and maintained. Much of what happens in the process has to do with the intangible cultural heritage of a body of traditions and usage, rites, poetry, song, and dance. A great deal of all of this is passed on orally through generations. Consequently, its survival is always threatened (Edward F Sekler. 2001, 354).

The importance of maintaining the identity of a culture should be a priority in preserving indigenous knowledge heritage, as it plays a big role in the survival of the cultural heritage. Some governments have initiated revival projects in communities to try and keep the indigenous music heritage alive. Simultaneously, efforts initiated by African governments to foster a cultural revival at the national level to fight the decline of traditional dance at the level of the village community (Robert Nicholls 1996: 43, Ed, Welsh Asante).

2. Religious change in society

Many South African ethnic communities have been introduced to Christianity, which originally came to the country via missionaries. This religion has converted many people; as a result, the music they are encouraged to perform is music that does not have anything with ancestral worship or music with an indigenous spiritual connection. Indigenous music heritage was previously the biggest music performed by most of the communities at different ceremonial events, but this is no longer the case. Robert Nicholls, in his article "African Dance: Transition and Continuity" (which forms part of a book edited by Asante Welsh called *African Dances* (1996)), uses a Nigerian example where Christianity has also contributed to the extinction of traditional dance as a result of Christian churches not allowing the performance of traditional dances for fear that some dances are related to spiritualism, which could be considered contrary to Christian belief. He argues that "the effect of sociocultural change on traditional dance in Africa impacts in diverse areas. Christianity, for example, discourages traditional dance and has failed to acknowledge, with the exception of the Aladura-type (free churches in Nigeria), that dance in Africa is a means of expressing spirituality," (Robert Nicholls 1996: 41, Ed, Welsh Asante). Tracy Snipe, in the same book under his article "African Dance: Bridges to Humanity", echoes

what Nicholls says about religion playing a role in giving African dance a different perspective or no perspective at all. It is evident in many African cultures that the extinction of certain dance practices is related to change in religion practice (particularly Christianity) or the adoption of a different faith thereof. Snipe also argues that some dances are seen as inappropriate for those who have now been converted to Christianity to practise, as they denote a different spiritual force that is against Christianity faith.

To convert the enslaved Africans to Christianity meant that they would have to be treated with some remnants of humanity, but Christianity forced Africans to deny many aspects of their heritage, such as polygamy, ancestor worship and dancing (Tracy Snipe 1996: 67, Ed, Welsh Asante).

Robert Nicholls takes this argument further to try give more flesh to the point that indigenous music heritage, particularly dance music, has been diminishing as music practised by African communities. He says that.

In Africa, the decline of traditional art means more than a loss of entertainment or a diminishing of aesthetic. Indigenous cultures are functional social instruments, which have been developed over the centuries to meet practical needs. In non-literate societies, art forms contain a mosaic of information and skills for coping with a variety of environments, many of which are extreme. They serve not so much as an artefact – an end in itself, but more as a process – a means to an end (Robert Nicholls 1996: 42, Ed, Welsh Asante).

3. Lack of interest from the younger generations to learn indigenous knowledge

Urbanisation has become one of the biggest threats to the extinction of arts and culture heritage knowledge in Africa, and South African in particular. Governments try put policies in place to save the arts from a complete death. In order to bridge the gap between culture and urbanisation, governments reinforce the revitalisation of indigenous cultural heritage events, by means of small grants funding communities that are reviving their cultures. Urbanisation however, requires one to be current, relevant and to fit into the structure of modern society. All these factors contribute to the threat of indigenous heritage knowledge extinction in society. The other challenge is that there is no interest from the youth to learn such instruments, which is distressing to most artists who play indigenous instruments, because they are unable to pass the knowledge to future generations. Parents do not encourage their children to study indigenous music because, according to them, music is not economically viable or it is not understood as something from which one can make a living. They see the artists who play these indigenous instruments as people who are suffering in the community and no one appreciates their music and talent. It is a little bit different when it comes to community music because in some villages it is mandatory for all young girls and boys to participate in indigenous music as part of their heritage initiation. This kind of initiation is believed to instill respect and discipline in young people and to also teach them to treat elderly people with respect. But, this practice is no longer mandatory in many modernised communities (apart from the rural communities that are still under the rulership of a king or a chief).

4. Lack of indigenous knowledge recognition as part of an education curriculum

The education system of the South African government does not take the arts seriously. The arts are seen as an extracurricular activity separate from the education syllabus. This then means that it is not mandatory for learners to be taught arts and culture. Music education is difficult to access by those who have an interest in studying it. Arts and culture education is a choice, not a compulsory subject. The situation makes arts and culture look like they are a thing for the rich, because only those who have money will be able to take their children to private schools to learn arts and culture as it is not offered in government schools. When a society is faced with challenges such as these, and the worst case scenario is to try rescue the situation, music activists take the initiative to rectify the problem by conducting field research. It is not easy to rectify because this must be a government responsibility to make sure that the education system recognises arts and culture heritage as part of the syllabus. The government is not trying to close the gap by making sure that it avails organisations of

funds that bridge this cultural gap. We need dedicated musicologists who have a vested interest in documenting the arts and culture knowledge, particularly indigenous music heritage. Nicholls indicates that “educational processes are often faulted for making little reference to indigenous sociocultural ecology,” (Robert Nicholls 1996: 42, Ed, Welsh Asante).

Education should be the driving force behind the promotion of indigenous cultural heritage knowledge, and this is achieved through formalising indigenous knowledge system as part of a basic education curriculum. Education system should be used as a vehicle to encourage communities to preserve their cultures. If such a model was adopted by the education system, all learners would be able to participate in such activities. Education is the best tool to impart cultural heritage knowledge to coming generations. The Department of Basic Education (DBE) in South Africa does not include musical education as a mandatory subject in government schools and the Department is failing to incorporate indigenous knowledge systems as part of foundation phase education. I believe this is the level at which learners should be introduced to the importance of indigenous cultural heritage. We cannot expect our learners to foster an interest in indigenous knowledge unless we train them in the knowledge while they are still young. It is unfair to expect learners to start learning about and researching their indigenous musical heritage at a postgraduate level when it was never part of their lives previously.

Due to this knowledge gap the Department is failing to close, many researchers from other countries (particularly from West Africa) have taken advantage of this gap by studying the indigenous music of African cultures. Their initiative has made many African scholars feel guilty and jealous of failing to take the documentation of their own music seriously. The amazing thing about many of these scholars is that they have acquired their knowledge overseas, in foreign countries. They have then realised that other countries are hungry for more knowledge about African indigenous music heritage. The challenge is that there is not enough written about it by African scholars who know and understand the music better. Most of what has been written has been done by European or Western researchers who are often criticised by other researchers for having a biased, Eurocentric approach to studying African music. The criticisms have emphasized the need for a more ethical approach to the African music by such researchers and how they represent African music in the global arena. Some of these criticisms were motivated by reasons, such as an identity of a particular culture studied often but not well represented without the cultural dignity properly maintained. Tracy Snipes, in her article “African Dance: Bridges to Humanity”, in the book *African Dance*, 1996 edited by Asante Welsh, explains that “though African dance have to be abridged when they are performed on the stage, the integrity and essence of the dances must be maintained” (Tracy Snipe 1996: 73, Ed, Welsh Asante).

5. *Most indigenous African music heritage does not exist as documented sheet music*

African indigenous music heritage as sheet music is one of the biggest problems amongst all the art disciplines that are under-documented. There is not enough done to document African indigenous sheet music. We need a multitude of scholars who will rise to the challenge of documenting and transcribing indigenous music heritage. This can inform policy change in government and can also be used as a model of training indigenous musical education in schools. It is not easy to influence policy change as there are many challenges and steps that are taken leading up to an inclusion of a new policy. However, theorists and musicologists, together with musicians, can create a model that government can adopt as a policy model. There are many organisations that are already doing a lot of work that government should be doing, such as offering music education to schools. The challenge is that most of these organisations are not offering *indigenous* music education. These organisations do not want to sit down and just wait for the government to bring about change. They became the change that society needed to recognise indigenous music heritage as a viable educational subject. To sit and do nothing while complaining and blaming government does not help to develop the arts and cultural heritage; in fact, it damages it even further.

6. Poverty leads to decline of cultural performances in communities

It is not possible for one to dance on an empty stomach. People would rather go to industrialised cities to search for jobs rather than waste their time performing indigenous music, which does not put bread on the table. Hunger takes the joy of performing away, and the interest of protecting and preserving the culture disappears because people must eat. In most traditions, there is the saying “Muzika a u liwi”, which essentially means you cannot eat music. This is because such indigenous music is seen as not economical for providing food for the artist. Most cultural events that are initiated by a king would have an abundance of food for everyone to eat, as the king will kill enough cattle to feed his people. However, this is just food for one day, because after the event those who do not work will be in the same situation they were before the event, so they have to look for paying jobs to feed their families. This is where Robert Nicholls uses poverty as one of the contributors to indigenous cultural music heritage declining in communities. He argues that “impoverishment in many rural areas in Africa can be directly attributed to the decline of the traditional culture, of which music and dance is an integral part (Robert Nicholls 1996: 42, Ed, Welsh Asante). Many communities are motivated to continue practising their indigenous musical heritage because they want to maintain their cultural identity. Nicholls says that “due in part to a nostalgia for a classical past, but primarily to develop a national sense of cultural identity, many countries have sought to showcase their traditional dances, (Robert Nicholls 1996: 43, Ed, Welsh Asante).

7. Modernisation and urbanisation in society

Living in changing societies where indigenous communities become modernised towns and cities, with better access to better infrastructure and services such as roads, hospitals, schools, etc. societies have to adapt to new changes, which also affect the practice of indigenous musical heritage. Robert Nicholls looks at a society as a living entity that uses human existence for its life-cycle transitions of a sociocultural rite of passage. The cultural paradigm shift of adapting to the new lifestyle in a society, presents a challenge to the practice of indigenous musical heritage. He argues that:

The evidence shows, however, that modernity is having an adverse effect on traditional dance. Critical social changes are leading to the demise of many traditional customs, which endangers dance. Oral traditions are fragile, and experiences, insight, and methodology that have sustained African communities for generations could well be lost to future generations (Robert Nicholls 1996: 41, Ed, Welsh Asante).

It is inevitable for cultures to be absorbed into modernity as cultures are slowly converted into urban settlements as a result of popular demand. Rural cultures become more and more modernised into urban developments. Robert Nicholls attributes some of the challenges that indigenous musical heritage has faced due to urbanisation in societies. He argues that:

The mass media are narrowly based, has a large percentage of foreign program content, [which] promotes an urban bias, and [is] insensitive to the different needs and cultural particulars of rural dwellers. Moreover, interaction with pop culture by the young has created a generation gap. For the adult population also, aspects of consumerism have proved a potent lure, stifling participation in the African cultural milieu, especially among modernised urban dwellers (Robert Nicholls 1996: 42, Ed, Welsh Asante).

The cumulative impact of various modernising agencies, such as education, mass media and urbanization, has eroded the indigenous culture, and tradition makes little impact on modern priorities (Robert Nicholls 1996: 41, Ed, Welsh Asante).

Conclusion

One of the solutions to creating an African sheet music repository may be the use existing archival structures to promote indigenous sheet music in South Africa

An independent archive institution, such as the South African Music Rights Organisation (SAMRO) archive is the best platform to preserve and promote sheet music for public consumption. The SAMRO archive holds one of the biggest collections of sheet music of different composers in southern Africa. The collection includes some of the older handwritten scores and digital scores of original classical or jazz works, orchestra arrangements, or arrangements of original works. There are also university archives that primarily preserve and promote educational books that have sheet transcriptions, but the challenge with these archives is that they are accessible to students and academic lecturers but not to the public. They also do not have collections of indigenous sheet music other than the transcriptions that are in books. It is also worth noting that there are, however, many ethnomusicologists who have attempted to transcribe the indigenous South African music of different cultures. The only problem with most of their transcriptions is that they are not preserved in a sheet music format, but rather as part of a book. Most transcriptions done by ethnomusicologists are part of their publications, used as evidence to support their research. This is problematic for people who want transcription as separate sheet music to perform, as it is very difficult to search for books with such indigenous transcriptions about South African musical heritage. It is important to have a one-stop-shop to access indigenous sheet music transcriptions of South African musical heritage.

Some of the initiatives that can help to combat this problem are as follows:

For indigenous music heritage to survive against all these odds the following suggestions can be implemented for preservation and educational purpose

- Transcribing indigenous music as sheet music, live recordings, interviews etc. thereby giving it the same respect as western art music
- Using existing models that are created by non-profit organisations to lobby for policy change in the education sector
- Lobby for indigenous music heritage to be included as part of the education system
- Using existing public music archives such as SAMRO, ILAM and DOMUS to promote indigenous sheet music
- Encourage institutions of higher learning to make research transcriptions available to public archives
- Encourage researchers to also make their indigenous music transcriptions available not only as part of a research book but as standalone sheet music publication

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ARTISTIC INTERVENTIONS AND PERFORMANCES INSIDE DIGITAL ENVIRONMENTS

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Abstract: In this paper, I underline the similarities between historical art strategies, represented by Land Art, Povera and Performance Art, and those applied today by artists working with video-game technology. The former were art movements interested in the immediate experience of our surrounding reality. They overflowed the boundaries of the conventions of art by taking over the physical presence of space, objects and our bodies as their medium for work: they proposed aesthetic experiences that questioned the “cultural layer” we interpose between our senses and nature. A generation of artists working with videogames also claim some immediate experience: one from the intangible domains of the digital. They embrace another “cultural layer”, one that necessarily interposes between us and the intangible nature of the digital. That layer is the User Interface, a technology that allows us to operate the new media by means of metaphors of our familiar nature: space, time, objects, beings and physical phenomena. The interface of a video game represents a “habitable” blend of our physical experience with the fantastic possibilities of the digital: we can feel it and intervene in it, embodied in avatars. The artistic proposals and interventions inside video games warn and inform us about the hybrid context of the digital.

Keywords: video games; performance; digital; environment

Introduction

We have had thousands of years to experience our physical nature, to develop our culture based on the relations we establish with our natural surroundings. We have accumulated a massive background of information and we’ve tested our achievements in many contexts, in relation to our space and our culture. And we have developed technologies that have influenced the vision of our reality: “we shape our tools and thereafter our tools shape us” (McLuhan, 1995).

Since not much more than two decades ago, we have massively signed up to digital technology: one we can interact with by using the tools of the New Media; forms of media that are native to computers. We are increasingly used to living in a digital context, but there is still an ongoing struggle in establishing the rules for that abstract and invisible terrain: we call it the “cyberspace”, but we’re still reluctant to accept it as a real place:

“Just because something is not material does not mean it is unreal, as the oft-cited distinction between “cyberspace” and “real space” implies. Despite its lack of physicality, cyberspace is a real place. I am there—whatever this statement may ultimately turn out to mean.” (Wertheim M., 1999, p 229)

Still, we are used to enjoying the conveniences of the new media. We do not need to explain that, nor do we need to explain the general feeling that part of our life belongs to a world we cannot control:

"(...)algorithms are already analyzing social media habits, determining creditworthiness, deciding which job candidates get called in for an interview and judging whether criminal defendants should be released on bail.(...) These systems leave no room for humanity, yet they define our daily lives." (Chelsea Manning, 2017, 13th September)

To deal with our cultural arte facts and understand the concepts, we need visualizations, metaphors. Heaven and Hell, for example, are commonly represented in literature and art, as pleasant gardens or claustrophobic caverns of fire to effectively communicate their potential effects on the human spirit or soul. Video games are spatial visualizations too: spaces with specific rules that have a cause-and-effect result from human activity therein. They function as visual metaphors for operating in the mathematical nature of the digital. Their natural looking environments can be altered or disrupted the same way land artists do to physical space.

The Context of the Digital: the Two Layers

"(...) new media in general can be thought of as consisting from two distinct layers: the “cultural layer” and the “computer layer.” The examples of categories on the cultural layer are encyclopedia and a short story; story and plot; composition and point of view; mimesis and catharsis, comedy and tragedy. The examples of categories on the computer layer are process and packet (as in data packets transmitted through the network); sorting and matching; function and variable; a computer language and a data structure." (Manovich, 2002, 63)

In his book *The Language of New Media*, Manovich suggests dividing/thinking about New Media into two different layers, the 'culture layer' and the 'computer layer'. In this paper, I will refer to his definition of the new media and the metaphor of the two layers.

Given the fact that the Digital is a cultural artifact, a product of human thought, we might say that it is an independent world, independent from our physical nature.

Even though we see a picture or a text in a similar way as we see it on a book or a canvas, its nature is totally different: once digitized any cultural object has been transformed in numeric values, and it functions under the logic of mathematics; it is the condition and the advantage of entering the realm of the digital, the computer layer.

Now, how would we operate with our text or images once they have been digitized (dematerialized)? We do it by means of its visual representation on the screen: the User Interface (UI). That is our intermediary for dialoguing with the computer (or other devices such as mobiles). As the role of the UI is to establish a comfortable relation between us and the computer, it generally depicts elements familiar to us: the desktop, the windows, the deejay mixing desk, space..The UI of a video game is displayed in many ways; there is always the space (environment), the context in which we play and perform. The depicted space itself is an “intruder” in the mathematical realm of the digital. Thus, what we get is a “cross-bred” reality, a projection of our understanding of the world, in a domain that operates under mathematical rules.

What we want to point out is the friction and the mutual influence between the two layers: we are developing digital technology in a way that matches our interests. We created the internet to facilitate our communication; therefore, the computer layer has been developed under our cultural premises since its inception. We also constrain the computer layer’s visibility by limiting the possibilities of the UI: Its interactive options are based on human interests, not only for better performance, but also to keep our social and economic system as it is in the physical world. For example, we have to pay for information, for eBooks and images in a way that clearly reflects a resistance to adapting to a technology that offers the ubiquity of information: we have imported shortage into the digital.

To be operational and provide a realistic embodied experience, one that recalls our physical experience, we import artificial constraints: the video game's environments provide simulations of the phenomena and laws of physics: we walk and run, we overcome obstacles, we fight and crash, we need energy and eventually, we die. All these situations have nothing to do with the digital technology; they are just representations of the physical world.

Still, the computer layer reveals itself every day. On a visual level we can see it as glitches or errors in the metaphorical surface of the UI: we find the expressiveness of the medium in the fissures of the cultural layer, just as we see the paint drops on a painting or the cracks in a clay sculpture.

Video games: Inhabitable Metaphors

Without considering whether video games are art or not, the fact is that they have been a common option for entertainment for decades already. And just like every technology, artists have started experimenting with them in many ways. The uniqueness of videogames resides in their capacity to be used as a moldable tool and also as an inhabitable environment. Such experience can be attained inside the User Interface (UI) of the video games, by means of the avatar: our digital double in the digital environments; it allows us to achieve an embodied experience, not physical, but real in our minds.

“Unlike the spaces of film, paintings, and photography, videogame spaces are spaces that are both observed and engaged directly; they are thus experiential spaces.” (Taylor, 2002, p.19)

Because digital technology is based upon mathematical logic, the interface of the video game is developed with our standard, historical tools for spatial representation on a flat surface (the screen): mainly, the orthographic projection system, the three-point perspective and the cavalier perspective. Such visual recourses demonstrate how the metaphors of space, nature, beings, and objects are deployed in, and by means of, an abstract digital nature that has nothing to do with them.

Thus, video games have the qualities required to figure out the invisible and the abstract human constructs. It is not a coincidence that scientists created video games as early UIs (User Interface) to interact with their primitive computers: Space War! (1962), developed by Steve Russell at MIT, already supported some basic metaphors of our physical environment such as space, gravity and inertia. Since then and throughout their historical evolution, video games have been providing varied environments and settings where one can interact with inanimate or animated beings. Embodied in our avatars, we can walk, crash or interact with the bot (robots, computer-driven characters) or with other humans (as avatars too).

Another interesting fact about video games is that they are themselves metaphors for the digital context: any digital content is a limited parallel reality, every sound and every image, once transcoded into digital technology, represents a compressed and limited version of our physical reality. And a video game is just a game: an agreed reality based on a limited set of rules.

A generation of artists has been working with video games for more than two decades already, very often addressing social and political concerns: video games are a new way of depicting our vision of the world and the narratives they convey are not neutral. A game represents a simplified emulation of our living tasks and situations in real life. Deliberate or not, games have an educational influence: they are a product of the New Media, and as any technology, they contribute to shaping us.

Implementing Art Strategies Inside Video Games. The distancing effect

The first intervention that artists perform inside video games lies in breaking the rules. This can be done in diverse ways: ignoring the goals, intervening in the programming codes or by creating video games that lack

goals, and self-play “games”. Rejecting the video game’s objectives is a rejection of their narrative. We are talking about the same phenomena that took place in the last century, when artists decided to drift apart from the vision of art as vehicle of emotions or ideas: the affinity with represented themes became an obstacle for aesthetic experience. “Art cannot be subject to unconscious phenomenon for it ought to be all clarity, the high noon of cerebration” (Gasset, 1925, p 64). Similar claims are those made by the playwright Bertold Brecht, who coined the term “distancing effect” to address his claims for preventing the emotional involvement of the audience:

“(the)distancing effect (...) It involves the use of techniques designed to distance the audience from emotional involvement in the play through jolting reminders of the artificiality of the theatrical performance” (The Editors of Encyclopedia Britannica, 2000).

The stance against the rules, the system, the tradition, and any form of established culture or ideas, is a common paradigm in the development and evolution of culture. During the 20th century, the visual arts evolved driven/ignited by the necessity of revealing the hidden: the reality that exists beneath representation. Most of the resulting art movements, such as Abstract Art, Minimal Art, Conceptual Art, Performance Art, Fluxus, Earth Art or Povera Art, share the claim to a pristine experience: an experience that starts with attempts to reject our cultural layers as they see them as obstacles to perception. The expulsion of the pictorial landscape from the avant-garde of artistic thought did not diminish interest in the nature of art, but in the implementation of art as vehicle for content. Twentieth-century art about nature—Land art—consists of interventions in real nature. Povera art reclaims the expressive and essential presence of quotidian materials and objects, that is, one conception of nature more appropriate for post-industrial society; a different culture. During the twentieth century, the artist stopped painting nature and went out to find it. Performance art faces physical reality by playing with body presence and its relation with space and the others (performers and/or audience).

The outcomes of such art movements are varied but, still, they share a frontal opposition to any form of cultural layer – the layers that come between our immediate experience and the physical presence of what we see. The immediate and obvious layer is the metaphor: representation by means of familiar elements. The User Interface is the inevitable metaphor we use to communicate with the computer. Still, it is a dangerous cultural arte fact, because it can affect our understanding of what lies behind: “The metaphor conceals an object, masking it with another, and it would not make sense if we did not see underneath an instinct that induces man to avoid realities” (Ortega y Gasset, 1925, p 70.)

Therefore, by breaking the rules, artists manifest their intention of achieving a new experience in the video game environment – just like the claims of twentieth-century artists to reveal the actual medium, the flatness of the canvas and the physical presence of the colors. It is a claim against art as a narrative format.

Evasive Actions for Contemplation

"In the same way that the impressionists focused on nature, computer landscape became for my generation the most important subject matter." (Miltos Manetas 2010)

Some artists using video games as a medium, and performing inside them, are depicting their environments as landscapes on canvas. It is not by avoiding the representation of the environment in a more or less figurative way, but by rejecting the rules of the game, that they adhere to the historical art strategy of dismissing the narrative. The narrative seeks the emotional engagement of viewers; it distracts us and, eventually, hides the physical evidence.

Joan Pamboukes, Kristoffer Zetterstrand, Stefano Opera, Games Edu Uu, and Petri Hytönen paint, print or record landscapes taken from the environments of GTA (Grand Theft Auto); they experience the beauty of the naturalistic metaphors. The final output of their work depicts landscapes after landscapes—meta-landscapes,

actually. Such artworks seem to convey the traditional nostalgia of nature, typical of landscapes. Consequently, they reveal a claim for the inhabited metaphor, the space of the video game as an experienced reality. Depicting meta-landscapes turns out to be an artistic action that reaffirms an embodied experience. In *On the Road* (2015, Games Edu Uu) takes a long motorcycle ride inside *Grand Theft Auto* – that is, a lived experience as one of the avatars in the game. The video from Edu Uu's journey belongs to the genre of machinima, movies recorded using the space and the characters of video games. Cyberspace has become a familiar scenario. Another representative project, *GTA-SAGA*, a series of watercolors by Petri Hytönen, documents one year of immersion in the virtual world of *GTA*: memories of experiences.

The above examples of artworks produced from experiences in video-game environments address the processes and outcomes of Land Art works: experiencing the environment and, as a second step, documenting it for the audience. This is how, manifestly or not, art is encouraging us to assume the digital environment as a reality.

Wesley W. Wilson's *Air Combat* (2011) is an interactive self-playing modded (manipulated) console video game. It is a clear example of the approaches to contemplative experiences we can achieve once rejecting the original goal of the game: to outlast the enemies and avoid crashing. Thus, we can enjoy the flight and the landscape provided by the game:

"You always pay attention to surviving and completing objectives, but actually the visuals and flying are very beautiful by them self[sic]. I used this game because I wanted to make a piece about endless flying (...)The result is just an airplane moving slowly over oceans and continents, with clouds passing by." (Wesley W. Wilson, 2011)

GTA-SAGA (2006-07). This series of watercolors, by Petri Hytönen (1963) documents his immersive experience wandering inside *Grand Theft Auto*, the video game, throughout one year. The fascinating cross-bred worlds of the digital, where realistic- looking environments can cohabit with the fantasy of the immaterial, is a seductive and inspiring experience only video games provide. Apart from the aesthetics of his watercolors, the fact of painting them, based on his daily journeys embodied as an avatar inside the game, reaffirms the authenticity of the space and events experienced. Those watercolors are, in fact, memories.

The secret life of bots and avatars

Not only the environments, but also the avatars and bots that populate them are deserving of the attention of a generation of artists: *Mario Sleeping* (Miltos Manetas, 1997) is a recording of the famous character in a rest attitude, one that the character adopts when the player stops playing for a while. This simple evasive or abstaining attitude in the game switches our resident states: we abandon our embodiment as Mario's avatar, and we become witnesses of his life. Manetas states, "It was about how to start listening to the newest side of the world! It was about permitting these newcomers, our intelligent machines, to come forward and reveal their stories." (Manetas, 1997)

Another artwork by Manetas, *King Kong After Peter Jackson* (2006), shows the performance of the avatars while not being played by the gamer: during their stay on the hostile, stormy island, they look as if they are waiting for instructions in an eerily human-like, expectant attitude.

Those artworks document Manetas's aesthetic experience: his consciousness-raising of Mario and King Kong's characters as living creatures, in the context of the game's reality.

Instead of playing, Manetas invites us to contemplation: we become emotionally distant observers, aliens inside the narrative of the game. By refusing to get involved in the game, we are free to experience the reality that is displayed in front of us. As I noted, the strategy of distancing ourselves from the plot and from sentimental

participation is similar to that of thinkers and philosophers such as Bertold Brecht and Ortega y Gasset, who claimed it to be an essential element in the new art.

Somewhat humorously, Yann Bauquesne also reveals the oddness of a video game without game, the autonomous life of bots, and, ultimately, the fantastic cohabitation of realistic setups and infringements of the laws of nature. All those are elements that define digital reality. Bauquesne makes in-game modifications and performances inside such environments. He performs in scenarios without enemies, or produces surrealistic scenes with objects and soldiers that behave strangely. Thus, he breaks the death and rebirth logic of the first-person shooter characters; in return, we receive a simple and neutral space. Strangeness (alienation) is the first step to attaining new experiences.

Recreations and updates

The phenomenon of the transcodification of our cultural arte facts into video-game environments challenges our thoughts on culture itself and, on the other hand, reveals the nature of the New Media. For example, a book or a painting can be easily recreated (digitized); the outcome would express specific qualities of the medium – in this case, the non-linearity of the digital content.

The technology of photography raised the discussion on the role of paintings as a tool for documenting our reality, denoting at the same time the physical evidence of the canvas and the pigments.

Regarded essentially as a child of technical rather than aesthetic traditions, the medium [of photography] is inevitably considered an outsider, which proceeded to disrupt the course of painting. The extreme corollary of this conception is the notion that photography adopted (or usurped) the representational function of painting, allowing (or forcing) painting to become abstract. This argument (...) seems to have been launched around 1900 by painters, who used it to justify their rejection of nineteenth-century naturalism. The argument has its roots in the conviction born in 1839 — that photography is the epitome of realism. (Galassi, 1981, p 12)

Thus, every time a new technology is developed, all of our cultural achievements and outcomes are being tested. Nevertheless, our existential questions remain the same throughout human history. Some artists working with video games are not so interested in exploring the nature of the video game itself; rather, they use them as an “updated” medium to express eternal concerns about human identity and existence.

In *Waiting For* (2011), the artist Olle Essvik depicts the absurdity, the repetitions and the limitations of our lives by means of the non-linear narrative of video games. As Essvik notes, *Waiting For* is an updated version of the famous play, *Waiting for Godot*, by Samuel Beckett. In the context of the medium of the video game, the repetition of the actions and events is generated by logarithmic calculations: they happen in real time, with unpredictable variations. Conversely, in a script or a book, they are fixed.

Waiting For is described by Essvik as:

“A theatrical play with a number of set instructions constantly repeated, but each time in a different order. The piece consists of a programmed and interactive animation sequence shown online and resembling a computer game, but where the concept has been expanded and the actual game element has been left out.” Essvik (as cited in Jasson, 2015, p 67).

Quake/Friends (2002-03) is an online performance conceived by Joseph DeLappe, which uses the ultra-violent video game *Quake* as a theater for playing the famous TV show *Friends*. During the performance, the participants play the video game and at the same time, each one is assigned a character from *Friends*. In turns, they type and recite the text from the original script. Being killed does not stop them from playing the game or from continuing writing the script. Both worlds are superficial and unreal; Delappe criticizes that simplicity:

“Mr. DeLappe said he was motivated to combine the brutal ‘Quake’ and the genteel ‘Friends’ because both are pop-culture creations that ‘present a fantasy, a simplistic view’ of the world. He said the ‘Friends characters’ happy life in New York is ‘this perfect existence, and it’s totally fake.’ To him the ‘Quake’ violence is equally phony. ‘You’re killed but you’re instantly O.K.,’ he said. ‘There’s no real consequences to it.’” DeLappe (as cited in Mirapaul, 2003)

Dead-in-Iraq (2006-2011). This is another performance inside a video game by DeLappe consisting of writing the names, and dates of death, of real American soldiers in the Iraqi war. This time, his theatre of play is the online video game “America’s Army”, a US Army recruiting game. By introducing information about real losses of lives he disturbs the entertainment of the players and drops a cautionary message on the board.

In the end, DeLappe’s discourse represents a critique against the way humankind develops narratives that, ultimately, distract us from reality, giving us a false and superficial depiction of our existence: entertainment is a powerful tool for lulling the masses. Thus, he shares the mentioned claim for an experience free of goals and narrative arte facts.

Metaphor and Nature Coexistence in Digital Environments: Short circuits.

The increasing level of the visual realism of videogames is a consequence of the technical progress achieved over the last few decades. Even though they do not surpass the emotional engagement of the primitive games from the early eighties, there is a remarkable difference: the technological medium is not as obvious as it used to be. The aesthetics of pixels, the reduced color palette or the 8 bits sound were symptoms of the limitations of the first generations of domestic computers: clearly, the medium was expressing its nature. Today’s video games tend to emulate the realism of movies. For instance, there are non-playable video sequences in between the game levels. They are displayed to create expectation, to meet new characters or the upcoming goals and to give a player a break. These sequences, under the name of “cut scenes,” look rather like a movie scene than a video game. They are pre-created short movies, and as they are not processed “live”, they can display “better” quality than the game itself. Still, the boundaries between the cut scenes and the actual game get thinner every year.

As visual realism represents the first target to undermine for those opposed to the emotional involvement of the audience, and, in particular, for the predominant art movements of the past century, it is also the subject for today’s artists working with video games. The realism conceals the “true” digital nature of this environment, and so must be rejected. Paradoxically, however, we cannot reject the metaphor if we want to interact with the computer. Still, some artists find ways to remind us that our “life on the screen” is a hybrid reality.

JODI (Joan Heemskerk and Dirk Paesmans) have been developing strategies to reveal the hidden computer layer. One of their artworks, SOD, is a mod (modification) of the video game Wolfenstein, a pioneer in the FPS (first-person shooter) genre. They hacked the game in such a way that it displays simple geometric elements, such as black lines and squares over a plain white background, in the place of the creatures that populate the original game:

“(videogames)...are very explicit graphically and what we wanted to do was, in general, to erase the story and the figurative site of these games” JODI (as cited in Hunger, 1999, p 155)

Not in vain, they started creating Net Art works. Net Art is an artistic movement concerned about the transparency of the computer layer: “net art acts on computer networks, and is acted on by them” (Connor, 2015).

In *Max Payne: CHEATS ONLY*, we can see the characters constantly repeating absurd gestures, trying to go through walls, altered behaviors. Cheating games is a conventional way of making things easier for the player, for example, being invulnerable. JODI’s cheats, however, refer to the game manipulations they have done to

reveal the artificiality of the realistic environment and characters: we can see human figures passing through walls and getting stuck in the middle; characters revealing their immateriality as hollow polyhedrons, and other (physically) “impossible” events. Gravity, obstacles, the space itself, these are all physical realities imported into video games. Here, JODI’s discourse deals with the friction of realities inside the video-game environments: the intangible nature of the digital domain and the realistic depictions for the game play. Clearly, they “strip” the hybrid environments of the digital:

Such as an authentic gambler, Jodi gambles the game revealing immediately the pack of lies on which the conventions – which make us perceive the game as an alternative believable reality in which experiencing some adventures – are based on and makes of the disbelief suspension an impossible passage. (Quaranta)

Once again, the story, the narrative and, eventually, the realistic appearance, represent the enemy: the cloak that hides our pristine experience of the real.

The communicating vessels: Reversing the layers

The continuous feedback between the cultural layer and the computer layer is implemented by transcoding our cultural achievements into the digital domain, and vice versa. Switching the context is another historical strategy to reset the audience’s preconceptions. These context switches, in the medium of video games, can be developed by importing the algorithmic logic of the video games used for the motion of the bots and/or avatars, into our physical reality.

Death Animations (2006-07), by Brody Condon, is a live performance in which the performers slowly emulate the programmed gestures of death in the games. The physical evidence of the performance offers a new and disturbing vision of what looks familiar inside the video game. With the sound backing of binaural beats, the performers are induced to reach out-of-body experiences. This performance is inspired by Bruce Nauman’s *Tony Sinking in the Floor, Face Up and Face Down* (1973): the actor was asked to imagine as if he were sinking into the floor. Condon is experimenting with cultural achievements and strategies developed in the 1960s. Now, they are used to address the context of the digital and its algorithmic logics. Still, the outcomes are similar: they remind us of our presence in the world and inform us about the physical nature we live in, in poetic ways.

Again, to grasp an experience of the real, preconceptions, assumed realities and representations have to be removed:

"To be a performance artist, you have to hate theatre," she replied. "Theatre is fake... The knife is not real, the blood is not real, and the emotions are not real. Performance is just the opposite: the knife is real, the blood is real, and the emotions are real." (Marina Abramovic, 2010).

Conclusion

The tangibility or intangibility of natural environments, as mediums for interventions by former and present artists, is just a technological circumstance: physical or not, there is a context in which we spend much our lives. What is at stake is the interest of questioning our visions of the world by rediscovering and experiencing what is immediately present: the way we see ourselves, in relation to land, trees, objects and others. Land Art, Povera and Performance Art are focused on such experiences. Likewise, a movement of artists working with video games shares the same concerns and strategies. They too perform inside environments, they also make a claim for a “natural” experience: walk, touch, transform and interact. Avatars offer us a virtual embodiment in a virtual space that is as real as the digital technologies that are influencing our minds and behaviors. Such experiences not only represent aesthetic updates of historical art movements and strategies; they also reflect the

social concerns regarding today's reign of the digital, a relatively new cultural artifact subject to human interests. Our former cultural achievements are thus of help to us in our life today.

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EFFECT OF MEDICAL EDUCATION ON THE MORAL COMPETENCE OF MEDICAL STUDENTS

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Abstract: The aim of the present study is to investigate the effect of medical education on moral competence of medical students. It is hypothesized that there will be a significant effect of medical education on moral competence of medical students. 200 (N) students chosen for this study are first and final year Bachelors of Medicine, Bachelors of Surgery (MBBS) from public and private medical universities of Karachi, Pakistan. Moral Competence test by Lind (2015) is used to measure the C Score. Through statistical analysis of the data, it is found statistically significant ($p < 0.05$) that final year medical students have low moral competence as compared to first year medical students. There is no significant effect of gender and university sector on moral competence of medical students.

Keywords: moral competence, medical education

Introduction

The field of medicine has evolved in the past centuries and is now the most famous field in terms of career and knowledge. Many philosophers contributed to the initiation of this field by introducing different methods and measures to treat and heal human body. Apollo is considered to be the founder of medical science and his son was represented as deity, whose duty was to restore man's health by means of healing oracles which included prayers, fasting and ablutions through mediation of the priest in pre-Hippocratic times. Franz Friedrich Anton Mesmer (1734-1815), a German physician, proposed that a magnetic power occurs within the body which he first tried to detect by means of magnets and then by stroking body to cause an interchange of forces or cure. By his work, he was able to encourage hypnotic sleep at some occasions. Samuel Hahnemann (1755-1843), a German physician, introduced Homeopathy. (Knight, 2014).

According to Renouard (1867), in his book "History of Medicine from Its Origin to the Nineteenth Century", the music and dance were considered as the forms of art of healing.

In a study, contemporary healing practices are discussed where traditional "Navajo" healers practiced sand painting as a technique that helped patients in making sense of their illnesses and providing the direction to their lives. These traditional practices are being revived because of unsatisfied patient's attitude towards new methods of treatment (Schneider & DeHaven, 2003).

In Egypt, Imhotep was the first known physician and medical institutions which were established in Egypt referred as "houses of life". The concepts of diagnosis, prognosis, physical examination and medical prescriptions were introduced by Babylonians in first half of the 2nd millennium BCE. Many other therapies emerged in post- Vedic-India as a traditional medicine system called Ayurveda, which means "complete knowledge for long life" in the first millennium BCE. These were based on combination of herbal practices in past centuries, new therapies and community thinkers which included Buddha and others. In Cnidus 700 BCE, Alcmaeon worked in the first Greek medical school. At this school, taking observations of patients started. Ancient Greeks also introduced a medicine system called *Humorism* for the treatment of imbalanced humors in the body. Temples and shrines were considered as center of medical advice and healing in which patients were led to a dream like state sleep "koimesis" and there they were guided or cured by deity in the dream (Crabben, 2011).

Hippocrates (460-370 BC), father of medicine, a Greek physician who laid the basis of rational method to medicine. He was the one who introduced Hippocratic Oath, which is still in use by doctors (Crabben).

With time, people became more interested in health concerns with reference to scientific perspective. There was a time period from 661 to 750 AD when people sought treatment for every illness from god. In 900 AD there was a rise in advancement of medical system towards science through the growth of Islam. Muhammad Ibn Zakariya Razi (Al- Razi) is known as “the father of pediatrics” (Medical News Today, 2012).

Al Razi (854-925 AD) wrote on medical ethics; *"The doctor's aim is to do good, even to our enemies, so much more to our friends, and my profession forbids us to do harm to our kindred, as it is instituted for the benefit and welfare of the human race, and God imposed on physicians the oath not to compose mortiferous remedies."* (Medical News Today, 2012)

Ibn Sina or Avicenna (980-1037 AD) also contributed in the field of medicine. His book named “The Canon of Medicine” sets the criteria for medicine in both Islamic and European world. (Medical News Today, 2012).

Ibn al – Nafi (1213-1288 AD) believed he did not like dissecting human corpses for compassion of human body and the code of law in Islam (*shari'a*) so he did his researches on animals. Islamic society built hospitals called Bimaristan (House of sick). They used opium to induce sleep before carrying out surgeries as no proper anesthetics were available.

In the Christian doctrine of signature, the monks declared that god had given a cure for every disease. Considering the example of some seeds which looked like miniature skulls, were supposed to treat headaches. According to Hugh of Luca (1160-1257), it was also believed that wine was an effective antiseptic and can be used for washing wounds to avoid further infection. He also believed that pus was not a good sign for health unlike others who saw it as a positive sign for body getting rid of toxins in blood. Medieval surgeons used some substances as anesthetics which were: mandrake roots, opium, gall of boar, and hemlock. A method called trepanning was used to deal with neurological disorders such as epilepsy to let demons out by drilling holes in skulls of patients (Medical News Today, 2012).

Throughout the historical journey of medical field, technological changes with time led to advance development in medical procedures. Many people contributed in this field by sterilizing of surgical instruments, introducing Aspirin, treatment for syphilis, and initiating the idea of chemotherapy. Laparoscopy (a procedure to examine abdominal cavity via small incision) was performed for the first time in 1910 by Oliger (1650-1701). These advancements led to going deep in body through surgeries where first open heart surgery was done by John Heysham Gibbon (1903-1973) through heart-lung machine. Many devices like implantable pace-maker, electrocardiogram and electroencephalography were also introduced.

A Chinese American reproductive biologist Chang (1908-1991) introduced test tube baby concept in 1959. In 1985, a technique for DNA fingerprinting and profiling developed by Jeffreys which is now used very competently in forensics. Medical field advanced by inventing first artificial liver, a bionic eye to provide visual function to blind patients and other therapies for cancer patients than chemotherapy and radiation therapy (Medical News Today, 2012).

As there was gradual increase in technological advancements, there was a decrease in moral values as reported in an article published in the British Medical Journal in 2001. The medical students were surveyed at the end of first clinical year in university of Toronto (Hicks, Lin, Robertson, Robinson and Woodrow, 2001). The results showed three categories of ethical dilemmas for these students. Krug & Kavanagh states these three dilemmas in categories.

(1) Conflict between medical education and patient's care, (2) responsibility exceeding student's capabilities, and (3) involvement in care perceived to be substandard. The ethical dilemmas during clinical years arises from the reality that they want to become competent physicians, have good evaluations on their training tests and desire to use their knowledge for helping others. It also arises from being in the lowest level of authority in the medical team (Krug & Kavanagh, 2014).

It was mentioned in a research about studies showing little progress in the moral maturity among the medical students as compared to their peers in other settings (Branch, 2000). From one survey of medical students, it was evident that majority of medical students feel that their moral values are worn out during the clinical years (Self & Baldwin 1994). A study also showed abuse on medical students done by those who were at higher positions of power than them (Sheehan, Sheehan, White, Leibowitz & Baldwin, 1990).

The expected qualities of medical staff includes: professionalism, having high moral character, motivation of institutes to care about ethical development of medical students during their training and medical education (Johane, Niyonsenga & Fafard, 2003). New technologies and economic changes show vast moral challenges to medical workers and decision makers that are indicated by numbers of criminal offenses in this field (Lind, 1997).

With the duty associated with profession of doctor in aiming to help patient relieve their sufferings, the doctors rarely focus on the moral implications of their everyday clinical work in handling patients. The doctors follow very rigid patterns across specialties. It shows how they overlook the existential meanings of patients and focus only on patient's functioning which now has become an integral part of clinical practice. The values of doctor's conscious moral evaluations are questioned by this study (Agledahl, Forde & Wifstad, 2010).

To understand the word moral competence, first we need to understand the term competence. Usually the term competence is used in everyday language without being accurately defined or differentiated. Competence is understood as a roughly specialized system of abilities, proficiencies, and skills that are necessary to reach certain tasks or goals (Weinert, 2001).

Moral competence refers to an affective orientation, to act upon selfless behaviors towards others and the capability to judge moral issues sensibly. It is proposed that moral competence consists of four broad components: 1) a system of norms, language and concepts to communicate about these norms; 2) moral cognition and affect; 3) moral decision making and action; 4) moral communication (Malle & Matthias, 2014).

Moral psychology explores human's performances in moral contexts. It is a field of study of both fundamental and practical life interest where different factors of moral judgment along with behaviors are revealed and understood. This eventually would help in recognizing which policies and educational interventions may aid good conduct and improve bad conduct.

At Hashemite University, findings of a research showed that the average level of moral competence is found in the students, though the significant difference was found based on gender, academic level and performance (Mahasneh, 2013). It helped in making academic plans for the student to be morally competent.

Post-Critical Belief scale and Moral Judgment Test were used to find the relationship between Religiosity, Moral Attitudes and Moral Competence. Sample shows that literal verses symbolic dimensions have significant relationship, but there is no relationship between religiosity and moral competence by Duriez (1991; 1997).

Slovackova and Slovacek (2007) states that it is not a good sign that moral judgement decreases due to age and number of semesters studied. It indicates that lower number semester students were morally more competent than the higher number semester students. Murrell (2014) study showed lack of evolution in the moral reasoning of medical students and raised the issue of what can strengthen positive changes in moral judgment during the

medical school experience. A cohort study by Patenaude and Fafard (2003) was done on changes in student's moral development during medical school. The overall mean change in average scores demonstrates a significant decline in moral development.

In Pakistan, Liaquat (2012) found in research of dogmatic religiosity and educational environment on moral judgment competence of university, college and *madrassah* students. Slight increase was observed in moral competence with educational environment, which also showed that educational environment had little negative effect on moral competence while moral segmentation was reduced. Other findings showed that *madarris* had very low moral competence as compare to college and university students.

Haque, Mudassira, Khan, Ahmed, Hashmi and Naseem (2006) conducted a research on current medical curriculum and teaching strategies in the view of students. The results highlighted the need to introduce problem based learning, short questions for assessments, a regular feedback to the teachers regarding how they teach and discuss the students' and teacher's short comings.

The medical teams were found by medical students as distant, less empathic and uncaring towards their patients (Christakis &Feudtner, 1993). The study showed that many students were reluctant to perform tests or procedures on the patients who were dying and might not get benefit from them (Branch, 2000). The medical students who cannot question authority due to power and conforming to them for their evaluation bases might feel guilty and weak because on deeper moral level they failed in the basic responsibility of taking care of patients (Branch, 2000). These dilemmas can hinder the process of medical education and create problems in their long run career.

Theoretical background

Jean William Fritz Piaget has contributed in moral psychology through his article "Moral Judgment of the Child", where he discussed about the cognitive-structural aspects of the behavior, that there are structures exist in the mind which can be discover through expressed regular responses (Piaget, 1971). By discovering those structures can help to understand the reasons behind the behavior.

Lawrence Kohlberg was inspired by Piaget's work, he used Piaget's set of general cognitive growth, moral development stages and expanded his work. Lawrence Kohlberg came up with his stages of moral development.

He explained that moral development takes place in three levels, pre-conventional, conventional and post conventional. He gave details that when we gradually move forward through these stages in life, we get to decide which behavior is right and which is not. It changes from approval of the people to one's own principles and values. Lawrence Kohlberg came up with the theory of Moral Development and its stages (Kohlberg, 1973).

These 3 stages are further divided into 2 sub stages which are mentioned below:

1) Pre-Conventional stage

i. The Punishment and Obedience orientation

ii. The Instrumental Relativist orientation

2) Conventional stage

i. The Interpersonal Concordance or "Good Boy-Nice Girl" orientation

ii. The Law and Order orientation

3) Post-Conventional stage

i. The Social-Contract orientation

ii. The Universal Ethical Principle

There are indications that only few individuals can reach to the last stage of Post-Convention (Kohlberg, 1980).

Based on theory by Jean Piaget, now named as Dual Aspect Model, which suggests that the moral behavior has two aspects, Affective and Cognitive. The moral competence is the cognitive aspect (rational part) of it. One of the innermost postulates of Piaget's new approach is that these two aspects (affective and cognitive) are at the same time inseparable and irreducible (Piaget & Inhelder, 1969, p. 158).

In many writings, he seems to be connecting the both aspects very closely, that these two go parallel with each other. *"There is a remarkable parallelism found between both"* (Piaget and Inhelder, 1969). According to him, not only these two are functionally parallel but developmentally too. Lawrence Kohlberg also stressed the cognitive part of moral understanding as the higher levels of moral development require higher cognitive development (Lind, 2013).

Moral Competence is defined as

"The capacity to make decisions and judgments which are moral (based on internal principles) and to act in accordance with such judgments" (Kohlberg, 1964).

According to Kohlberg's evaluation, moral decisions of a person are based on the quality of reasoning (rationality). The thinking process used by some in stage 6 to decide what is fair and reasonable in a moral dilemma is called "second-order golden rule role taking" (Kohlberg, 1984). It involves the two steps: understanding how a person sees the situation and when they imagine how they would have reacted or feel when placed in another person's situation.

Certification of Medical Students

Medicine was the first profession in which license was made necessary. In 1930, for admission in medical schools, 3 to 4 years graded curriculum and liberal art degree was required. It was also required to have 1-year internship experience in a hospital setting after receiving a degree from recognized medical school for the licensure to practice of medicine. The doctors of medicine (MDs) are found in both, private practices and public health organizations. The licensing process takes place at state level according to their specific laws. Certification is accomplished through national organizations with reliable national requirement for minimum professional standards (Goldman & Schafer, 2011).

In the process of licensure all states require that applicants for MD licensure be graduates of an approved medical school and have completed the United States Medical Licensing Exam (USMLE) where steps 1 to 3 are executed. Steps 1 and 2 are completed while in medical school and step 3 is completed after some medical training (usually between 12 to 18 months which depends on the state). People who earned their medical degrees in other countries also must satisfy these requirements before practicing medicine in the United States. During certification process, MDs who wish to specialize must complete an additional 3 to 9 years of postgraduate work in their specialty area, then pass board certification examinations (Goldman & Schafer, 2011).

Method

Participants

The present study consisted of 200 participants who were medical students from Bachelor of Medicine, Bachelor of Surgery (MBBS). 50 students from first year and 50 from final year of public medical universities. Likewise, 50 students from first year and 50 from final year of private medical universities were included. The students who were selected for the research purpose belonged to medical universities of Karachi which are recognized by Pakistan Medical and Dental Council.

Materials

Before administrating the test, the participants were first requested to give their consent by signing the informed consent form. In consent form, the participants had the full right to withdraw from the research at any time without any penalty. They were assured that all their personal information will be kept confidential. The participants were also requested to go through the informed consent themselves for more assurance. For the online data collection method, the same procedure was carried out.

Demographic information form was provided to ensure that only eligible participants who fit in research criteria are catered. Participants with MBBS field from first and last year were only proceeded further for the administration of test. The demographic form included the following information: age, gender, university name and semester.

Moral Competence Test (MCT) latest version (2014) was used to measure the moral competence. The test consisted of two stories, each providing the person with behavioral dilemma. The 28 items were based on arguments in favor of and against worker and doctor's dilemma respectively based on 9 point Likert scale (-4 I strongly reject to +4 I strongly accept).

The test has two types of validities: theoretical validity and communicative validity. The traditional item analysis and test reliability are purposeless for MCT while a test shows test retest co-relation of $r = 0.90$ (Lind, 2008).

The moral competence of the students was measured on the basis of Competence Score (C-Score) which is defined as;

“The C- Score reflects the degree to which a person is able to make or rate judgments on the basis of (universally valid) moral principles in spite of strong counter-tendencies, e.g., the tendency to rate other people's arguments in regards to one's own opinion (Opinion agreement)”. (Lind, 2008)

Operational Definitions:

Moral Competence: The ability to solve problems and conflicts on the basis of universal moral principles through thinking and discussion, but not through violence, deceit and power (Lind, 2015).

Medical Education: Medical education is a period of learning and training in which a student is studying Bachelors of Medicine or Bachelors of Surgery (MBBS) from a Pakistan Medical and Dental Council (PMDC) recognized medical university of Karachi.

For research criteria, year of medical education is first year and final year of Bachelors of Medicine or Bachelor of Surgery (MBBS).

Procedure

Permission letters for the public and private medical universities were first signed by research supervisors then by the Director of Institute of Professional Psychology Karachi, later taken to the universities for the data collection purpose. Purposive sampling was used to select medical students from first and last year of medical universities of Karachi. Two groups of first and final year students were selected from a private and a public university each (Total of four groups).

19% of data was collected through face to face method while 81% of data was collected through online survey method. For online survey, the participants were asked to forward the form and invite their friends, who fit the criteria, to participate as well.

The questionnaire comprised of a consent form, a demographic information form and MCT test (Moral Competence Test) which consisted of two sections. Section A was about worker's dilemma and section B was about doctor's dilemma (refer to Appendix).

The MCT (Moral Competence Test) was filled by the participants and they were encouraged to ask for any query regarding the items or content of materials without any hesitation. Each participant took an average of 15-20 minutes to fill out their responses. After the completion of test, in face to face data method collection; participants were thanked for the participation and co-operation. Results were entered in the Statistical Package for Social Analysis (SPSS) software.

Competence Score (C- Score) was calculated. For statistical analysis, an independent sample T test and a sample T test along with graphical representation of variables were used to analyze the results and determine the effect of medical education on the moral competence of medical students.

Results

Table 1 Demographic Statistical Description

Variable	Levels	F	Percentage	skewness
Gender	Male	63	31.5%	0.803
	Female	137	68.5%	
University	Private	100	50 %	0.000
	Public	100	50%	
Year	First Year	100	50%	0.000
	Final Year	100	50%	

Table 2 Statistical Analysis of C- Score with Year of Medical Education and University Sectors among the Medical Students of Medical Universities of Karachi

Detail	C-Score	Mean	SD	t	Df	Sig (1-tailed)
Year	First Year	16.1825	12.43974	3.108	198	0.001
	Last Year	10.8031	12.03587			
University	Private	12.1797	13.12931	-1.490	198	0.070
	Public	14.8059	11.76275			

Table 3 Statistical Analysis of C-Score of Medical Students of Medical Universities of Karachi

Detail	Mean	SD	S.E.M	t	Df	Sig (1-tailed)
C-Score (N=200)	13.4928	12.50290	0.88409	-18.671	199	0.000

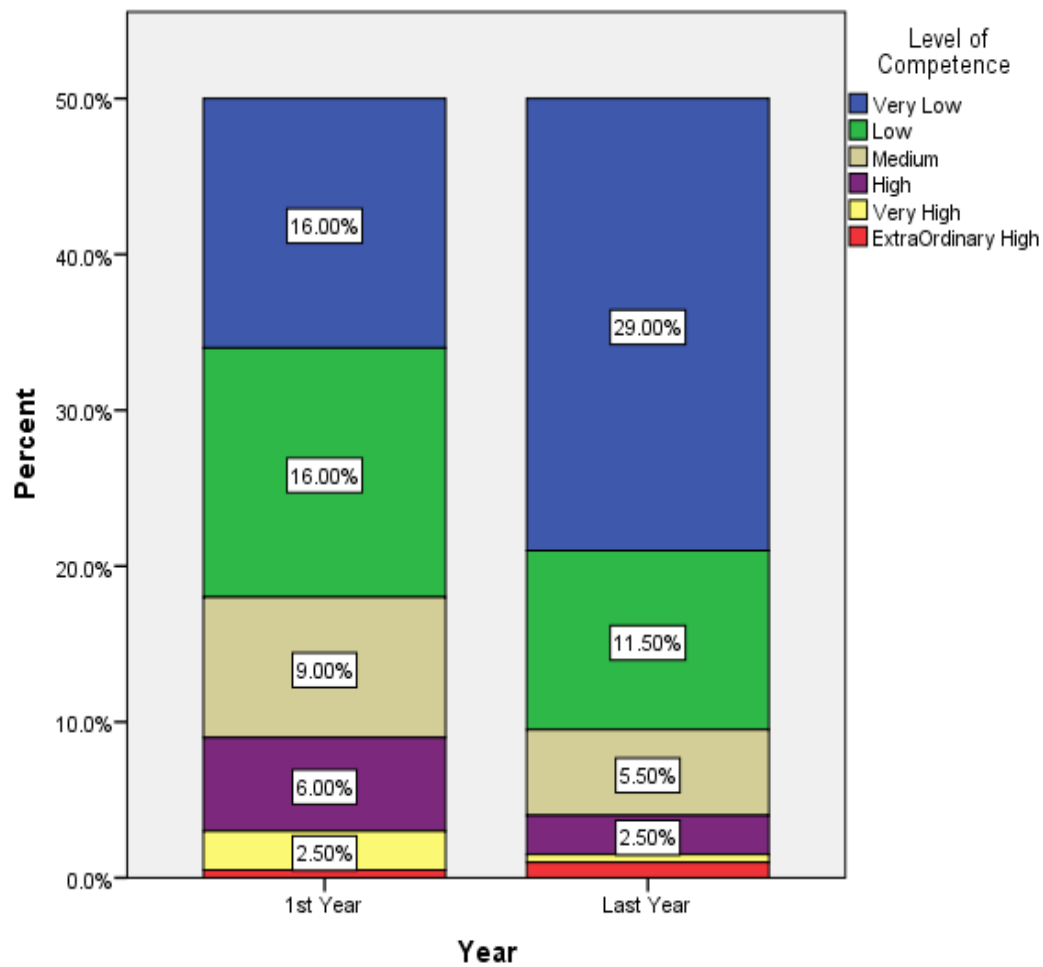


Figure 1 Shows the bar representation between level of competence and year of medical education i.e. first and final medical students of medical universities of Karachi

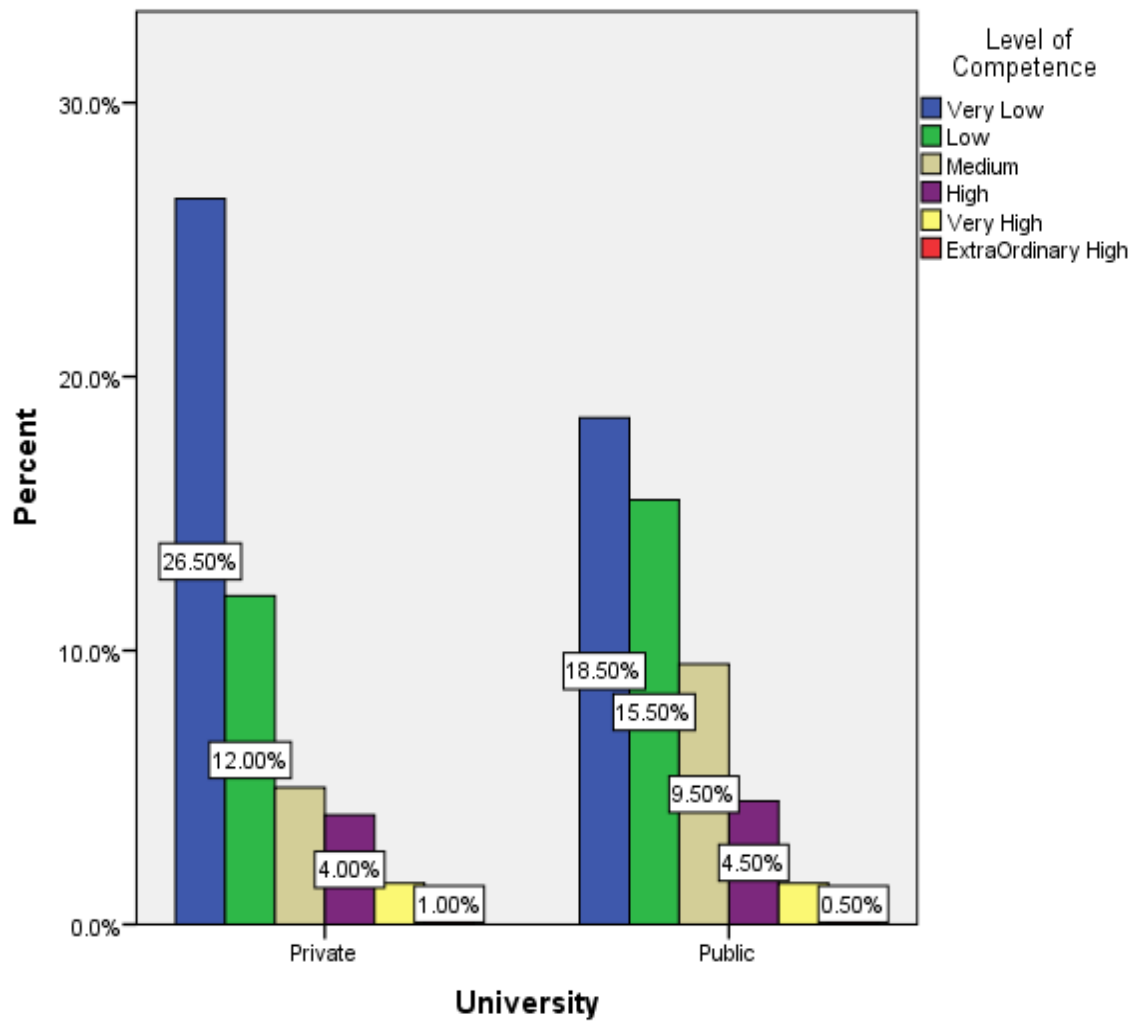


Figure 2 Shows the bar chart representation between level of Competence and university sectors i.e. private and public medical universities of Karachi

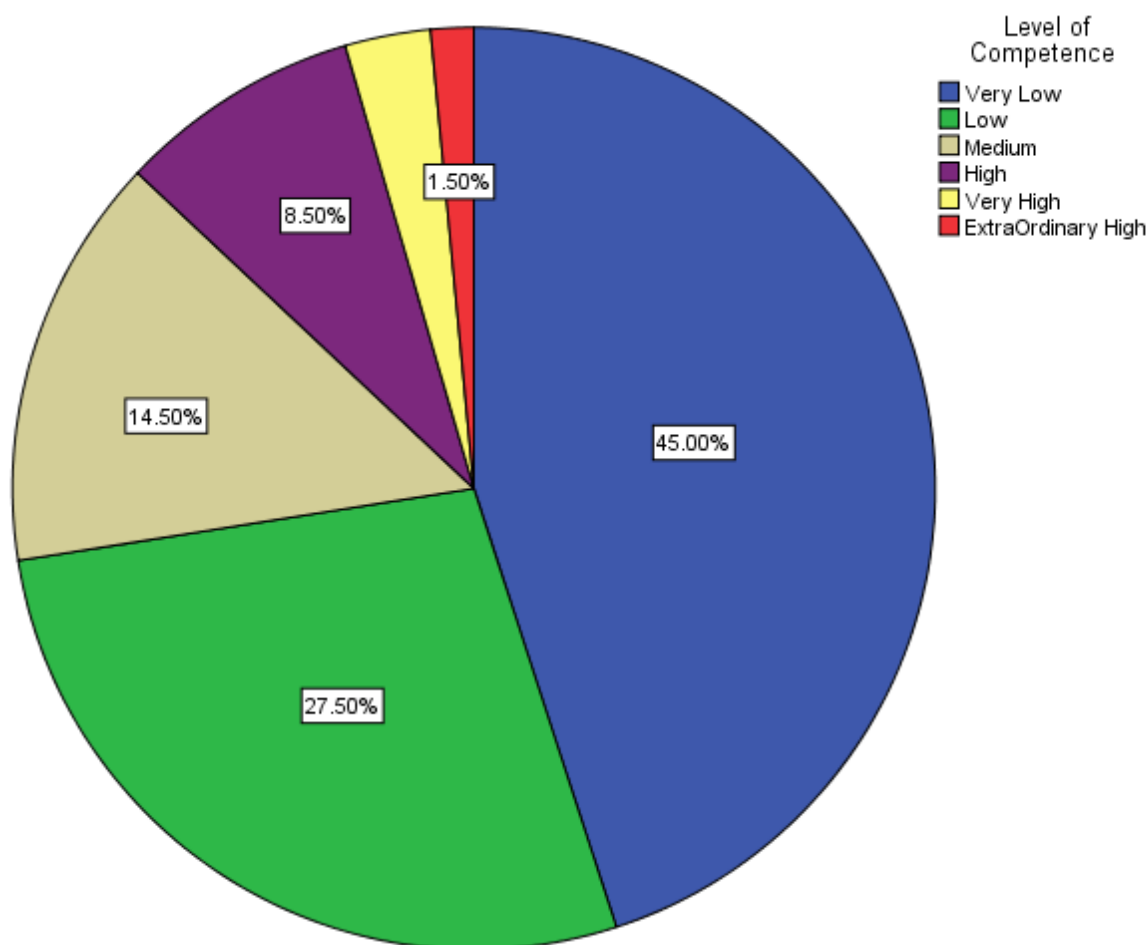


Figure 3 Shows the pie chart representation of level of Competence among medical students of medical universities of Karachi

Discussion

The hypothesis of this research was that there would be a significant effect of medical education on the moral competence of medical students. It is normally found that moral development progresses in early adulthood but there was little change found in its development in medical students. Development of moral competence is necessary in dealing with patients, their family in future, in making important decisions and resolving that they may dilemmas that they encounter in their lives (Branch, 2000).

This study aims to check whether there is a significant difference in moral competence of first and last year medical students. In conclusion of statistical analysis, the data shows that final year medical students have low moral competence as compared to first year medical students as the hypothesis stated. This is statistically significant ($p < 0.05$) as shown in table 2. The sample population of medical students is equally distributed among year of medical education and university sectors as shown in table 1.

There are no significant differences between private and public medical universities as shown in statistical analysis table 2. This indicates that education training is similar in both medical university sectors.

Lind (2000) conducted a research on moral regression in medical students and their learning environment. The results indicated that medical students prefer ethical moral reasoning like other students and this stays stable

throughout their study. It was also revealed that at average level, medical students showed regression in the *moral judgement competence* while other students showed an increase. Feitosa, Rego, Bataglia, Sancho, Rego and Nunes (2013) also found regression in a cross sectional short term pilot study using Lind's Moral Judgment Test (MJT) among the students of 8th semester as compared to the first semester students.

Hegazi and Wilson (2013) found in their study that moral segmentation increased as students progressed through medical education while showing decline in moral judgment competence. They found a significant difference and negative correlations between moral judgment and its relation with age and year of medical course of medical students.

Participants of research shared their experiences of studying in third year of medical education that they are exposed to different clinical set ups and are assigned to various hospital wards. There is list of wards where the students are posted: General Medicine, General Surgery, Ophthalmology, ENT, Cardiology, Neurology, Psychiatry, Gynecology, Obstetrics, Urology, Thoracic Surgery, Pulmonology, Pediatric Surgery and Pediatric Medicine.

Table 3 and Figure 3 show statistically significant low Competence scores (C Scores) among medical students of Karachi. When the results are compared between first and final year (refer to Figure 1), it also yields the same significant results of having low mean Moral Competence scores (C score). It provides information that there is a significant relation between Medical Education and C- Score of medical students.

During the medical training, first dissection practical experiences affect 50% of medical students. The students experience negative effects frequently mainly the females and students in clinical training (year 3, 4, 5 and 6). They cope mostly by using cognitive coping strategies such as rationalization and intellectualization. Other coping strategies were also being used. These coping strategies help them to accept and understand negative emotions while having dissection practical experiences. (Sandor, Birkas, & Gyorffy, 2015)

Exposures to cadaveric specimen tend to increase physical and psychological problems in medical students. Despite it all, the students still prefer cadaveric specimen instead of plastic models for anatomy with initial preparing discussions and counseling (Khan & Mirza, 2013).

In a study it is also evident that medical students become hostile with patients as medical education progresses which is the result of conforming to the authority (Branch, 2000). There are various ethics courses that students study during their medical education period but this is not apparently useful in enhancing the moral competence of students.

Asghari, Samadi and Mohammadi (2009) conducted a research on effectiveness of medical ethics course for undergraduate medical students of Tehran University of Medical Sciences. The findings indicated that there is an improvement of knowledge in ethics through this course but it had no effect on the moral judgments of medical students.

Lind's (2000) study show regression in *moral judgement competence* of medical students and stated that regression of moral judgment is linked with learning environment of medical institutions. It focused on essential change in the curriculum and organization of medical education.

An observation was done by Finland researchers Helkama and Uutela (2003) for 2 years of education on changes in moral reasoning, value priorities and self-descriptions. It showed a significant decrease in moral reasoning of medical students.

Ethics and other subjects in the curriculum of medical students should be placed in a manner to enhance moral development and moral competence as stated in previous researches. The methodology, which is used for

supervision by the clinical supervisors and the learning environment, plays a vital role on the development of moral competence during the learning and training phase of medical students.

Implications

This study sheds some light on the importance of being morally competent enough during medical education of students. It can be achieved by:

1. Adding training sessions in medical education to highlight the important aspects of compassion, support and empathy for the patients
2. Changes in curriculum should be made, where students should be prepared from the very start before being exposed to certain situations
3. The medical supervisors should train and educate their students to use their moral reasoning ability
4. The supervisors should provide counseling or recommend students to counselor for psychological counseling because sudden changes and exposures can affect them negatively

Limitations and Recommendations

1. Although the research reached its aim, there were some unavoidable limitations. During the data collection process, many problems were encountered including the exam season of medical students and their unavailability.
2. As the research was carried out on medical students of Karachi, generalizability of sample can be increased by broadening it to other cities. The data was collected by two different methods, face to face and online survey, which could serve as a reason for complexity for its generalizability. The path for generalizability of data could have increased if one data collection method was used.
3. Because of the time limit, cross sectional study was carried out. The validity of results could have been increased if longitudinal study was used.

Conclusion

It was hypothesized that there would be a significant effect of medical education on moral competence of medical students. The study proves that the last year medical students have low moral competence as compared to the first year medical students; however, no significant difference was found between private and public medical universities of Karachi.

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ROLE OF MEDIA IN REDUCING RURAL POVERTY; A STUDY ON ROLE OF TELEVISION IN REDUCING RURAL POVERTY IN SRI LANKA

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Abstract:“Mass Media with its sixty plus years history and its perceived capability to directly affect large audience has enormous capacity to communicate for and about development. Especially, Television has been continuously evolving as the most ‘massive’ of the media in terms of reach, time spent and popularity, has barely changed over thirty years and it add all the time to its global audience” (Mc Quail, 2010: 35) Wilkins (2008) opines that participation ,of the stakeholders, particularly the marginalized communities , in the developmental process is mandatory in a democratic system. Conceptualizations and justifications for participatory development come under a comprehensive spectrum spanning from recognition of the process to the consequences resulted upon the society. Development practitioners, professionals and governments all over the world have been exploring ways to maximize participation of beneficiary communities in the process as one of the key factors contributing to success. Participation is a tool that helps development planners to utilize indigenous skills of the communities in the process and integrate new knowledge into the communities as well. Some development institutions consider participation is a one-off thing that occurs in the mid of the total process. participation and mobilization can be promoted as a part of media coverage. Wilkins (2008) discusses about the way media communicates on development, questioning the way that social change projects articulate assumptions about problems, solutions, and communities while emphasizing that the ongoing discussion on communicating about development contribute towards improving strategies for communication for development. Hence this research study will examine how the documentary genre in television media frame issues pertaining to poverty and how producers in Sri Lankan television industry identify their role within the context of poverty; what factors influence the television to discuss poverty among rural poor. The findings may conclude whether television has been utilized fully for the benefit of rural community and to what extent the rural poverty is discussed in that media, with suggestions to improve the television output to reduce the knowledge gaps among rural poor, improve participation and reduce rural poverty.

Keywords: Poverty, Rural, Television, Media

Introduction

Normative media theories have emerged from the economic, cultural and social needs of the masses such as journalism professions, citizens, the state and the interested groups in societies providing provisions for serving the public interests. McQuails (2010) elaborating on the normative mass media theories affirm that mass media is presumed to have effects on the society and expected to have an important social purpose behind its function. As a result some of the media effects such as dissemination of information, expressing different views and voices, entertainment and cultural activities and helping public to form opinions on issues and facilitating debates have been positively valued by the society. Development Goals (MDG) Country Report (2008/2009) pronounced Sri Lanka as a unique country in its approach to human development, especially its continued progress in MDGs in health and education while reiterating on the disparity in Sri Lanka’s economic growth. The

report emphasized that while the economic growth achieved at national scale has been admirable, progress in some parts of the central and southern provinces is severely lacking. Due to slow economic performances in such backward districts poverty is continuously persistent at national level indicators. Further, according to this report the GDP contribution in sector wise shows that the Agriculture sector contributes to the total GDP by 11.7%. This is the lowest of all sectors, while the industry and services sectors reported 29.1% and 59.2% respectively. This implies that 80% of the rural population, whose main economic activity is agriculture, contributes merely a small percentage to the total GDP in Sri Lanka. Therefore rural development holds a key importance in the national development planning. Rural development as (Edeani, 1993) noted, holds the key to national development for three reasons: firstly, because of the enormous size of the rural population, secondly as a large share of the country's natural resources are located in rural areas, and finally, because of the disproportionate role the rural community plays in economic, social and political life of the nation. The communication specialists such as (Dhawan, 1972) states that the television is working opposite to the ideals for community empowerment. Rather the television media engrosses consumerism and escapism that lead to commodification of everything and increase poverty among rural poor in many aspects. Therefore media organizational perception on development, poverty and rural community, education and knowledge of the producer on such issues and the opinions and behaviors of the viewership and so on are some determinant that impacts the communication for and about development.

Objective of Study

This study will examine how the television documentary genre frame issues pertaining to poverty and how producers in Sri Lankan television perceive their role within the context of poverty; what factors influence the television to discuss poverty among rural poor.

Questions Statement

Specific research questions expected to be answered with regard to the television, development and the reduction of rural poverty in Sri Lanka are given as follows; whether poverty among rural communities has been address in a substantial manner and consistent with the development requirements of the communities? How the television documentaries in Sri Lanka frame rural poverty? How television journalistic culture in Sri Lanka influences development? Has television helped to reduce the knowledge gap among rural communities and enable them to participate in decision making in the development process.

Hypothesis

Television documentary culture in Sri Lanka is not contributing to minimize the knowledge gaps among rural poor.

Methodology

Ethnographic action research approach was used for the study. It is not one specific method but specially followed five steps as the research methodology. Those five steps were reviewing literature, documentaries observation with questionnaire, audience research, focus group discussion and in depth interview. Audience research and questionnaire helped to do a quantitative analysis of data. Several methods were used to research the audience. That was observation, informal discussions and questionnaire. In depth interviews with documentary producers, intellectuals and media experts about the rural poverty aspects of Sri Lankan documentary production culture in their point of view. Primary data and statistics of the other researchers used to understand poverty in the rural regions of the Sri Lanka. But it will not satisfy itself only with the quantitative data. Instead it will seek to make use of the qualitative information. Thus this study will make extensive use of qualitative data and information in seeking to make the case of rural poverty. Main focus was given to understand documentary in relation to development and rural poverty and how the documentary genre

thematically organized the story to cover poverty among rural communities. Keeping in line with the development communication concepts whether visually appropriate and powerful representations were made about rural communities was also considered. Therefore, such qualitative information of the main documentaries? of the two channels for six month were taken into account and converted to quantitative data.

Sample Population

Two local television stations were selected as the study population. The criteria for selection were based on, development program, viewership, coverage and accessibility. Sri Lanka Rupavahini is state owned channels with the highest coverage and viewership. Between ITN and Rupavahini, ITN enjoys the best coverage and viewership (LMRB, first quarter, 2012). However, accessibility to information was provided in Rupavahini and therefore it was decided to take Rupavahini as the state sector sample unit. Sirasa TV was selected as it enjoys the highest viewership and coverage among the commercial sector ownership. The decision to select the main Documentary (Muthu waruna / Gammadda) telecast between 6.00 to 7.00 PM as sample for content analysis was based on the intention to capture the development information available for viewing during prime time broadcasting. Mornings, daytime and the late nights are not preferred viewing times by many working Sri Lankans and specifically among communities living in the rural areas. .

Sampling Unit

This study involves two major sampling units related to content. The first category includes journalists working within the television industry in the capacity of producers, directors, involving content designing and dissemination functions in the documentary divisions. Television Producers therefore show heterogeneity in characteristics under study. The second category of the sampling unit included television Documentary items telecasted during the air time of two selected channels between 6.00 PM to 7 .00 PM., Content analyses through observation was conducted for six month of content telecast.

Data processing and analyzing

The data collected using questionnaires were cleaned and coded. Most of the answers were coded before administering the questionnaire; however few questions had open ended answers and the coding for such answers were developed after data collection. Instead of a separate codebook, edge coding was used as the data set was not so complicated. The coded data was entered in to the SPSS template prepared according to the coding.

Data collected using questionnaires were mainly categorical and therefore cross tabulations were the main statistical procedure used. The log linear tool was used to develop the final model. Cross tabulations and log linear are found to be best suited for analyzing the association of categorical variables (Field, 2010). The 'likelihood ratio' (LR) explains the variance between two categorical variables. Significant value indicated whether the statistics were obtained by chance. The general idea behind this theory is that collected data were used to create a model for which the probability of obtaining the observed set of data is maximized, and comparing this model to the probability of obtaining those data under the null hypothesis. The resulting statistic is, therefore, based on comparing observed frequencies with those predicted by the model with $P < .001$ indicating that a value of the test statistic is unlikely to have happened by chance, and therefore the strength of the relationship is significant.

Discussion

Sri Lankan media contributed enough to improve the knowledge of rural communities in order to improve participation and address rural poverty, whether the media has right attitudes and capacities to do so, and

whether competitive nature of the media environment encourage qualitative information provision in a significant manner are some issues that determine the development communication practices of the main stream television in Sri Lanka. In other words, development message framing depends a great deal on journalistic framing of development and how journalists frame development in turn depends on media cultures prevailing in the country such as media structures, practices, and capacities of journalists. Essentialists, organizational and professional cultures, and environmental and personal characteristics are some such factors that play an important role in forming a country's journalistic culture. Therefore organizational, essentialist and professional cultures and personal characteristics and environmental factors are studied in relation to attitudes of professional functions and development communication among journalists to understand the factors and conditions that are crucial in promoting development and rural poverty reduction in Sri Lanka.

The study includes only the relevant section such as documentaries, which produces content related to development excluding entertainment.

Table 1: Ideology of development

	Frequency	Percent
SA	40	66.6
A	15	25
NR	5	8.3
Total	60	100.0

Note: SA= Strongly Agreed; A= Agreed; NR= Not responded

In general, the media is believed to be highly politicized, and have lost the opportunity to develop a useful discourse on development issues of importance to the country. But political biases of the channels and perceptions on reporting political views to the audience. Television should have an agenda for development' are selected as the most relevant in studying the documentary culture in relation to reducing rural poverty.

Table 2: How to ownership help for the development agenda

Ownership	SA	A	DA	SD A	Tot al
State	58.3	33.3	8.3	.0	100
Private	50	25	8.3	16.6	100

Note: SA=Strongly Agreed; A= Agreed; DA= Disagreed; SDA = Strongly Disagreed

Majority of producer from the state sector (58.3%) were strongly in favor of television having an agenda for development. Only 50% from the private sector were in favor of the opinion while 33.2% were against it. Taken disagreed and strongly disagreed together, In other words, a vast majority of state sector produces and private sector documentary producer have agreed to the statements that television can have development agenda. It is also possible that the journalists may have endorsed television agenda for development owing to its politically

inclined development reporting practices. Rupavahini is committed to air the development activities of the government which is a state-centered development approach inherits from the colonial history (Yapa, 1998).

Table 3: Visual representation of the rural poor in documentary

	Rupavahini		Sirasa	
Political	14	42.4%	16	59.2%
Elite	18	54.5%	10	37%
Rural	6	18.1%	12	44.4%
other	9	27.2%	8	29.6%
Total documentary	33		27	

In summary the lack of rural poor in visuals and over representation of elite and politicians show how development communication or certain public service efforts were hijacked by the political and social power schemes.

Conclusion & Recommendation

Reducing rural poverty and promoting development has been national priority that demands media to play a powerful role using its massive potential and popularity. Main proposition of the social responsibility theory is also to ascertain, that main obligation of the media is to the society. Therefore the media ownership is considered a public trust and documentary media expected to be truthful, accurate,

fair, objective and relevant. Therefore social theories of media provide provision to address the needs of the society. Priority was given to coverage of politically important events by both channels. Very little rural community representation was found in both channels. Contents of television documentary directly not relevant to fill the gap of knowledge about poverty To Improve the television output which will reduce the knowledge gaps among rural poor, improve participation and reduce rural poverty. Many reasons can be sighted for the underreporting of rural poverty. 'Television can involve in reducing rural poverty' is not endorsed by many journalist is manifested itself in the television content is one reason. Lack of government initiated discourse on rural poverty is one of the main reasons for media silence because government documentary refers to poverty in the progressive frame. Lack of all stakeholder involvement, lack of knowledge among producer, lack of professional reporting traditions in television, tradition of excessive political overtone and reactive documentary making practices are other common reasons.

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