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MOTIVATION TO LEARN ENGLISH VIA ONLINE DURING NOVEL COVID 19 PERIOD

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ABSTRACT

The current study examined the motivation to learn English language via online during the COVID 19 period. Dramatic change has occurred in online learning due to the fall of COVID 19 in Sri Lanka. Thus, this study aimed to find the motivation of Sri Lankan learners to learn English via online. Mixed method approach was applied to collect data from the participants of secondary and tertiary levels. Adapted online motivation questionnaire consisted with 60 items was used to collect data from 150 participants. Interviews were conducted for randomly selected participants to examine the motivation profile further. SPSS correlation analysis was applied to find the core relationships of L2 Motivational Self System. The results have shown that Sri Lankan learners' ideal L2 self is highly stronger than the ought to L2 self and L2 learning experiences. In contrast to earlier findings this study found strong positive correlations between the motivation and the ought to L2 self and learning experiences. Surprisingly, Sri Lankan learners highly motivated to learn from formal English classroom than the online English learning classroom. This is an important issue for future research. Furthermore, these learners use internet for self-English learning purposes, using social media in English, and entertainment purposes. Finally, this study suggests the importance of having a proper policy for online learning in Sri Lanka to facilitate the learners for better learning.

Keywords: L2 motivation, Online English Learning, Novel Covid 19, L2 Motivational Self System

INTRODUCTION

Sri Lanka education system had faced several challenges during the period of civil war, tsunami, natural disasters and terrorist activities (Bitter & Edirisinghe, 2016). Anyhow, until the spread of COVID 19 Sri Lankan education system did not identify the importance of distance learning, specially the online teaching and learning. Online teaching and learning has become a new challenge to the Sri Lankan education system due to the lack of connectivity, knowledge, devices, and cost of data; ("Distance education for school children in Sri Lanka in the time of COVID-19," 2020; Li & Lalani, 2020; Vincent & Kitnasamy, 2020). Teachers and students started to use WhatsApp, Viber, Facebook, YouTube, Learning Management System (LMS), Zoom, Google classroom, Microsoft Teams, WebEx and etc. for their learning and teaching at different levels. At this juncture it is worthwhile to investigate the learners' motivation for online learning.

Background of the Study

Education in Emergencies in Sri Lanka

Sri Lanka faced two major emergencies in the history. Such as thirty years of civil war which was ended in 2009 and tsunami in 2004. During the civil war hundreds of thousands of people displaced, injured or killed and during tsunami 35,000 people killed and over a million of people displaced. Among the tsunami victims there were 200,000 school children and university students, and 3000 of teachers (Bitter & Edirisinghe, 2016;Uyangoda, 2013). During the period of civil war Sri Lankan government had to continue the education in the LTTE controlled areas in north and east of Sri Lanka. That was a great challenge, because the government had to ensure the safety of educational officers, teachers and students. Similarly, due to the tsunami, 182 schools were damaged and 287 schools were converted as camps for the tsunami victims. In fact, classroom teaching was halted for many weeks (Bitter & Edirisinghe, 2016;Uyangoda, 2013). These two major emergencies created the need of policies and regulations in Sri Lankan education system, because continuation of education system in the country was challenged during the two emergencies.

Furthermore, drought in 2001, landslides in 2006, flooding in 2008, cyclone in 2010 and Easter Sunday Attack in 2019 highlighted the necessity of preparedness of the education system during the emergencies (Uyangoda, 2013). It was a great challenge for the country to implement a common policy by protecting the right of free education and providing equal access. Anyhow, during the civil war period Sri Lankan education system was able to conduct all government examinations of Ordinary Level, Advanced Level, and Grade Five Scholarship Examination in the LTTE controlled areas with the support of teachers and education officers simultaneously with the other parts of the country (Uyangoda, 2013).

Majorly, during the civil war and tsunami periods Sri Lankan education system adopted teaching methods of Accelerated Learning Programme (ALP), Catch up Education (CUE), and home-based teaching in the areas of north, east, and coastal areas to continue the education without disruption (Uyangoda, 2013). ALP helps the students those who face the long-term disruption of education. It facilitates the multi-level and multi grade teaching. In fact, students were able to reach the expected competency levels without considering the physical age. ALP was applied in the North during the civil war period (Uyangoda, 2013). CUE focuses on the students of short-term education disruption. This was practiced after the tsunami disaster to prepare the students for public examinations. Catch up classes were conducted by the teachers in the afternoons and students were rejoined to the normal classes once they reached the required competencies (Uyangoda, 2013). Home based teaching was introduced after 2005 to the war affected areas of Sri Lanka. Under this teacher in the nearby locations of the students taught and guided the students based on the self-study materials. This was also targeted to prepare the students for government examinations (Uyangoda, 2013). Anyhow, the unexpected spread of the COVID-19 disease has caused to sudden shut of schools and higher educational institutes in all over the country by disrupting the education system. This is the very first time Sri Lankan education system experienced a long closure of the educational institutes with uncertainty. In addition to that it is a great challenge for the country to ensure the safety of the teachers and students and equal access of education.

Ministry of Education (MOE) and University Grant Commission (UGC) initiated the online teaching as a solution during the pandemic period. The sudden

initiation of online teaching in education system created certain problems in the country. It has widened the educational inequality among the students, because number of students have no wealth to purchase the necessary devices to connect with the lessons, there are lot of electricity and internet disruptions in the country. Only 40% of the school going households in Sri Lanka have internet connection and 90% of them access via mobile networks. On the other hand, teachers faced a big embarrassment due to the sudden conversion of online teaching, because they were not ready to use it due to the lack of knowledge (Kadiragamar & Thiruvarangan, 2020; Vincent & Kitnasamy, 2020; “Distance education for school children in Sri Lanka in the time of COVID-19,” 2020). This condition will lead the poor user experiences in the education, but some believe the new hybrid model of education will lead for the betterment of the students in the long run, because online learning helps to retain information, save the time (Li & Lalani, 2020).

Motivation for Online English Learning

Motivation is a key impetus for learning English. Several studies were conducted to examine factors related to the formal English language classrooms and self-learning (outside classroom). Several researches were conducted to examine the motivation of English learners in different Asian contexts based on L2 Motivational Self System (Dornyei, 2009). According to Prasangani (2014a; 2014b) Malaysian learners’ ideal L2 self is the strongest contributory factor of their English learning. Furthermore, interestingly their social goals strongly contribute to form their ideal L2 self. The similar pattern appears among the Sri Lankan undergraduates (Prasangani & Nadarajan, 2015). In the Sri Lankan context it is somewhat surprising that among the rural English learners ideal L2 self is stronger

than the urban learners in their English learning motivation (Prasangani & Nadarajan, 2015; Prasangani, 2018b). Although, among Chinese and Indonesian rural English learners ideal L2 self was weak due to the lack of exposure and facilities (Lamb, 2012; You & Dornyei, 2014). On the other hand, learning experiences are the most contributory factor of English learning motivation among the Pakistani learners (Islam, Lamb, & Chambers, 2013). This finding is parallel with Iranian, Japanese and Indonesian learners, because attitudes to learn English seemed as the strongest contributory factor of motivation in English learning (Taguchi, Magid, & Papi, 2009; Lamb, 2012). Added to that the recent motivation study by Shahbaz, Islam, & Malik (2017) emphasized the high motivation based on ideal L2 self of the girls in Pakistani context.

More recent attention has focused on motivation to learn English via online. Recent studies of Lamb and Arisandy (2019) and Prasangani, (2019) discussed certain aspects of learner motivation in learning via online. Lamb & Arisandy (2019) found high level of English use for entertainment among Indonesian cosmopolitan learners. Added to that Prasangani (2019) emphasized the Sri Lankan English learners’ high motivation to use English in digital devices, internet, and social media. These studies indicated the preliminary findings of motivation to learn English via online. Anyhow, dramatic change has occurred in online English teaching with the fall of COVID 19 in the world. Until recently, there has been very little attention paid for the motivation to learn English via online during the COVID 19 period. Thus, the current study aimed to investigate how Sri Lankan English learners motivate to learn English via online during the COVID 19 period. The major objective of this study was to investigate the motivational profile and recommend some suggestions to

improve online English teaching in Sri Lanka and similar contexts in the world. Based on that the current study aimed to answer the following research questions;

1. What is the nature of motivation among Sri Lankan English learners?
2. What is the nature of motivation to use English outside of the formal classroom environment?

METHODOLOGY

In most recent studies of motivation was examined based on the mixed method. This study also adopted the mixed method

to collect data. Mixed method is appropriate for this study, because through quantitative only it is difficult to gain the opinions of the learners. Thus, mixed method will provide a balance picture of motivation. The questionnaire was adapted from Lamb and Arisandy (2019) and Prasangani (2018). Questionnaire consisted with 60 items and 5-point Likert scale. Interviews were conducted with randomly selected two participants. 150 participants participated the online voluntary questionnaire survey. The link for the online survey was sent via emails and WhatsApp groups. Table 1 shows the participant profile of the study.

Table 1: Participant Profile

Age	14-20	30%
	20-26	70%
Gender	Male	19%
	Female	81%
Residence	Urban	47%
	Rural	53%

Only participants aged between 14 and 20 years were included in the study. 30% of the participants were between the age of 14 years and 20 years and 70% of the participants were between 20 years and 26 years. Further, 30% of the participants were secondary students and 70% of the participants were undergraduates. The majority of the participants were females (81%). In addition, sample consisted with almost equal urban and rural participants (47% and 53%). Collected data analysis was performed by using SPSS. After the questionnaire adaptation pilot study was conducted among five participants. Correlation analysis was conducted to examine the relationships between the independent and dependent variables.

Table 3: Reliability of the variables of the questionnaire

The reliability of the questionnaire can be seen in Table 2.

Table 2: Reliability of the Items

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.973	.975	60

The Cronbach's Alpha scores in Table 2 and Table 3 were above 0.7 which is in accordance with the accepted Cronbach's Alpha requirement (Pallant, 2007).

Variables	Cronbach's Alpha	N of Items
Use English Outside Classroom	.938	20
Use internet for studying	.931	7
Motivated Learning Behavior	.948	10
Ideal L2 Self	.918	8
Ought to L2 Self	.860	4
Formal English Class	.921	5
Online English Class	.863	6

The Cronbach's Alpha values proved the reliability of the items and variables.

RESULTS AND DISCUSSION

What is the nature of motivation among Sri Lankan English learners?

Correlation analysis was used to examine the relationships between the

dependent variable of motivated learning and independent variables of ideal L2 self, ought to L2 self, formal classroom learning, and online classroom learning. Table 4 provides the correlations between the variables.

Table 4: Nature of Motivation

Dependent Variable	Independent Variable	Pearson Correlation	Sig. (2-tailed)	N
Motivated Learning Behaviour	Ideal L2 Self	.836**	.000	150
	Ought to L2 Self	.601**	.000	
	Formal Classroom Learning	.757**	.000	
	Online Classroom Learning	.569**	.000	

**Correlation is significant at the 0.01 level (2-tailed)

It is apparent from Table 4 that Sri Lankan English learners' ideal L2 self is highly correlated with the motivated learning. This study further confirms the findings of Prasangani (2018a;b) which confirmed the strongest contribution of ideal L2 self to the motivated learning. It may be that these learners benefitted from English. Further, English is the medium instruction in most of the higher education institutes. As well as due to the fall of COVID 19 students identified the

importance English to learn via online. In fact, it can be suggested that Sri Lankan learner's ideal L2 self is stronger in their English learning motivation. Anyhow, this result is different from previous motivation studies, because they found classroom learning as the strongest correlative factor in English learners' motivation (Islam et al., 2013; Martin Lamb, 2012; Lamb & Arisandy, 2019; Taguchi et al., 2009). Sri Lankan learners' ideal L2 self can be discussed further through Table 5.

Table 5: Ideal L2 Self Descriptive Analysis

Questionnaire Item	Agree
I can imagine myself studying in a Sri Lankan university where all my courses are taught in English and spoken in English	74%
I can imagine myself writing e-mails/letters fluently in English.	82%
The things I want to do in the future involve English.	92%
I often imagine myself as someone who's able to speak good English.	83%
I want to be the kind of Sri Lankan who speaks English fluently	88%
I see myself one day communicating in English with western speakers.	90%
Studying English is important to me because I would like to become close to L1(US/British/Australian &etc) speakers of English.	83%
Studying English is important to me because I would like to become close to L2 (Sri Lankan/Malaysians/Indians &etc) speakers of English.	71%

In accordance with Table 5 it is visible that Sri Lankan learners highly visualize their future career in English. It is interesting that their aim to be fluent English speakers and move with the western world. This finding is parallel with Prasangani (2018a) which found a greater desire of Sri Lankan and Malaysian learners to communicate in English with western speakers.

In contrast to earlier findings of motivation studies (Prasangani & Nadarajan, 2015; Putri & Hadisantosa, 2018) ought to L2 self has a significant positive correlation to the motivated learning. This might be because the sample consisted with secondary school students and their parents play a special role in the Sri Lankan education system. Sri Lankan students always try to fulfill their parents' dreams. However, this finding should be studied further to generalize. Learning experiences or classroom learning is a major component in L2 Motivational Self System. In this study learning experiences were divided into two as formal classroom learning and online classroom learning. Online classroom learning became popular in the Sri Lankan education with the spread of COVID 19. According to the data of Table

4 formal classroom learning has a high significant positive correlation to the motivated learning than the online classroom learning. This can be explained via the difficulties faced by the students via online learning. In Sri Lankan context lot of students have no wealth to purchase necessary devices to connect with the lessons, and there are lot of electricity and internet disruptions in the country (Kadiragamar & Thiruvarangan, 2020; Vincent & Kitnasamy, 2020). In addition to that Sri Lankan students used to depend on the teachers heavily. They expect personal attention and close relationship from the English teacher (Prasangani, 2019b). It is difficult to create such a background in a virtual environment with lack of technological knowledge and experiences. In fact, online platform seems less popular among them. Anyhow, this situation can be changed in the future once the teachers and students get used to the online platform. However, with a small sample size caution must be applied when applying the results to future studies.

Learning experiences or classroom learning was further examined through the interviews of the students. Through the interviews the two learners explained their real-life classroom experiences.

Learner 1

I like the online classroom, because it is very easy for us. We can learn from anywhere and at any time, but lot of my friends have connection problems and they don't have smartphones or laptops. Some friends have no suitable place to study...

Learner 2

Online classroom is good, but I can't continue the lessons. Sometimes I lose the connection or sometimes teacher lose the connection. There were some instances that I did not have electricity during the rainy time...

In accordance with the interview data it is visible that learners like online classroom, but they have certain problems on it. They have connectivity problems, no devices, and no education friendly environment at home. Those reasons may cause to the high favour for formal language learning classroom, because learners are comfortable with the formal learning environment in the school or university.

What is the nature of motivation to use English outside of the formal classroom environment?

With the expansion of the technology smartphones and tablets became very famous among the learners. This automatically created an informal English learning environment for the learners via certain apps. Further, during the COVID 19 period government and internet providing companies offer free packages and promotions to promote online learning. Table 6 shows Sri Lankan learners' motivation for using internet for informal learning or incidental learning.

Table 6: Motivation for Using Internet for Informal Learning

Dependent Variable	Independent Variables	Pearson Correlation	Sig. (2-tailed)	N
Motivated Learning Behavior	Use internet to learn English	.665**	.000	150
	Use internet in English for other activities	.642**	.000	

**Correlation is significant at the 0.01 level (2-tailed)

What is interesting in this data is use internet to learn English has a significant positive strong correlation to the motivated learning than use internet in English for other activities. This can be further discussed through Table 7 and Table 8.

Table 7: Use Internet to Learn English

Questionnaire Item	Agree
Study English grammar and vocabulary online	69%
Read articles related to my subject area or my work in English	70%
Purposely develop my English language skills online	66%
Do online quizzes in English.	55%
Use Wikipedia in English	66%
Use the internet to learn about the English language	71%
Follow online English courses like Coursera	52%

In accordance with Table 7 it is apparent that learn about English language, reading related to subject area and learn grammar and vocabulary are popular online learning activities among Sri Lankan learners. This indicates that these learners are eager to develop their English via internet. In

addition to that it is visible that online courses are not yet popular among Sri Lankan learners.

Table 8: Use Internet for other activities

Questionnaire Item	Agree
Watch English language TV shows (news, sports, entertainment)	70%
Watch YouTube videos in English	76%
Read websites in English	77%
Read English song lyrics online	62%
Play digital games in English	50%
Listen to English language songs	77%
Book accommodation or travel tickets in English	45%
Watch films in English without Sinhala/Tamil subtitles	72%
Read comic strips in English	50%
Online shopping is in English	64%
Watch foreign films with English subtitles	69%
Write blogs or fan fiction in English	54%
Use English for my social media's (Facebook's, WhatsApp, etc.)	80%
Contribute to online English language forums related to my hobbies.	60%
Write photo captions on Instagram in English	49%
Write Facebook or Twitter posts in English	59%
Communicate with foreign friends in English online (through email, WhatsApp etc.)	54%

Follow Twitter posts in English	42%
Talk with foreigners in English on Skype	33%
Make videos in English (e.g. on Snapchat, FB)	53%

Table 8 shows that how Sri Lankan learners use internet in English for their other activities. In accordance with data it is apparent that they use English highly for social media. In addition to that they prefer to listen English songs, read English websites, watch YouTube videos, watch films and TV shows respectively. Anyhow, Skype is the least popular online activity among these learners. This might be because Skype is not a popular web-based activity among the younger generation in Sri Lanka. Further, during the COVID 19 period internet providers provide free or extra data for social media, YouTube and educational websites.

CONCLUSION AND RECOMMENDATION

This study investigated the motivation to learn English via online during the COVID 19 period. The results have shown that Sri Lankan learners' ideal L2 self is stronger than the ought to L2 self and learning experiences. The study was also shown the great desire of Sri Lankan learners to be fluent English speakers. In contrast to earlier findings this study found strong positive correlations between the motivation and the ought to L2 self and learning experiences. Further research is required to establish the findings on ought to L2 self and learning experiences. Surprisingly, Sri Lankan learners motivated to learn from the formal English classroom than the online English learning classroom. This is an important issue for future research. Furthermore, these learners use internet for self-English learning purposes, using social media in

English, and entertainment purposes. Although, the current study is based on a small sample, the findings suggest the importance of paying attention to improve the facilities and resources for online English learning. Finally, this study suggests the importance of having a proper policy for online learning in Sri Lanka to facilitate the learners for better learning.

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LEARNING ONLINE IN THE WAKE OF COVID-19

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ABSTRACT

The COVID-19 outbreak has caused many unprecedented challenges and restructured higher education in the world. Many countries have imposed emergency protocols such as quarantines, lockdowns, curfews, travel restrictions and social distancing measures and closed educational institutions temporarily in an attempt to minimize the risk of spreading COVID-19. In many countries education continues online rather than face-to-face due to this global disaster. Countries around the world are striving to ensure the progression of learning. Shifting education from face-to-face to online in response to a global public health emergency is an indispensable solution, but it comes with a lot of challenges. This paper seeks to explore and describe the attitudes and perceptions of undergraduate students of an institution towards online learning during COVID-19 pandemic, how the transition from face-to-face learning to online learning is going on and what kind of assistance learners think they require at this moment. Data was collected through survey and interviews. The findings of this study will be useful to mitigate the loss of learning and well-being during crisis by identifying the difficulties encountered by learners in online learning during the COVID-19 pandemic.

Keywords: Attitudes, Online learning, COVID-19, Learners

INTRODUCTION

The COVID-19 was initially identified in Wuhan, China. It has been quickly spreading across the world since December 2019. The World Health Organization declared that the outbreak was a pandemic on 11 March 2020. As of 6 August 2020, about 18 million individuals have been infected and approximately 700000 have died. To slow down the spread of pandemic many countries have closed their educational institutions. As a result, similar to many other fields, the education field has also been affected (Adnan & Anwar 2020). Several countries have implemented various solutions to continue the teaching and learning process. Unprecedented attention has been focused on learning online after the temporary closure of educational institutions.

On 10 March 2020, the first Sri Lankan local resident confirmed positive for COVID-19. In reaction to this public health emergency, Sri Lankan government temporarily closed all educational institutions around the nation prioritizing learners. The Ministry of Higher Education announced that university teaching will move online. In an attempt to assist all the undergraduate learners in Sri Lankan state universities to follow their academic programmes without interruption all internet service providers are offering free access to University Hosted Webservers until the nation returns to normalcy. The COVID-19 pandemic has changed learners' learning potency and process of acquiring knowledge, skills and attitudes. Shifting all the courses from

face-to-face learning to online learning is totally new to learners in Sri Lanka. As they are suddenly compelled to learn online, it is vital to know about their attitudes and perceptions regarding learning online.

LITERATURE REVIEW

Many terms have been used to denote the idea of online learning. This makes it hard to develop a common definition. (Ally, 2011; Singh & Thurman, 2019). Khan (1997) indicates online learning as a new method for delivering education to distant learners deploying the web as the means of communication. Curtain (2002) points out that online learning incorporates both synchronous and asynchronous types of learning which intends to improve the interaction between teacher and student. Filling the void between learner and teacher utilizing web-based technology is considered as online learning (Lee, 2017; Moore et al., 2011). Online learning is “the use of the Internet to access learning materials; to interact with the content, instructor, and other learners; and to obtain support during learning process, in order to acquire knowledge, to construct personal meaning, and to grow from the learning experience”(Ally, 2011,p.17). A host of terms such as E-Learning, Online education, Internet Learning, Tele-Learning, Virtual Learning, Distance Education, Web-enhanced Learning, Web-based Learning, Computer assisted learning, Computer-assisted instruction, E-tutoring have been used to explain online learning (Ally 2004; Singh & Thurman 2019).

In a systemic literature review of definitions of online learning (1988-2018), Singh & Thurman (2019) identifies forty-six definitions of online learning with eighteen similar words. All the definitions and terminologies indicate that online learning takes place in an online setting where learning content is delivered

either synchronously or asynchronously and learners use technology to communicate with teachers or classmates.

Several studies focus on some instances of using online learning during uncertain (Basilaia & Kvavadze 2020). Layne (2015) reiterates on the necessity for preparedness of educational institutions to survive and thrive in the cases of natural disasters, global health threats, wars, vandalism and other unprecedented events. Learning online has become an important means of accessing higher education in the world due to harsh realities of the biggest global educational lockdown. Adsul (2020) demonstrates that learning online has become essential to ensure uninterrupted education during the spread of the COVID-19 pandemic.

While some scholars believe online learning will provide many advantages and others argue that the unplanned and quick transition from face-to-face learning to learning online without proper preparation and professional training will cause unfavorable effects. Adnan & Anwar (2020) suggest that learning online cannot be effective in developing countries due to issues such as inadequate resources, digital divide, technical glitches, absence of face-to-face communication and financial problems.

Undergraduate education is free in Sri Lankan state universities. Most courses in state universities rely on traditional method of teaching which consists of lectures, tutorials, workshops and other face-to-face forms of learning. Liyanagunawardena et al.(2014) indicate that The Distance Education Modernizing project introduced fully online or blended-online programmes in Sri Lankan education system for the first time in 2003 but Liyanage & Strachan (2014) points out the following: The level of acceptance and people’s reluctance to accept this new methodology is the major bottleneck in popularizing the online concept in Sri Lanka. Overall as a nation, it requires

policies and procedures recognizing online learning credentials as being equivalent to credentials earned in traditional ways (p.9) In response to the COVID-19 crisis face-to-face learning has been cancelled and several educational institutions have introduced online learning. Many teachers and learners experience online education for the first time. Suraweera (2020) describes that learning online is still at early stage in Sri Lankan higher education sector.

Previous studies offer no similar historical evidence of lengthy educational crisis. While learning online in the wake of COVID-19 has been studied recently in other countries, only a few have been conducted in a developing higher educational institution like Swami Vipulananda Institute of Aesthetic Studies (SVIAS). Some researchers suggest that the concept of online learning may prolong in post-pandemic period. "If designed properly, online learning systems can be used to determine learners' needs and current level of expertise, and to assign appropriate materials for learners to select from, to achieve their desired learning outcomes." (Ally, 2011, p.17). Therefore, it is essential to know about the attitudes and perceptions of learners who study in SVIAS to increase the quality and success of online learning.

METHODOLOGY

This paper attempts to answer the following questions:

1. What are the attitudes and perceptions of first the first year undergraduate students of SVIAS regarding sudden and unexpected transition from face-to face learning to learning online?

2. What are the challenges encountered by the first year undergraduate students of SVIAS regarding sudden and unexpected

transition from face-to face learning to learning online?

This study aims to describe the overall attitudes and perceptions of the first year undergraduate learners of SVIAS towards learning online. This research is based on a survey which seeks to identify learners' attitudes and perceptions regarding the shift from face-to-face learning to online learning. The online survey was conducted from 1st July 2020 to 15th July 2020. A Google form was developed and administered through Learning Management System and WhatsApp group. The Google form contained questions for responses on Likert scale of 1-5 (ranging from "Strongly agree" to "Agree") and closed questions. It elicited information related to gender, reading news related to the COVID-19, participants' anxiety about the negative impacts of the COVID-19, communication with others during the COVID-19, learning efficacy process of acquiring knowledge, previous exposure to online learning, readiness to shift from face-to-face learning to online learning, devices for accessing the internet, course works, preference to participate in live sessions and overall satisfaction about online learning.

Then, unstructured interviews were conducted online to elucidate the learners' attitudes and perceptions about shifting from face-to-face learning to online learning. An invitation was sent to first year undergraduate students through WhatsApp group. Ten learners volunteered to participate. During the interviews the participants were asked about their biggest challenges regarding online learning. Three tables were developed and a descriptive analysis was carried out. To find out the common aspects in the interview data all the interviews were transcribed and a thematic analysis was done. The respondents live in different parts in Sri Lanka. All of them voluntarily participated in this survey.

RESULTS & DISCUSSION

Table1.1

Question (Q)	Gender	Number of respondents (NOR)	Percentage (P)
Q 1	Female	94	82.5%
	Male	20	17.5%

Table 1.2

Q	Strongly agree		Agree		Neither agree nor disagree		Disagree		Strongly disagree	
	NOR	P	NOR	P	NOR	P	NOR	P	NOP	P
Q 2	45	39.5%	63	55.3%	5	4.4%	1	0.9%		
Q 3	28	24.6%	46	40.4%	28	24.6%	9	7.9%	3	2.6%
Q 4	30	26.3%	57	50%	12	10.5%	6	5.3%	9	7.9%
Q 5	71	62.3%	37	32.5%	2	1.8%	3	2.6%	1	0.9%
Q 6	11	9.6%	40	35.1%	28	24.6%	27	23.7%	8	7%
Q 7	15	13.2%	50	43.9%	30	26.3%	18	15.8%	1	0.9%
Q 9	45	39.5%	66	57.9%	3	2.6%				
Q 10	27	23.7%	69	60.5%	14	12.3%	4	3.5%		
Q 11	16	14%	38	33.3%	41	36.3%	16	14%	3	2.6%

Table 1.3

Q	Desktop		Laptop		Tablet		Smartphone		No device	
	NOR	P	NOR	P	NOR	P	NOR	P	NOR	P
Q 8	0	0%	3	2.6%	6	5.3%	103	90.4%	2	1.8%

One hundred and fourteen responses were received. About 82.5% of the respondents were female and 17.5% were male. According to second question in the survey the participants were asked whether they read news related to COVID-19 every day. 55.3% of the participants agreed that they read news related to the COVID-19 regularly. The third question focused on the participants' anxiety about the negative impacts of COVID-19 on

them and their family members. 40.4% of the learners agreed that they are worried about the negative impacts of COVID-19. Fourthly, they were asked whether they communicate with family members/relatives/friends who they no longer meet in person due to the COVID-19 lockdown. 50% of the respondents agreed. Fifth question dealt with learning efficacy and mode of accessing education. 62.3% participants strongly agreed that the COVID-19 outbreak has been disruptive

to their usual learning efficacy and process of acquiring knowledge. Results of the sixth question indicated that only 35.1% of the respondents had previous online learning experience. 43.9% of the participants exhibited their readiness to move to an online learning environment. About 98.3% of the participants have devices for accessing internet and it seemed that almost all the participants use smartphones (90.4%) rather than laptops to access the internet. Approximately, 57.9% of the participants agreed that course works are still being assigned while they are at home. Most students (60.5%) stated that they are interested in live classes where all the students and lecturer meet at the same time online for learning. Finally, the participants were asked about their overall satisfaction about online learning. The responses were as follow: Strongly agree (14%), Agree (33.3%), Neither agree nor disagree (36.3%), Disagree (14%), Strongly disagree (2.6%).

The key findings from the interviews are thematically analyzed below.

Availability of devices

Most learners possess smartphones that can be used for accessing the internet. There are significant differences in the learner attitudes and perceptions of learning online on smartphone versus a desktop or laptop because viewing resources on small smartphone screen is completely different from viewing the same resources on desktop or laptop. In addition, the quality of online learning is related to the suitability of digital devices. Alternative arrangements should be made for learners who do not possess compatible devices to access online learning platforms.

Internet connection

Access to the internet is a prerequisite aspect for online learning. Therefore, each learner must have access to high-speed internet. The learners who live in metropolitan areas have good internet connectivity, while those who reside in

remote parts often have poor and patchy internet connection or bandwidth issues. Mostly, they have to find a location that has stable internet connection. So, asynchronous methods to accommodate the learners who have problems in attending synchronous sessions.

Lack of experience

Efficient online learning process depends on the learners' need to possess strong technical skills and computer knowledge. Some learners have minimal experience about using online platforms. They lack the skills and training required for learning online. Offering learners guidelines on how to use the online learning platforms can improve their learning experience. Lack of formal training and support create serious issues for some students.

Cost of data

During the interviews some learners expressed their deep concerns about the cost of accessing the internet has significant impact on their learning because they belong to families with underprivileged backgrounds. They are battling with the means of securing the basic needs due to the COVID-19 lockdown. The cost of accessing the internet poses additional economic burden for them.

CONCLUSION

The COVID-19 has been causing detrimental effects on all educational institutions and learning process in the world and Sri Lanka is not an exception to this public health emergency. The complete eradication of the COVID-19 pandemic cannot be achieved in near future but learners deserve an online learning experience that is comparable to face-to-face learning. Therefore, it is vital for policy makers and educational institutions to know how learners are feeling and assist them to identify ways to

minimize the problems they are encountering.

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ECONOMIC FORECASTING OF DEMOGRAPHIC DIVIDEND OF INDIA

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ABSTRACT

Many social scientists and demographers have analyzed and concluded that the catalyst behind the demographic dividend in the developing countries was sudden fluctuations in the age structure in those countries. This phase opens a window of a demographic opportunity as it results in an increase in the share of young adults in the population leading to a 'youth bulge' together with rapidly declining infant mortality. In this background, this research paper attempts to study how economic growth of India gets influenced by its demographic dividend. India, has been chosen to see this relationship between two variables economic growth and demographic dividend using fixed effect model covering a period of 2000–2011. The results show that a substantial fraction of the growth acceleration that India has experienced since the 1980s—sometimes ascribed exclusively to economic reforms—is attributable to changes in the country's age structure. Moreover, the demographic dividend could add about 2 percentage points per annum to India's per capita GDP growth over the next two decades.

The impact of India's dividend will eventually uplift the growth rate of the potential labor force along with the growth of younger population. The results from regression equation exhibit that relationship between GDP growth rate and demographic dividend is positive thus, validating our hypothesis that demographic dividend has a positive impact on economic growth. However India needs to ensure timely

implementation of effective policies to realize the dividend.

Keywords: Demographic Dividend; Economic Forecasting; Population Projection

INTRODUCTION

Changes in the population age structure have led to growth in the per capita income and economic growth in many developing countries around the world (Kelley & Schmidt, 2001; Mason & Lee, 2004). This has largely occurred because changes in age structure lead to a divergence between population growth and growth of the working age population. The phenomenon is beginning to work in India as well as we see an increase in the population growth within the young cohort since past ten years (2014 Census Report, Office of Registrar General of India) and in the coming years (2017 U.N. Medium of Population Projection). As this occurs, the demographic dividend may push the per capita income growth up together with a positive growth in labor productivity.

India has become, in the last two decade one of the most dynamic and fastest-growing economies in the world. In less than twenty years' time, count in between 1982 and 2000, real GDP per capita for the Indian population, adjusted for purchasing power parity (PPP) rose – a record unmatched elsewhere in the world. At the start of these historical transformations, India's leaders made raising the standard living of the Indian population its new political mandate and the basis for political legitimacy. They accordingly

formulated two basic national policies: developing the economy and controlling population growth. The Indian Government announced its population policy in 1952, an unprecedented act of governmental intervention in population. The rationale for India's population policy was a neo-Malthusian perspective on the relationship between population and development—a view largely dismissed by mainstream economists.

The focus on India's Demographic Dividend is motivated by several factors, the most important being, a latecomer relative to advanced Western nations and East Asian economies; India is in the midst of a major demographic transition. That transition started about 40 years ago and will likely last another 30 years.

(1 Neo-Malthusian advocates the present and future human population planning)

Quantitatively, according to the United Nations report of 2009, India will go through a huge transition phase in the years 2010-2040 where almost one quarter of the increment could be seen in the global population amongst the age group 15–64 years. Faster economic growth and development: Indian population is polygenic and is a unique combination of mixed races and culture too. The working-age ratio in the country is set to rise from about 64 percent currently to 69 percent in 2040, reflecting the addition of just over 300 million working-age adults. This would make India—by an order of magnitude—the largest single positive contributor to the global workforce over the next three decades.

Hypothetical Forecast of Demographic Dividend

Hypothesis I: The ratio of the working age group on dependents is more relevant to analyze than those in the non-working age group.

The combination of a sharp decline in mortality rates and decline in the birth rates is what that create the demographic transition and which further creates a bulge in the population in the younger age groups. And as time passes, this result enlarges its share of working-age group which is in the range of 15-56 years in general but for India this age group lies in the range of 15–59 years and this would happen especially when the 'baby boomers' join this group. And hence, the ratio of depended people gets reduced on the working population. This expected decline in the ratio of non-working to the working population is an indisputable statistical fact. As all countries undergo demographic transition at some point or the other, they experience these changes in the age structure of their population as well. However, the positive consequences of this trend are not welcoming which means that it is not always necessary that all of the working age groups would be able to join the work force and contribute to the national output simultaneously even though the working age groups in a population in higher.

Hypothesis II: A finite part of the demographic dividend may not get materialised even though insufficient women join the workforce.

There is another source of increase in the working age group which is the female workforce which is followed by the decline in the fertility rate. But such an increase does not solely depend on just having a lower number of children. There may also be other social, cultural and economic factors which differ from one country to another. For example, there are very low female workers in Spain and Italy even though these countries have low fertility rate. Another example is Sweden, where the higher rates of women's employment are as much as is the higher fertility rates. Another interesting fact is that in those countries whose slope of graph of female work participation rate is

in downward stage i.e. U-shaped, where an increase in household incomes would decrease the female workers. After combining all these theories on women participation in work, it is rightly said by some demographers that if women do not join the workforce, a sizeable part of the demographic dividend may not get materialised.

Hypothesis III: The young and the old age group consume more than they produce, whereas working-age group thrives to save more.

This is the third critical assumption of the demographic dividend hypothesis which explains that the positive changes in the age structure of younger age groups and the reduction in the dependency ratio increases saving in the economy. In 1986, Modigliani's life cycle hypothesis also supported this assumption. The life cycle hypothesis states that the young and the old age group consume more than they produce, whereas working-age group thrives to save more. The increased savings in a house can provide the capital required for the financial growth. Many empirical studies on life cycle also supported this hypothesis.

However, this hypothesis may not always be accepted as the assumption that the decline in the dependency ratio results in a higher saving may not hold true in every situation. For instance, in a country where most of the working age group in the population is engaged in low-productivity agriculture and other informal activities, the higher saving may not even arise there. Also, higher savings cannot be seen amongst the middle class family as their savings may be disturbed by the high inflation rate and an increasing cost of education and health care as the privatization of these services are increasing days by day. Moreover, household savings are affected by a number of other factors like the availability of financial institutions to deploy the savings. The expected savings

may not be regulated, if a large part of the population remains out of the scene financially.

Hypothesis IV: The increased savings may be automatically invested.

The increased savings may be automatically invested if and only if the household savings are used productively used and are not departed away by unproductive uses like purchase of gold and land, shares or on other unnecessary activities. Investment may also be affected negatively by other factors like the policies related to government regulations, the availability of infrastructure and the economic expectations.

Hypothesis V: Demographic transition encourages investments in human capital.

As argued by Bloom in his book on 'The Demographic Dividend: A New Perspective on the Economic Consequences of Population Change': "a longer life expectancy causes fundamental changes in the lifestyle of people. The angles related to the education, family, retirement, women's role, and work all tend to displace." As a result of these changes, parents tend to spend more on the education of their children. Thus, the working population becomes more productive as they are younger as well as more educated and healthier which would definitely promote higher wages and a better standard of living. However, none of the theoretical assumption would ever prove the impacts of such changes on the demographic transition to be true and hence a demand of an empirical investigation is required. It can now be concluded that demographic transition encourages investments in human capital.

Hypothesis VI: The supply- side factors are considered and the demand-side factors are ignored in the demographic dividend.

As observed by Shankar Acharya in his article on 'India's Growth Prospects Revisited': The demographic dividend

considers only the labor supply and the demand side is never considered. Therein lay the fact. The extra labor supply creates the potential for employment and growth. In a well-running economy with competitive product and its factor constructs the demand of labor which would match supply and hence create more jobs and output. But such a good results can't be promised. It all depends on how well the economy is functioning; and especially how well labor markets are working.

Can India Garner the Demographic Dividend?

One may wonder this question anytime whether India can garner the demographic dividend. There isn't any guarantee that the demographic dividend may last long. A good number of developed countries like USA, Europe and Japan experienced low birth rates and low mortality rates in the 1980s and had ageing populations. Today India's most competitive advantage is its demographic dividend. The recent statistical data on India's populations shows that India consists of the population of working age group from 15-59 years which largely consists of young cohort from 15-34 years. This means that India's economy has the potential to grow more rapidly than that of many other countries, including China. India is passing through a phase of unrivalled demographic changes. These demographic changes are likely to harness the increased labor force in the country. The census projection report shows that the proportion of working age population between 15 and 59 years is likely to increase > 64% by 2021. Furthermore, this bulk of increment is likely to take place in the relatively younger age group of 20-35 years. The proportion of youth in India is projected to peak at 484.86 million in the next ten years.

Such a trend would make India one of the youngest nations in the world. In 2020, the average Indian will be only 29

years old. Comparable figures for China and the US are 37, 45 for West Europe, and 48 for Japan. This 'demographic dividend' provides India with immense opportunities, but it also comes with some known challenges. It will benefit India only if our population is healthy, educated and appropriately skilled. Therefore, greater focus on human and inclusive development is necessary to best utilize the demographic dividend. Let me now introduce with the statistical data on the trends of population in different age groups in India. Table 1 below explains the major vital statistic in the demographic Transition happening in India from 1951-2011.

Table 1: Demographic Transition in India (1951-2011)

Demographic Variable	1951	1961	1971	1981	1991	2001	2011
Crude death rate (CDR)	22.8	19	15	12.5	9.2	7.4	7
Infant mortality rate (IMR)	148	146	129	110	80	66	44
Crude birth rate (CBR)	41.7	41.2	37.2	33.9	29.5	25.4	21.6
Total fertility rate (TFR)	6	5.5	5.2	4.2	3.6	3.1	2.4
Population (millions)	361	439	548	683	846	1028	1210
Compound annual growth rate of population (%)	-----	1.98	2.24	2.23	2.16	1.97	1.64
Life expectancy at birth (years)	39	44.5	49.7	55.5	60.3	63	66.1
	(1951-1956)	(1961-1966)	(1970-1975)	(1981-1985)	(1991-1995)	(2000-2004)	(2006-2010)

Source: Compiled from Census of India reports; Extracted from Singh, A. K. (2016). India's Demographic Dividend: A Sceptical Look, p. 14.

During the first two decades of post-independence development, while infant mortality rates fell significantly, the fertility rate was more or less stagnant. This would have increased the population of young people significantly, merely because of greater child survival. In the three decades since then, though the fertility rate has been declining, the infant mortality rate has fallen quite sharply, with possibly the same effect. The life expectancy over the period has recorded

marked improvement, going up from 39 years during 1951–1956 to 66.1 years during 2006–2010. Table 2 and Table 3 exhibits the actual trends in the age distribution of India's population from 1951-2015 (COI 2015-data) and Projected trends in the age distribution of India's population from 2020-2050 (UN 2013-data) respectively.

Table 2: Actual Trends in the Age distribution of India's population (1951-2015)

Year	Child Population (%) (0-14 years)	Working Population (%) (15-59)	Old Population (%) (60 - 80+)
1951	37.48	57.12	5.39
1955	38.84	48.94	5.09
1960	40.40	54.38	5.22
1965	41.50	53.22	5.28
1970	40.85	53.67	5.48
1975	40.08	54.28	5.64
1980	39.39	54.80	5.82
1985	38.67	55.30	6.03
1990	37.78	56.15	6.30
1995	36.65	56.71	6.64
2005	32.98	59.56	7.46
2010	29.05	62.05	8.0
2015	28.67	62.29	9.04

Source: Compiled from Census of India reports and the United Nations Department of Economics and Social Affairs/Population Division World Population Prospects

Table 3: Projected trends in the age distribution of India's population (2020-2050) 2020-2050

Year	Child Population (%) (0-14 years)	Working Population (%) (15-59)	Old Population (%) (60 - 80+)
2020*	26.74	63.05	10.21
2025*	24.80	63.71	11.49
2030*	22.87	64.25	12.90
2035*	21.07	64.50	14.44
2040*	19.74	64.06	16.19
2045*	18.85	63.02	18.13
2050*	18.22	61.55	20.23

Note: 2010-2050(*) are the projected values.

Source: United Nations Department of Economics and Social Affairs/Population Division World Population Prospects:

The demographic data has important implications on the labour market. According to official data on the Indian labour force, the labour group in the year 2006 was 472 million, 529 million in 2011 and is expected to be around 653 million in 2031. It is also predicted that the labour force will continue to grow and by 2025, 300 million youth would enter the labour force.

The recent statistics reveals the total population of India to be 1.3 billion in numbers and India accounts for nearly 1/6th of global population. Even though the growth rate of India's population declined consistently, India's population increased at its highest peak globally during 2001-2011 approximately by 180 million in absolute terms. According to the UNDP population projections in India, the proportion of working age group will continue to increase in the coming decades, reaching the peak of 64.5 per cent in 2035 (Table 3). And more interestingly this huge increment happening in the year 2035 would also see many developed countries like Japan and Western European experiencing a decline in the proportion of their working age group in the total population. India will be contributing 25 per cent of the world's new workers in the next decade. Now, these statistics for sure shows a bright future of India as we are going to have boom in the working age group of the total population.

Empirical Estimation of Demographic Dividend

The empirical Estimation of Demographic Dividend focus the impact of the share of working age ratio on economic growth and using this estimation, the economic growth of India can be analysed using the set of data of Indian states with different economic indicators for the specified time periods. In doing so we will be using the following equation (1.1) and from this equation we

are going to estimate various specifications:

$$g_{-y_{i,t}} = \rho \ln y_{i,t} + \beta_1 \ln w_{i,t} + \beta_2 g_{-w_{i,t}} + \gamma' X_{i,t} + f_i + n_t + \xi_{i,t}$$

Where;

$g_{-y_{i,t}}$ is the dependant variable defined as the annual average growth rate of per capita income in state i over the decade beginning in year t .

The main regressors in this equation are:

$\ln y_{i,t}$ is the log of initial per capita income;

$\ln w_{i,t}$ is the log of the initial working age ratio; and

$g_{-w_{i,t}}$ is the average annual growth rate of the working age ratio over the decade;

Also, in the above Equation,

$X_{i,t}$ is a vector of explanatory variables that might impact steady state labor productivity;

f_i is a time-invariant fixed effect, capturing state-specific effects; and

n_t is a time dummy, capturing effects unique to the decade beginning in year t

Equation (1.1) forms the basis of mathematical results in conducting the empirical estimation to estimate the demographic dividend. Many international and national demographers have conducted such empirical estimation using highly computerized software's.

Forecasting the Demographic Dividend using Employability prospects of India

In this section, data analysis has been done for the leaders and the laggard states of India to judge the prospects of economic development in India. This is done by analyzing the past performance of those Indian states which are expected to experience the largest WAR and a rapid growth in their WAR in the near future. The data used in doing so will then judge whether the states will be able to harness the impending demographic dividend. The baseline for this analysis will be the latest National Human Development Report (2001) by the Planning Commission, Government of India which will further analyze the conditions of the policies and institutions in these particular States on the basis of the employment and unemployment data as depicted in Tables 4 and 5. The reason for choosing the employment data is only because it fits well within those critical policies which can capitalize the demographic dividend.

Table 4: Age-specific Employment Status in the Selected States

	<u>2000</u>				<u>2011</u>			
	age group (in years)							
	<u>15-19</u>	<u>20-24</u>	<u>25-29</u>	<u>all (0+)</u>	<u>15-19</u>	<u>20-24</u>	<u>25-29</u>	<u>all (0+)</u>
Leaders								
Gujarat	206	454	543	333	213	512	666	384
Karnataka	239	417	541	359	138	378	626	376
Kerala	122	333	549	337	90	376	555	363
Tamil Nadu	286	452	584	382	130	409	561	392
<i>Simple Average</i>				352.7				378.7
<i>Employment Rate or WPR*</i>								
Laggards								
Bihar	147	241	377	258	98	310	442	253
Madhya Pradesh	193	406	523	311	118	324	543	325
Rajasthan	198	396	536	301	184	375	548	326
Uttar Pradesh	238	426	483	288	240	393	507	317
<i>Simple Average</i>				289.5				305.2

Source: NSS 55th and 68th Round Report: Employment Situation in India

*Note: The number of persons/person-days employed per thousand persons/person-days is known as worker-population ratio (WPR).

As we can see from Table 4, for the period between 2000 and 2011, the Leaders states shows an overall of approx 7% increment in its employment rate while the laggards states shows a mere

increment of 5%. This implies that the rate of growth of employment is not much lower in the laggards states as compared to the leader states in the present era which shows the laggard states is in development stage and one may expect an equality in both types of states in terms of job market in the coming decades.

Next, we analyze the table 5, to understand the unemployment pattern within these states.

Table 5: Age-specific Unemployment Status in the Selected States

States	<u>2000</u>				<u>2011</u>			
	<u>15-19</u>	<u>20-24</u>	<u>25-29</u>	<u>(15-29)</u>	<u>15-19</u>	<u>20-24</u>	<u>25-29</u>	<u>(15-29)</u>
Leaders								
Gujarat	68	72	23	53	34	29	15	24
Karnataka	48	126	37	73	139	157	41	96
Kerala	453	353	164	288	407	256	131	210
Tamil Nadu	166	141	47	108	95	157	50	95
<i>Simple Average</i>				130.5				106.25

Unemployment Rate or UR**

Laggards

Bihar	205	283	192	227	280	191	127	178
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Madhya Pradesh	90	121	71	94	136	125	42	83
Rajasthan	143	64	39	74	0	109	27	53
Uttar Pradesh	109	97	101	102	138	117	91	113
<i>Simple Average</i>				124.25				106.75

Source: NSS 55th and 68th Round
Report: Employment Situation in India

****Note:** Unemployment rate (UR) is defined as the number of persons/person-days unemployed per 1000 persons/person-days in the labour force.

Despite the growth of employment, unemployment rates have also been increasing, and are now the highest ever recorded. The 1990's era saw a slight more of the unemployment rate in the leader states as compared to the laggards states but slowly and gradually got stood in the same position as are the laggards states and we can see both has a quite similar rate for the recent year which is apron 106 per 1000 persons. However, few states like Bihar and UP whose unemployment rates were also high compared to the other states still experiencing the same condition until now. This aggregate increase in unemployment rate also indicates a declining rate of labour force participation among the youth, that is the age group 15-29 years.

It is certainly possible that this decline in labour force participation among the youth is the result from their delayed entry into the workforce, partly because they are extending their years of education or because as some are actively engaged in work, others who are unemployed are still looking for work. If this is a true description of labour markets in India at present, it has significant implications.

One concern relates to the possibility of missing the window of opportunity provided by a large young population, because the economic growth process simply does not generate enough jobs to employ them productively. Another important concern follows from this, in terms of the negative social impact of growing numbers of young unemployed. If the economy does not generate adequate employment of a sufficiently attractive nature, the demographics could deliver not a dividend but anarchy.

The principal problem is that participation in gainful economic activity is typically less for the labour force in the laggard states than in the leader states. So, strict actions and timely executions of policies needs to be implemented by the state government before the Demographic Dividend turns into a curse rather than a gift for India.

CONCLUSION

The age Structure is vital statistics which plays a very important role in the expansion of the economic growth of a country as economic growth is directly proportional to the increase in the ratio of the working age population. But such a growth is possible if and only if a country has an actively running good policies and institutions. India is experiencing an unexpected increase in the working age ratio and this pushes India to experience a

more fast growth. The result and analysis done in this research paper shows that the age structure is not homogenous in any of these states. If the BIMARU2 states succeed in reforming their economy in a fruitful and healthy way, then there is no doubt for India in capitalising its favourable age structure.

India is in the midst of a grabbing a shining window of opportunity called the demographic dividend. India has experienced a significant downfall in its mortality rates and simultaneously a more or less stagnancy in its fertility rate during the first two decades of post-independence development, which therefore resulted in a rapid growth in the population of the young cohort, which was also complimented with greater child survival rates. India's potential to exploit the dividend thus depends on the result of the more open, export-oriented strategy adopted by the Indian government.

Today India does have strategies in order to exploit the demographic window of opportunity however, the single need is its implementation. In addition, there exists some challenges in the education and health sector as well as India still lacks to improve the quality of its education and health system.

2 Abbreviated terms of the leader and the laggard states

All these challenges that the current phase of the demographic transition has brought needs and extra effort to overcome over it and India need to focus on those automatic "gains" which can be delivered by the demographic dividend. More specifically, the current liberal and open-door policies in India and the excessive fiscal prudence need a replacement by some appropriate policies. As we have already seen that during the liberalization years in India, the markets didn't have any proper policies enplane which could ensure that these problems are resolved. And if this continues to be the case till today, then this can result in

wasting of the opportunities that the demographic transition phase of India is temporarily offering today.

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DOES CREATIVE TOURISM CONTRIBUTES TO CREATIVE ECONOMY OF A COUNTRY? A REVIEW OF RECENT RESEARCH

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ABSTRACT

The world economy continues to evolve and the ‘creative economy’ a word coined by John Howkins is considered a phenomenon of the 21st century’s economy having both commercial and cultural value. The creative economy is made up of ‘creative industries’: art, culture, design, entertainment, media and innovation and ‘tourism’ is also considered one such creative industry. The term ‘creative tourism’ introduced by Richards and Raymond is often seen as a form of or an extension of cultural tourism. The predominant feature differentiating creative tourism is ‘active participation’ of travellers in the culture of the host community in comparison to cultural tourism that is passive. Though countries around the world continue to embrace creative tourism, its contribution towards a creative economy of a country is yet to discover. By conducting a ‘systematic review’ of recent papers on creative tourism, authors of this paper attempts to assess whether creative tourism contributes to creative economy. The specific research questions addressed in this review are; (a) what is the contribution of creative tourism towards a creative economy of a country? (b) Which creative industries facilitate the development of creative tourism in a country? The review found that creative tourism contributes some way to all four

dimensions of a creative economy: Economic, Social, Cultural and Sustainable development and creative industries that fall under the UNCTAD categories of Heritage (traditional cultural expressions, and cultural sites), Art (visual art and performing art), and Functional creations (design) predominantly facilitate creative tourism development of a country.

Keywords: Creative Economy, Creative Tourism, Creative Industries

INTRODUCTION

With the recognition of ‘creativity’ as an economic engine of the twenty-first century, the phrase ‘creative economy’ coined by Howkins (2001) emerged demonstrating the relationship between creativity and economy. The creative economy is made up of creative industries and tourism is also considered a creative industry (Richards, 2011). Richards and Raymond coined ‘creative tourism’ by establishing the connection between creativity and tourism (Richards and Raymond, 2000). Despite the differences in the definition of creative tourism, many countries have embraced creative tourism, both on the world market (Santa Fe, New Zealand, etc.), the European tourism market (Creative Austria - creative arts, crafts and culinary holidays in Austria,

Barcelona creative tourism, Creative Paris, etc.) and the international organization Creative Tourism Network. Though practiced in many countries, the contribution of creative tourism in the development of creative economy of a country and the creative industries facilitating such a development has not received much attention from researchers. Therefore, this review tries to bridge this knowledge gap by reviewing twenty four research papers published during the period of 2007 to 2019 to find answers to two objectives; (a) what is the contribution of creative tourism towards a creative economy of a country? (b) Which creative industries facilitate the development of creative tourism in a country?

LITERATURE REVIEW

Tourism and its contribution to an economy

Tourism is one of the fastest growing industries in the world and its strength as an economic activity and its contribution towards sustaining the development of national, regional and local economies is well recognized (Kärholm, 2011; Ramos et al., 2014). Tourism's contribution to Gross Domestic Product (GDP), direct, indirect and induced employment generation, visitor exports and investments is well documented in annual reports of World Travel & Tourism Council (WTTC). Furthermore, Petkovic Pindzo (2012) reports tourism's impact as the main initiator of economic growth, investments, general improvement in the society and environmental sustainability and Richardson (2014) reports tourism's ability to alleviate poverty and advance food security.

Emergence of creative economy and creative tourism

Starting from early 90s the words 'creative' and 'creativity' have gained tremendous popularity and by now

creativity is considered an economic engine of the twenty-first century. While Chartrand (1990) cited in Lindroth et al. (2007) defines individual creativity as 'something that occurs when an individual steps beyond traditional ways of doing, knowing and making', Tiemann et al. (2009) cited in Srбуhi (2016) observes creativity as having many definitions with many subtle differences, but most of those definitions centre on newness — the creation of something new.

The word 'creativity' is used in all spheres as cited in Gordin and Matetskaya (2012); creative city (Landry, 2000); creative tourism (Richards and Raymond, 2000), creative economy (Howkins, 2001), creative jobs and creative class (Florida, 2002) and creative industries (Pratt, 2009). Smith (2005) cited in Lindroth et al. (2007) discusses the increasing importance of using creativity in the development of cities and destinations.

Creative economy

The 'creative economy' shows the relationship between creativity and economics and many definitions are found; 'new way of thinking and doing. The primary inputs are our individual talent or skill' (Howkins, 2001); a specific approach to development of the economy based on the synergy of economy, culture and technology (Radović, and Piper, 2016). UNCTAD Report (2008) recognizes the contribution of creative economy towards national GDP, economic diversification, achievement of sustainable development goals, income generation, job creation, and export earnings while promoting social inclusion, cultural diversity and human development.

Due to the growing importance of the creative economy and its occupations, certain countries have taken giant strides in this direction. The examples include; Thailand launching Creative Thailand policy in 2009 and creative economy

becoming a priority sector (Wattanacharoensil & Schuckert, 2014) and Indonesia forming Ministry of Tourism and Creative Economy in the belief that the economy, culture, arts and heritage are indivisibly connected (Nirwandar, 2012, cited in Nikica & Piper, 2016). The creative economy is made up of creative industries and tourism is considered a creative industry (Richards, 2011 p.1; Boston Redevelopment Authority, 2005).

Creative tourism

Creative tourism demonstrates the relationship between creativity and tourism.

The concept of creative tourism dates back to 1993 when it was recognized as a potential form of tourism by Pearce and Butler though they did not define the term clearly (Richards, 2011 cited in Siow-Kian Tan et al. 2013). Though creative tourism was initially defined as ‘an extension or a reaction to cultural tourism’ (Richards and Raymond) or as a form of cultural tourism (Ohridska-Olson, 2010), many definitions emerged thereafter.

In 2003, Raymond redefined creative tourism as a development from cultural tourism, which involves learning a skill on holiday that is part of the culture of the country or community being visited; it offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken and UNESCO defined creative tourism as travel directed towards an engaged and authentic experience with participative learning in the arts, heritage, or special character of a place, and it provides a connection with those who reside in this place and create this living culture (UNESCO: Creative Cities Network, 2006:3).

With regard to the nature of creative tourism, it is not so place-bound as cultural tourism in general is, because creative tourism utilizes tourist resources that are processes in essence – like dances, singing, crafts, painting, festivals (Prentice and Andersen, 2003) and is, therefore, more sustainable in nature than traditional cultural tourism based on the consumption of built environments (Richards and Wilson, 2006).

Relationship between creative economy and creative tourism

Creative economy is all about ‘new way of thinking and doing’ (Howkins, 2001). Therefore tourism can no longer rely solely on the traditional tourism products such as ‘Sun, Sea and Sand’ (3Ss). The new product opportunities emerges as creative tourism is considered the ‘next generation of cultural tourism’. This shift is necessary and justified from both tourism demand and tourism supply point of view.

From the point of view of tourism demand, ‘creative tourists’ are no longer satisfied with pure observation of cultural spectacles but look for active participation – they travel to Argentina to learn to dance tango, to Russia to paint icons, to France to cook traditional provincial dishes (Rossitza, & Stanislav, n.d). The visitors are expecting an opportunity to develop their creative potential through active participation in courses and learning experiences typical of the destination (Richards & Raymond, 2000). The ‘creative tourists’ seek unique experiences that bring them closer to the local residents’ way of life and develop empathic relationships with them (Prentice & Andersen, 2007; Richards & Wilson, 2006). The development of creative, experience-based tourism products can be regarded as part of ‘new tourism’, which is a response to changing tourism demand (Alsos et al. 2014; Clausena Madsen 2014; Fernandes 2011).

From the point of view of tourism supply, creative tourism is beneficial as acknowledged by many authors; ability to meet the desire of tourists for 'experiential tourism' (Prentice, 2001: 2005; Smith 2006), opportunity for small creative enterprises to develop new markets and a creative means of using existing resources; ability to differentiate and strengthen identity and distinctiveness of

destinations in saturated markets (Richards and Marques, 2012).

Duxbury and Richards (2019) observe that creative tourism idea was taken up in so many places, but they are surprised with the creative diversity of the different forms of creative tourism that emerged around the world as cited in Table 1 below;

Table 1: Practice of Creative Tourism by Regions

Region	Country	Practices of creative tourism
Australasia	New Zealand	
Europe (apparent 'cradle' of creative tourism)	Barcelona	Became the inspiration and home base for the international Creative Tourism Network (CTN)
Asia	China	Creative districts - 798 Art Zone in Beijing and M50 in Shanghai (Sep, 2015)
	Korea	'Korean Wave' (Hallyu)
	Thailand	First creative tourism destination in Asia' in support of developing creative economy under the theme 'Discover the Other You'
Africa	Mali	Range of creative experiences in the village of Siby (Marques, 2012)
The Americas	Santa Fe in New Mexico	Designation of Creative City by UNESCO
	Montreal in Canada	A Guide to Creative Montreal was published in 2013, bringing together many attractions related to the creative economy
Latin America	Brazil	Porto Alegre, launched an extensive series of workshops around local Gaúcho culture and hosted a major international conference on creative tourism (Richards, 2013)

Source: Compiled by Authors

Looking back at last 20 years, they identified four distinct types of creative tourism; Creative tourism 1.0 (2000) being active learning experiences developed in a workshop or more formal learning setting (Richards and Raymond, 2000); Creative Tourism 2.0 (2005) being the creation of destination-based networks, such as Creative Tourism Barcelona and Creative Tourism Austria (Courlet, 2012); Creative Tourism 3.0 (2010) being the recognition of growing links between tourism and the creative industries (OECD, 2014) and Creative Tourism 4.0 (2015) being developed by Airbnb in their new programme of experiences.

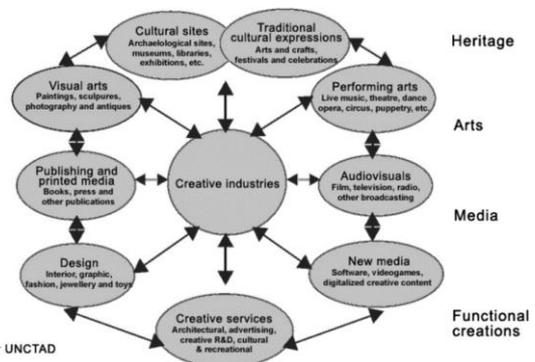
Uncontestably tourism industry is a major contributor for national economies and considered a \$3-billion-a-day business (UNCTAD, 2018). It has become a main source of foreign exchange accounting for up to 40% of GDP for one-third of developing countries and one-half of least developed countries. However, being considered a creative industry, does creative tourism contribute to a creative economy of a country? Despite having a clear answer to this question, the countries all over the world seem to embrace creative tourism at different levels; national, local and rural. Therefore authors attempt to address this question based on the papers reviewed.

Link between creative industries and creative tourism development

The creative economy is made up of creative industries and the Department for Digital, Culture, Media & Sport (UK) defines creative industries as ‘those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property’. In naming the specific industries that fall under creative economy, Howkins (2001) broadly identified art, culture, design, entertainment, media and innovation as relevant sectors. However, both Boston Redevelopment Authority (BRA) (2005) and Richards (2011) included ‘tourism’ as a creative industry. Going one step further, BRA (2005) tries to establish the specific link between creative industries and tourism by seeing them as reciprocal and further explains the connection stating that tourists provide a potential market for many creative industries and hence are revenue generators, and the industries themselves may also be part of a package that attracts people to a destination.

Currently there are four different models of the creative industry; UK DCMS Model, Concentric Circles Model, UNCTAD Model and Thailand Model (Wattanacharoensila & Schuckertb, 2014). The UNCTAD (2010) classification of creative industries is depicted in Figure 1 below;

Figure 1: UNCTAD Classification of Creative Industries



Source: UNCTAD Report (2010 .p8)

Source: UNCTAD

The creative element in tourism refers to the active participation of both tourists and the local community, encouraged to share their traditions and customs with visitors (Hwang, Chi, & Lee, 2016; Woosnam & Aleshinloye, 2018). According to Krajnovic and Gortan-Carlin (2007), the experience gained in creative tourism represents a sort of ‘mental souvenir’ for tourists, usable in everyday life, and as a way of building their identity.

This paper predominantly addresses Creative Tourism 3.0 (2010) that recognizes growing links between tourism and the creative industries (OECD, 2014). Though many studies around the world provide evidence for such links as presented in their findings, creative industries facilitating the development of creative tourism in support of a creative economy is scarce. Therefore, this paper attempts to address the question ‘which creative industries facilitate the development of creative tourism in support of a creative economy’?

METHODOLOGY

The authors adopted ‘systematic review’ approach for the analysis. A systematic review is defined as a clearly formulated question that uses systematic and explicit methods to identify, select, and critically appraise relevant research, and to collect and analyze data from the studies that are included in the review (Cochrane Collaboration, 2014 cited in Siddaway et al 2019). Systematic reviews are considered to be a methodical, replicable, and transparent approach. Prior to conducting a systematic review, authors need to decide the ‘type of review’ most appropriate. There are two types; qualitative and quantitative and the appropriateness will depend on the nature and state of the existing literature, research question(s), and theoretical and empirical issues. The authors conducted a ‘qualitative review’ as the questions are

open ended. There are two types of qualitative research synthesis: a narrative review and a meta-synthesis. A meta-synthesis or qualitative meta-analysis (Schreiber, Crooks & Stern, 1997) is considered appropriate when a review aims to integrate qualitative research and synthesize qualitative studies on a particular topic in order to locate key themes, concepts, or theories that provide novel or more powerful explanations for the phenomenon under review (Thorne, Jensen, Kearney, Noblit & Sandelowski, 2004 cited in Siddaway et al 2019). The authors used meta-synthesis as the review aims to synthesize qualitative studies related to creative tourism.

To conduct systematic review, the authors followed stages cited in Siddaway et al. (2019). The process started by identifying clear, specific, and answerable research questions related to ‘creative economy’ and ‘creative tourism’ and breadth of the review was confined to 24 articles considering time-constraints. The authors searched for a similar review already done in this area but found none. By familiarizing with the literature, authors came up with two research objectives and identified the relevant concepts with the area of review; dimensions of creative economy and types of creative industries. As authors could not find a criteria originating from previous studies to address research objective 1, main dimensions of a creative economy and the sub elements that fall under each main dimension were borrowed from UNCTAD Creative Economy Report (2010, p.23). To address research objective 2, out of the four frameworks defining creative industries named above, UNCTAD (2010) definition of creative industries cited in Figure 1 was used. The reasons for selecting this framework is twofold. First reason being its continued engagement in reporting the creative industries’ performance worldwide and the second reason being the need to

maintain consistency between the frameworks used for the analysis of this paper (research objective 1 used UNCTAD definition of the dimensions of a creative economy).

Thereafter authors considered preliminary inclusion and exclusion criteria considering research questions (topic and scope) and time frame and identified relevant articles using search terms creative economy, creative tourism and creative industries using electronic databases. To minimize bias and errors in the study selection process, articles from any country adopting creative tourism in the recent past were considered. Thereafter Title, Abstract, Discussion and Conclusion of chosen journal articles were reviewed and extracted all potentially relevant information. Tables were constructed to summarize the findings with regard to each research objective and results are cited below;

ANALYSIS OF ARTICLES

What is the contribution of creative tourism towards a creative economy of a country?

The review of articles related to research question 1 above was conducted using the criteria for creative economy suggested by UNCTAD Creative Economy Report (2010, p.23). It recognizes that creative economy is deeply rooted in national economies and identifies four dimensions of a creative economy; Economic, Social, Cultural and Sustainable development. The assumption made by the author is, if creative tourism is capable of contributing to the dimensions of a creative economy, the adoption of creative tourism by national economies can be justified. The outcome of the analysis follows;

Economic Aspects

An 'economic' aspects relate to producing economic and employment

benefits in related services and manufacturing sectors. The economic benefits include; promoting economic diversification, revenues, trade and innovation and other benefits include; help reviving declining urban areas, opening up and developing remote rural areas, and promoting the conservation of countries' environmental endowments and cultural heritage (UNCTAD report 2010, p. 23). Out of the 24 papers reviewed, following articles confirm the contribution of creative tourism towards an 'economic aspects' of creative economy.

Jelinčić and Zuvela (2012) study in Croatia found that creative tourism can be a 'development driver' for both cities; one over-developed with heritage resources and the other under-developed with cultural/creative industries. Della Lucia and Segre (2017) study in Italy identified tourism as an important driver of 'local development' (inter-municipal level) based on cultural tourism and made-in-Italy, and innovative paths based on the co-agglomeration of cultural heritage and content and information industries. Kostopoulou (2013) study identifies the role of historic revitalized urban waterfronts in becoming a catalysts for 'urban economic regeneration'. Lee, Wall, Kovacs and Kang (2016) study in Canada found the ability to develop creative economy of 'rural municipalities' using culinary tourism-focused strategy. Wattanacharoensila & Schuckertb (2014) study in Thailand identified tourism as an important driver for 'national level development'. Rewal (2018) study in India confirms ability of creative tourism to 'uplift the economy' of the place and Booyens & Rogerson (2015) study in Cape Town confirms 'urban regeneration' and 'innovation' through creative tourism. Table 2 summarizes the contribution of creative tourism towards an economic aspects of creative economy.

Table 2: Contribution of creative tourism towards an economic aspects of creative economy

Economic Aspects		
Criteria	Country	Author/s
Promoting economic diversification	Croatia	Jelinčić and Zuvela (2012)
	-	Kostopoulou (2013)
	Thailand	Wattanacharoensila & Schuckertb (2014)
Revenues	Thailand	Wattanacharoensila & Schuckertb (2014)
	India	Sushma Rewal Chugh (2018)
Trade		-
Innovation	Italy	Della Lucia and Segre (2017)
	Thailand	Wattanacharoensila & Schuckertb (2014)
	Cape Town	Booyens & Rogerson (2015)
Reviving declining urban areas	Croatia	Jelinčić and Zuvela (2012)
	-	Kostopoulou (2013)
	Thailand	Wattanacharoensila & Schuckertb (2014)
	Cape Town	Booyens & Rogerson (2015)
Open up and develop remote rural areas	Italy	Della Lucia and Segre (2017)
	Canada	Lee, Wall, Kovacs and Kang (2016)
	Thailand	Wattanacharoensila & Schuckertb (2014)
Promote conservation of countries' environmental endowments and cultural heritages	Croatia	Jelinčić and Zuvela (2012)
	-	Kostopoulou (2013)
	Italy	Della Lucia and Segre (2017)
	Canada	Lee, Wall, Kovacs and Kang (2016)
	Thailand	Wattanacharoensila & Schuckertb (2014)
	Portugal	Carvalho, Ferreira, and Figueira, (2016)

Source: Compiled by Authors

Table 2 above shows that the highest contribution is towards promoting conservation of countries' environmental endowments and cultural heritages followed by revival of declining urban areas. Promoting economic diversification, innovation, and opening up and developing remote rural areas are

other contributions with equal share. The contribution towards revenue generation is also observed to a lesser extent. The contribution to trade is not observed as trade may not be a dimension relevant to creative tourism as the consumption takes place at the destination.

Social Aspects

The ‘social’ aspects refer to the contribution towards employment generation (UNCTAD, 2010, p.24). As creative industries rely on the creative inputs (knowledge) and specific skills of the employees, the contribution of the creative industries to employment seems significant and account for around 2 to 8 per cent of the workforce in the economy depending on the scope of the sector (UNCTAD, 2010, p.24). As a result, creative industries are a way of boosting employment. Another aspect of social dimension is the quality of jobs created by the creative economy leading to greater levels of employee satisfaction. Yet another important social aspect of the creative industries is its role in fostering social inclusion. Creative activity is also considered important for individual health and psychological well-being (UNCTAD, 2010, p.24). As many women are employed in creative industries such as art crafts, fashion-related areas etc. creative economy can be a catalyst for promoting gender balance in the creative workforce. The other social aspects include;

facilitation of greater absorption of some categories of marginalized talented workers involved in creative activities into the formal national economies and facilitating educational systems in culture and the arts. Out of the 24 studies reviewed, following articles confirm the contribution of creative tourism towards ‘social aspects’ of creative economy.

Bakas et al. (2019) study in Portugal found the contribution of small-scale art festivals in creating social value by increasing the host community’s pride and reinforcing the social fabric of the festival’s ‘portable’ community in part through these creative tourism activities. Macfarland et al. (2019) study in rural Mexico found community and community participation as a vital factor for Agro tourism as the tourists are looking for novelty by connecting to local people. Wattanacharoensila & Schuckertb (2014) study in Thailand confirms contribution towards employment generation. Table 3 summarizes the contribution of creative tourism towards social aspects of creative economy.

Table 3: Contribution of Creative tourism towards social aspects of creative economy

Social Aspects		
Criteria	Country of origin	Author
Employment generation	India	Sushma Rewal Chugh (2018)
	Mexico	Macfarland et al. (2019)
	Canada	Lee, Wall, Kovacs and Kang (2016)
	Thailand	Wattanacharoensila & Schuckertb (2014)
Quality of jobs leading to greater employee satisfaction	-	-
Fostering social inclusion	Portugal	Bakas et al. (2019)
	-	Kostopoulou (2013)
	Mexico	Macfarland et al. (2019)

	Thailand	Wattanacharoensila & Schuckertb (2014)
Individual health and psychological well-being	-	-
Promoting gender balance	India	Sushma Rewal Chugh (2018)
	Saint Petersburg	Gordin and Matetskaya (2012)
	Thailand	Wattanacharoensila & Schuckertb (2014)
Facilitation of greater absorption of some categories of marginalized talented workers involved in creative activities into the formal national economies	Thailand	Wattanacharoensila & Schuckertb (2014)
Facilitating educational systems in culture and the arts	Thailand	Wattanacharoensila & Schuckertb (2014)

Source: Compiled by Authors

Table 3 shows that creative tourism is capable of contributing towards the social dimension of a creative economy especially through employment generation and fostering social inclusion. Similarly contribution towards promoting gender balance can be assumed due to high employment of women in creative industries such as art crafts. Both absorption of some categories of marginalized talented workers and facilitating educational systems in culture and the arts are confirmed by the study from Thailand. However, the contribution towards balance social aspects cited in Table 3 cannot be confirmed without evidence.

Cultural Aspects

Culture simply refers to the shared values and traditions that identify a community or a nation. Cultural activities give rise to both economic and cultural value and the latter can provide a

distinctive contribution to individuals, to the economy and to society (UNCTAD, 2010, p.25). The cultural value of identity at the level of a nation, region, city, town or community and the role of the creative industries in promoting cultural diversity are two important cultural aspects. UNESCO World Report (2009) examines cultural diversity in four areas languages, education, communication and cultural content, as well as creativity and the marketplace. Both cultural value of identity and role of the creative industries in promoting cultural diversity are observed in majority of studies reviewed. Table 4 summarizes the contribution of creative tourism towards cultural aspects of creative economy.

Table 4: Contribution of creative tourism towards a cultural aspects of creative economy

Cultural Aspects		
Criteria	Country of origin & Level of identity	Author
Cultural value of identity	Alqueva Region/ Portugal	Dias-Sardinha et al. (2019)
	City level/ Croatia	Jelinčić and Zuvela (2012)
	National or Regional level/ Republic of Macedonia	Dimeska (2017)
	Inter-municipal level/ Italy	Della Lucia and Segre (2017)
	Urban areas	Kostopoulou (2013)
	City/ Saint Petersburg	Valery Gordin and Marina Matetskaya (2012)
	National/Thailand	Wattanacharoensila & Schuckertb (2014)
	Small cities and rural areas/ Portugal	Bakas et al. (2019)
	City of Loulé in the region of the Algarve/ Portugal	Carvalho, Ferreira, and Figueira, (2016)
	City/Cape Town	Booyens and Rogerson (2015)
	City (Bangkok)/ Thailand	Srihirun, and Sawant (2018)
	Rural municipalities/ Canada	Lee, Wall, Kovacs and Kang (2016)
	Rural/ Mexico	Macfarland et al. (2019)
Region/ Portugal	Jorge Ramos, Veronika Rosová, Ana Cláudia Campos (2018)	
Himachal Pradesh / India	Sushma Rewal Chugh (2018)	
Promoting cultural diversity	All countries cited above	All the studies cited above

Source: Compiled by Authors

Table 4 shows that creative tourism is capable of contributing towards the cultural dimension of a creative economy. The cultural value of identity has the highest contribution due to the uniqueness of cultural value of identity irrespective of whether it is a nation, region, city, town or community, rural or any other. The role of

the creative industries in promoting cultural diversity is also applicable to majority of studies due to the differences in languages, education, communication and cultural content, as well as creativity and the marketplace in each of the studies. Apart from criteria specified by UNCTAD, in Table 4, the study of

Carvalho, Ferreira, and Figueira, (2016) in Portugal reports the contribution of music festivals (MED festival) in ‘repositioning’ the city as a touristic destination.

Sustainable development Aspects

The contribution of creative industries towards sustainable development is recognized (UNCTAD, 2010, p.26). The ‘cultural sustainability’ refers to a development process that maintains all types of cultural assets, from minority languages and traditional rituals to artworks, artefacts and heritage buildings and sites (UNCTAD, 2010, p.26). One aspect of sustainable development is its compatibility with rules and objectives of ‘environmental protection and preservation’ achieved due to usually less dependence on heavy industrial infrastructure in creative industries production. The next aspect of sustainable development is creative industries’ ability to offer a vast platform to an ‘ethical business’. Yet another aspect is encouraging ‘innovation’ to ensure

sustainability in ethical trade. Out of the 24 studies reviewed, following articles confirm the contribution of creative tourism towards ‘sustainable development aspects’ of creative economy.

Gordin and Matetskaya (2012) study identifies new approaches for creative tourism development in St. Petersburg as an important tool for the sustainable development of the industry. The focus is on using the creative potential in the sphere of the arts and culture as a basis for cultural heritage development. The other studies confirming contribution of creative tourism through innovation include; Wattanacharoensila & Schuckertb (2014) study in Thailand, Booyens & Rogerson (2015) study in Cape Town and Gordin and Matetskaya (2012) study in Saint Petersburg. Table 5 summarizes the contribution of creative tourism towards sustainable development aspects of creative economy.

Table 5: Contribution of creative tourism towards sustainable development aspects of creative economy

Sustainable development		
Criteria	Country of origin	Author
Environmental protection and preservation	Thailand	Wattanacharoensila & Schuckertb (2014)
Platform to an ‘ethical business’	Saint Petersburg	Valery Gordin and Marina Matetskaya (2012)
Encouraging ‘innovation’	Saint Petersburg	Valery Gordin and Marina Matetskaya (2012)
	Thailand	Wattanacharoensila & Schuckertb (2014)
	Cape Town	Booyens & Rogerson (2015)
	Italy	Della Lucia and Segre (2017)

Source: Compiled by Authors

Table 5 shows that creative tourism is capable of contributing towards the

sustainable development aspects of creative economy. The encouragement of

innovation has the highest contribution followed by environmental protection and preservation and platform to an 'ethical business' with lesser contribution.

Which creative industries facilitate creative tourism development in a country?

The article review related to research question 2 above was conducted using UNCTAD (2010) classification of creative industries that recognizes Heritage, Art, and Functional creations as three of the main categories of creative industries as cited in Figure 1. The categories of creative industries facilitating the development of creative tourism identified through the review follows;

Heritage

Out of the 24 papers reviewed, most number of creative industries facilitating creative tourism fall in to the category of 'Heritage'. UNCTAD classifies heritage in to two categories; traditional cultural expressions and cultural sites. Traditional cultural expressions are of different types and 'art crafts' were used for creative tourism development in Rewal (2018) study in India that focuses on art of pottery, leather craft, embroidered silk handkerchiefs, wooden articles, and woollen articles; Gordin and Matetskaya (2012) study in Saint Petersburg focusing on glassworks, decorative and applied arts, ceramics and tapestry and St. Petersburg's espalier etc; Robert (2014) study in Mali emphasising promotion of arts and crafts products, including indigo and mud dyed cloth, wood carvings, gold and silver work, and ethnic musical instruments and Wattanacharoensil & Schuckert (2014) in Thailand focusing on crafts and weaving.

Both studies of Bakas et al. (2019) and Carvalho et al. (2016) from Portugal, Booyens and Rogerson (2015) study in Cape Town and Robert (2014) study in Mali were based on creative industries

associated with 'traditional cultural expressions' emphasising 'festivals' and included either one or more of the festival categories; arts, music, culture, history, urban spaces and social dynamics.

Another set of studies; Srihirun, and Sawant (2018) from Thailand, Lee, Wall, Kovacs Kang (2016) study from Canada, Rewal (2018) study from India and Wattanacharoensil & Schuckert (2014) study from Thailand focusing on 'traditional cultural expressions' were based on creative industries associated with 'culinary tourism'.

Macfarland et al. (2019) study in Mexico used 'agro tourism' for developing creative tourism and the study of Ramos, Rosová and Campos (2018) in Portugal used traditional industry of 'salt production'. The 'cultural sites' category of heritage were used for creative tourism development in Dias-Sardinha et al. (2019) study in Portugal, Jelinčić and Zvela (2012) study in Croatia, Dimeska (2017) study in Republic of Macedonia, Della Lucia and Segre (2017) study in Italy, Gordin and Matetskaya (2012) study in Saint Petersburg, Kostopoulou (2013) study on revitalized urban waterfronts and the study of Mali by Robert (2014). The creative industries associated with these studies used either one or more of heritage resources, other local resources (natural and cultural resources), cultural/creative industries and cultural tourism.

Arts

The next main category of creative industry identified by UNCTAD falls in to 'Arts' that are of two types; visual arts and performing arts. The studies of Rewal (2018) study in India and Gordin and Matetskaya (2012) study in Saint Petersburg included painting and porcelain painting respectively that falls under 'visual art' category. The performing art category emphasising local music was found in Rewal (2018) study in India and Thai boxing, massage and performing arts classes and lessons in rice

farming, and the Thai language were found in the study of Wattanacharoensil & Schuckert (2014) in Thailand.

Functional creations

This is another category of creative industries identified by UNCTAD and jewellery and doll making in Gordin and Matetskaya (2012) study in Saint Petersburg falls in to this category as well.

Table 6 summarizes the creative industries facilitating creative tourism development based on the analysis above.

Table 6: Creative industries facilitating creative tourism development

Author	Country	Creative industry
Heritage – Traditional cultural expressions		
Sushma Rewal Chugh (2018)	India	Art crafts
Gordin and Matetskaya (2012)	St Petersburg	
Robert Richardson (2014)	Mali	
Wattanacharoensil & Schuckert (2014)	Thailand	
Booyens and Rogerson (2015)	Cape Town	Festivals
Bakas et al. (2019)	Portugal	
Carvalho, Ferreira, and Figueira, (2016)	Portugal	
Robert Richardson (2014)	Mali	
Srihirun, and Sawant (2018)	Thailand	Food (culinary) tourism
Lee, Wall, Kovacs and Kang (2016)	Canada	
Sushma Rewal Chugh (2018)	India	
Wattanacharoensil & Schuckert (2014)	Thailand	
Macfarland et al. (2019)	Mexico	Agro tourism
Jorge Ramos, Veronika Rosová, Ana Cláudia Campos (2018)	Portugal	Salt production (traditional industries)
Heritage - Cultural sites		
Dias-Sardinha et al. (2019)	Portugal	Heritage resources
		Other local resources (natural and cultural resources)
Jelinčić and Zuvela (2012)	Croatia	Heritage resources
		Cultural/creative industries
Dimeska (2017)	Republic of Macedonia	Cultural tourism

Maria Della Lucia and Giovanna Segre (2017)	Italy	Cultural tourism
		Made-in-Italy
		Cultural heritage
		Content and information industries
Gordin and Matetskaya (2012)	St Petersburg	Cultural heritage
Kostopoulou (2013)	-	Historic revitalized urban waterfronts
Robert Richardson (2014)	Mali	Heritage resources, Cultural heritage
Art – Visual arts		
Sushma Rewal Chugh (2018)	India	Painting
Gordin and Matetskaya (2012)	St Petersburg	
Art – Performing arts		
Sushma Rewal Chugh (2018)	India	local music
Wattanacharoensil & Schuckert (2014)	Thailand	Performing arts classes and lessons in rice farming, and the Thai language
Functional creations		
Gordin and Matetskaya (2012)	St Petersburg	jewellery, doll making

Source: Compiled by Authors

Table 6 above shows that out of the creative industries identified by UNCTAD, ‘Heritage’ and ‘Arts’ are mostly used for creative tourism development in respective countries. Irrespective of the country of origin, creative industries based on Heritage was used for creative tourism development by most (58%) of the studies. Within the Heritage category, under ‘Traditional cultural expressions’, art crafts, various types of festivals and culinary tourism were used by 4 studies each and agro and traditional salt production was used by 1 study each. Under ‘cultural sites’ category of Heritage, 29% of the studies were found and heritage resources, cultural tourism and creative industries were used for creative tourism development.

Within the ‘Art’ category, two studies each were found under both visual arts and performing arts. Only one study focused on Functional creations and jewellery, doll making were cited as creative industries supporting creative tourism development.

DISCUSSION

The systematic review attempted to achieve two objectives and the findings relating to each objective are being presented in the next sections.

Contribution of creative tourism towards a creative economy of a country

The first objective of the review was to 'assess the contribution of creative tourism towards a creative economy of a country'. The assessment was based on four dimensions of a creative economy; Economic, Social, Cultural and Sustainable development suggested by UNCTAD (2010).

Table 2 summarizes the results of the analysis with regard to 'economic' dimension. Out of the criteria used for assessing economic dimension, the highest economic contribution of creative tourism is towards promoting conservation of countries' environmental endowments and cultural heritages that was confirmed by six studies followed by reviving of declining urban areas was observed in four studies, promotion of economic diversification, opening up and developing remote rural areas and innovation was confirmed by three studies each. The revenue related information was found in two studies and no contribution was found with regard to 'trade'. Overall, 54% of the studies reviewed show that creative tourism is capable of contributing towards an 'economic' dimension of a creative economy.

Table 3 summarizes the results of the analysis with regard to 'social' dimension. Out of the criteria used for assessing the social dimension, the highest social contribution of creative tourism is through employment generation and fostering social inclusion confirmed by four studies each. Promoting gender balance is the next social contribution from creative tourism due to the employment of many women in art crafts that was observed in three studies. The facilitation of greater absorption of some categories of marginalized talented workers involved in creative activities into the formal national economies and facilitating educational systems in culture and the arts were found in mere one study each that was focusing

on national development in Thailand. Though creative tourism may directly or indirectly contribute to other criteria; quality of jobs leading to greater employee satisfaction, and individual health and psychological well-being, the reviewed papers do not provide evidence in support of these criteria. Overall, 54% of the studies reviewed show that creative tourism is capable of contributing towards a 'social' dimension of a creative economy.

Table 4 summarizes the results of the analysis with regard to 'cultural' dimension. Out of the criteria used for assessing the cultural dimension, contribution of creative tourism towards both criteria; cultural value of identity and role of the creative industries in promoting cultural diversity is observed in 62.5% reviewed papers. The potential of creative tourism to provide 'cultural value of identity' is observed in all levels and areas; region, city, national, inter-municipal, urban, rural and so on. Apart from contribution to dimensions in UNCTAD criteria, one study from Portugal confirmed contribution towards 'repositioning' the city through music festivals. Overall, the studies reviewed show that creative tourism is highly capable of contributing towards a 'cultural' dimension of a creative economy.

Table 5 summarizes the results of the analysis with regard to 'sustainable development' dimension. Out of the criteria used for assessing the sustainable development dimension, encouraging innovation was confirmed by four studies especially Gordon and Matetskaya (2012) study in Saint Petersburg. The environmental protection and preservation and becoming a platform to an 'ethical business' was found in mere one reviewed paper. Overall, 17% of the studies reviewed show that creative tourism is capable of contributing towards a 'sustainable development' dimension of a

creative economy. It is also observed that 'innovation' is a criteria common to both economic and sustainable development dimensions of creative economy.

Creative industries facilitating creative tourism development

After recognizing the contribution of creative tourism towards a creative economy, second objective attempted to identify creative industries facilitating creative tourism development in support of creative economy. The identification of high potential creative industries was based on the UNCTAD classification of creative industries (Figure 1) and Table 6 summarizes the results of the analysis.

The results show that creative industries falling under three categories are of particular importance for creative tourism development irrespective of the country (destination). Heritage provides the highest contribution towards developing creative tourism in a country followed by Art and Functional creations.

Heritage

Out of the two sub categories of Heritage, 'traditional cultural expressions' had the highest contribution for creative tourism development in their respective country as 58% of the studies confirmed its practice and usage of 'cultural sites' was confirmed by 29% of the studies.

Under 'traditional cultural expressions', 'art crafts', festivals' and 'culinary tourism' were equally popular creative industries as confirmed by 4 studies each. The 'traditional industries' in a respective country (e.g. salt production in Portugal) and 'agro tourism' are other traditional cultural expressions used for creative tourism development. Under 'cultural sites', 'heritage resources' were the most popular followed by 'cultural tourism' and 'creative industries'.

CONCLUSION

The countries all over the world continue to embrace creative tourism either as a means of supporting their creative economy or for economic development of the respective country. But the studies attempting to ascertain whether creative tourism has the capacity to contribute towards creative economy of a country and the creative industries facilitating such contribution are scarce. This systematic review was conducted to address these objectives and findings show the possible contribution of creative tourism towards a creative economy of a country and the creative industries facilitating the contribution.

Tourism being a global industry, this review ignored the boundaries and through a review of 24 articles from around over the world, similarities were observed in terms of both contribution towards a creative economy of a country and the creative industries facilitating the creative tourism development. The findings confirm creative tourism's contribution towards following dimensions and the sub areas of UNCTAD (2010).

Economic dimension

Promoting conservation of countries' environmental endowments and cultural heritages, reviving declining urban areas, promotion of economic diversification, opening up and developing remote rural areas and potential for innovation

Social dimension

Employment generation, fostering social inclusion and promoting gender balance

Cultural dimension

Cultural value of identity and promoting cultural diversity through creative industries

Sustainable development dimension

Encouraging innovation

The findings also show the contribution to creative tourism to creative economy through 'repositioning' of the destination. The findings also confirm the ability of following creative industries in facilitating creative tourism development;

Heritage

Traditional cultural expressions - culinary tourism, art crafts, festivals traditional industries, and agro tourism.

Cultural sites: heritage resources, cultural tourism and creative industries Art - Visual art and performing art

Functional creations - Design

The review expands the knowledge base of the creative tourism field and stimulates the debate among scholars, by offering three main contributions.

First, it proposes a substantial view of the existing literature on the topic, by identifying two main strands of study: one addressing the dimensions of a creative economy that creative tourism can contribute to; another identifying the creative industries capable of facilitating creative tourism development in support of creative economy of a country.

Second, the article provides an eye opener for any country that intends to adopt creative tourism or have adopted tourism with regard to the dimensions to emphasize in support of strengthening creative economy of a country and creative industries to be nurtured depending on the heritage, cultural resources and/or creative industries the country possesses.

Third, review has enabled authors to identify several directions for future research in the study area; the contribution of creative tourism towards other sub elements of economic, social, cultural and sustainable dimensions of a creative economy that was not found through the review, other possible creative industries that could facilitate creative tourism development and ability to 'reposition' destinations through 'traditional cultural

expressions' in support of creative economy.

Despite few contributions made, limitations cannot be ignored. The main limitation of this study lies in the analysis of mere 24 articles around the world due to time constraints despite tourism being a global industry. The next limitation is restricting dimensions of creative economy and creative industry classifications to UNCTAD (2010) definitions. The final limitation is the interpretation of findings of previous studies by the authors.

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USE OF INFORMATION COMMUNICATION TECHNOLOGY FOR BUSINESS MANAGEMENT IN MINING & MINERAL INDUSTRY

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ABSTRACT

For a business to sustain its functionalities should manage throughout the lifespan of the business. To facilitate effectiveness, the technology can assist. The mining and mineral industry regulated by Geological Survey and Mines Bureau (GSMB) is a technologically unattained industry. It is not easy to track transactions in real-time using manual bookkeeping in rural, rustic environments. Hence, the GSMB introduced the Mining & Mineral Production (mmPro) Monitoring Solution which can be operated using Web, Mobile Application and SMS. This solution keeps records, verifies and validates sand dispatch data against issued mining licenses. The pilot started by GSMB Technical Services (GSMB/TS) at 210 mining sites along two Mahaweli river banks closer to Manampitiya Bridge still run with 100% track of all transport vehicles. The officers of both GSMB and GSMB/TS now oversee the site that operates more than 400 lorries at peak. The use of mmPro has leveraged to perform better pattern analytics, such as where the dispatch loads are going, what are the most demanding days and hours of the operation. With this initiative, GSMB

has gained the viability to the royalty payment in real-time. This solution can be extended to effective queue management at the sites. With evolution, GSMB can upgrade mmPro to serve on-demand orders letting end customers to reserve and receive sand with the fullest reliability through their own transportation. Hence, deploying technologies within the mining and mineral industry increase its calibre and sustainability as an industry.

Keywords: Business Management, Information Communication Technology, Mineral & Mining Industry

INTRODUCTION

With the industrial revolution and up until now business organizations keen on generating seamless profits and cash flows. This nature of businesses continuously ensues from centuries and to foresee promising profits businesses try to formulate different strategies and academia attached to business management work on researches which introduce effective business management techniques, concepts and models over the time. Over this time, science and

technology got evolved and the technological tools, procedures facilitate every industry in every kind of economy across the world. Information Communication Technology (ICT) is such advancement in science and with ICT many industries have gained the best efficiency and effectiveness in the industries. ICT has facilitated with variety of technological implementations such as World Wide Web, Database Management Systems, mobile technologies, cloud computing and many more, which boost and manage the core-business functionalities of business entities (Karahan, 2016). Also, it should be noted that the supportive functions for businesses are managed as same as the core functionalities using the ICT.

ICT has influenced in almost every industry, including medical, education, entertainment and logistics. Moreover, ICT is now considered to be a factor which make organizations to obtain competitive edge within rivalry (Chukwunonso and Ribadu, 2011). In Sri Lankan context, many industries used and get aid of ICT effectively. The industries such as communication, tourism, entertainment and mass media effectively use ICT. Also, policy makers encourage other industries to implement ICT driven tools and techniques to progress in the business. Hence, it can be noted that in Sri Lanka there are technically unattained industries (Gunawardana, 2017).

Mining and Mineral industry is such a technically unattained industry, but the industry which drives total local construction projects. Mineral mining for the construction is very vital and mining needs to be in very sustainable manner, as this industry highly correlates and sensitive with nature. Also the mining and mineral industry functions in rurality and rustic environmental conditions where it is hard to manage ICT facilitated tools and techniques within the industry (Opensignal, 2020).

Moreover, this industry is much sensitive industry in Sri Lanka which always holds its business proceedings due to external environment and as well as being an industry which closely interrelated with natural resources, the sustainability of the both industry and the nature should be considered. So when formulating solution from ICT, it should consider all possible factors which drive the industry. This study was conducted to acknowledge the stakeholders of mining and mineral industry about the viability of implementing ICT based tools and technologies in businesses for better management in business functions. During this study the industry regulatory body, Geological Survey and Mines Bureau (GSMB) was took the initiative to implement Mining & Mineral Production (mmPro) Monitoring Solution in the sand mining sites in Sri Lanka and this solution runs over multiple platforms web, mobile, SMS. This solution records, verifies and validates sand dispatching records against the license issued by GSMB. According to the results from the solution pilot run at Manampitiya sand mining site, total business operations at the site was governed by this application with much efficiency than that of previous situations dealing manual systems of record keeping.

LITERATURE REVIEW

Ever since the industrial revolution, industries evolved with the aid through different technological eras up to digital industrial revolution. Variety of industries adopted different technological advancements in order to gain more productivity and efficiency. Followed by industrial revolution during 19th century, the evolution got hyped to industry 4.0. Industry 4.0 is encompassing more advanced ICT driven technologies for smart internal and external logistics, smart production mechanisms, smart business management and marketing and smart

business governance (Tupa and Steiner, 2019). Almost every industry has gone through or about to go for the industry 4.0. When considering the industry 4.0, businesses in different industries adopted high-end ICT aided systems and procedures for end to end business process management. Industry 4.0 encourages technologies which are into mobile computing, cloud computing and Internet of Things (IoT) along with more concepts of data mining, machine learning and artificial intelligence. E-commerce and Enterprise Resource Planning (ERP) is a novel trend in industry 4.0 (Tassel, 2020), (Jayatilake, Lanka and Withanaarachchi, 2016).

In global context every industry has influenced by industry 4.0, and when the focus drives to Sri Lankan industries, they are in verge of embracing the industry 4.0. Many industries; banking and financing, health, transportation, education, administration, manufacturing, apparel and publication have considered to revolutionized using novel technologies. The apparel industry of Sri Lanka has managed to implement the industry 4.0 aspects within the industry and apparel industry has recognized as one of the leading industries in Sri Lanka (Jayatilake, Lanka and Withanaarachchi, 2016). Furthermore, with industry 4.0 adoption Sri Lank can gain the leverage to access global leading markets pertaining to each industry (Island, 2020).

Of all industries in Sri Lanka, mineral and mining industry is the least technologically exposed industry which has not accessed the industry 3.0. There are several reasons for the technological lagging in this industry. The main reason is that the geographical locations of mining sites being rural and rustic. According to the network coverage in Sri Lanka, the most rural areas do not have a proper connectivity for newest technologies. Hence, the technological exposure within the industry conciliations

and mining and mineral industry is lacking the technical backup to enhance its efficiency, effectiveness and sustainability. The other reason which creates resistance to the technological utilization at the industry is the reluctance towards technological tools within the direct stakeholder community. The owners show resistance solely due to the initial capital expenditure for adopting a technological solution for the business management. Usually, adopting a such tools yields many economic advantages and competitive edge to the business and hence the owners should be more aware about the business potentials in use of technological advancements (Cavalcante, 2013), (Pirzada and Ahmed, 2013).

Moreover, with this mmPro technological implementation GSMB can foresee sustainable future within mining and mineral industry. Using this technology will GSMB to eliminate illegal mining and transportation in the long run, which contrary enhances the nature and the habitats of all living organisms. Execution the mmPro will increase the transparency in governance at industry as well.

a. Environmental impact due to mineral mining

Minerals are considered to be the foundation for the human civilization. From the ancient times to the modern era, all aspects attached to civilizations evolved with the earth and earthy minerals. The high end machinery, skyscrapers and most of the technological advancements that can be witnessed during this period of time are made with the minerals being raw materials.

The minerals which need for the variety of projects are natural resources and extraction needs to be carry out. Many countries engage in mineral extraction and production while engaging in exporting as well. Minerals are in different types and categories such as native elements, oxides, hydroxides, sulfides, sulfates, carbonates,

phosphates, halides, silicates, orthosilicates, ring silicates, chain silicates, sheet silicates and framework silicates (Queensland, 2020).

When considering the contemporary context in the world, minerals are highly consumed for variety of reasons. Minerals are highly inevitable for construction, energy and metal production as well as for other industries (MineralsUK, 2020). With the exponential development in economy around world, mineral consumption also booming aggressively, meaning that the

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Whilst mineral consumption booming up due to bellicose development of different industries a major environmental concerns have emerged. With excessive natural mineral extraction red alerts are indicating, that these extractions have caused adverse environmental implications. Mining, quarrying, dredging, drilling and extracting from wells when obtaining minerals impact on both landscape and environment. Distruption of land which are suitable for agriculture, urban and recreational use, deterioration of immediate environment via noise and air borne dust, hazardous outcome for habitants within the habitats in ore creation sites are several adverse influences to the nature due to the exploitative extraction of minerals. Moreover, mining done on landscapes may distort the distribution and chemistry of surface and as well as the ground water. Also due to the acidic nature in mines will get acidified and can cause pollution in rivers, streams and springs. Dredging for ocean minerals does not cause mechanical pollution, but results in dispersion of fine sand sediments and thereby affects on fisheries and wild life within the habitat. Even the wave currents and sedimentation patterns get distorted (Kaya, 2001), (Bauer and Shea, 2020), .

The same situation applies to Sri Lankan mining and mineral industry. Sri Lankan construction industry shows a boosting perk due to the contemporary huge constructions projects happening in Sri Lankan suburbs. The mining and mineral industry is directly attached industry to construction industry, as mining and mineral industry produces the all raw materials for the construction purposes. Mining and mineral industry predominantly consumes the natural reserves of minerals for the production of

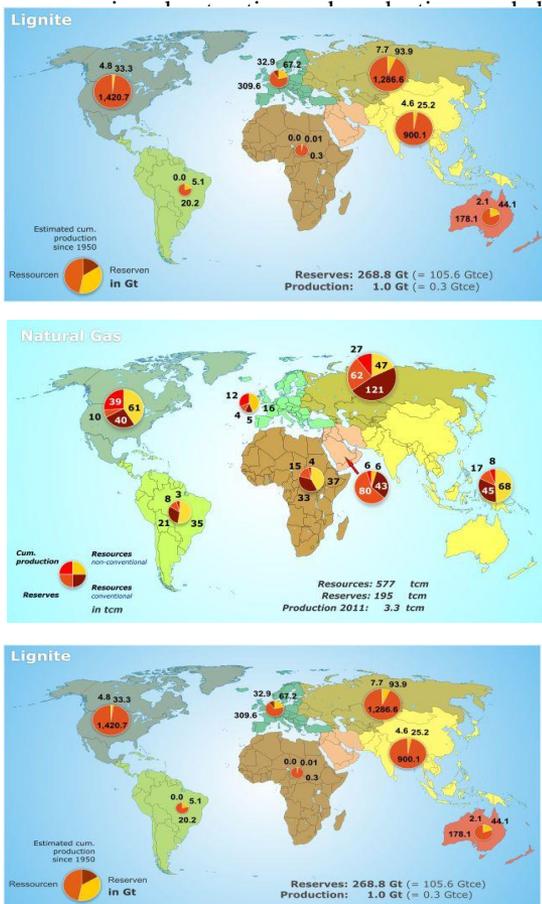


Figure 1 - Different mineral consumptions around globe by Bundesanstalt für Geowissenschaften und Rohstoffe (BGR) in Hannover [Federal

raw material needed for construction. Due to the previously mentioned direct correlation between the construction industry and mining and mineral industry, the mineral mining increases as the construction projects get escalated. When mineral mining increases exponentially, the nature is being compromised which resulting potential ripple effects on human existence and as well as other living organisms (GWP, 2018). In the Sri Lankan context, the more tendency towards illegal extraction and mining happens with sand. Hence according to the researches due to this excessive extractions happening in Sri Lankan rivers, intrusion of sea water to inland waters, river bank collapses, riparian land losses have occurred (Piyadasa, 2009).

Considering all the driven factors within the of mining and mineral industry a proper governance was an utmost importance. Hence, the governing body for mining and mineral industry was incepted by the statutory of Sri Lanka as Geological Survey and Mines Bureau (GSMB) (Parliament, 1992). GSMB has vested with the power of exercising adequate measures to reduce and mitigate

Figure 2 - Mineral Map of Sri Lanka by www.mapsofworld.com

b. Licensing process and inefficiencies

As mentioned, mining and mineral industry directly correlates with external environment which fluctuates the stability of the industry. The stakeholders; general public, environmental activists draw the attention towards the unfavorable circumstances invoked due to illegal mineral extraction in mining and mineral industry. The riots and petitions holds the entire process in the industry, resulting the downfall in the attaching industries as well (Piyadasa, 2009), (Wickramasinghe, 2020). GSMB as the governing body had to pay more attention toward the sustainable and smooth functioning in the industry of mineral mining. As a solution GSMB introduced a licensing process for mineral mining and transportation mainly with the intention to manage the continuous raw material supply to construction industry and to ensure environment is conserved with the approach (Parliament, 2009), (Parliament, 1992).

GSMB issues 3 types of licenses under the Mines and Mineral Act No. 33 of 1992. The licenses are in types of Exploration, Mining and Trading and Transport. Exploration Licenses (EL) grant the exclusive rights to carry out mineral explorations. The Mining Licenses (ML) have three sub-categories as Artisanal, Industrial and Reserved. The Artisanal Mining License (AML) grants the authority to license-holder to mine, process and carry out trading, but all the activities pre-mentioned only can be done to the exclusively specified minerals in the license. Also AML specifies the maximum area of operations as 10 hectares and depth of 25m. Furthermore, AML has two categories as A and B based on the authorizing criteria. The Industrial Mining License (IML) provides rights to explore, mine, process and trade minerals specified in the license. IML also has three sub-



categories as A, B, and C. The Reserved Mining License (RML) allows the license holder to explore, mine, process and trade reserved minerals with the granted approval of the Minister. The Trading License (TDL) grants non-exclusive right to purchase, store, trade in and can engage in exporting minerals with a special authorization of Director. TDL also has 3 types of sub-categories as A, B, and C. Transport Licenses issued to transport mineral-bearing substances or minerals and has a specified quantity and validity duration. All EL, ML and TDL should have transport licenses to transport minerals and the bearing materials (GSMB, 2020).

Obtaining and maintaining the licensing cycle is a tedious aspect for both GSMB and the mining site owners. The processing of licenses general requires weeks and manual processing takes considerable roll out time. Moreover, even with the licenses, mining site owners try to bypass the law and process illegal raw material supplies to matchup the demand from the construction industry.

There are several reasons which cause mal-practice and exploitation in GSMB mineral licensing process. Obtaining a license for the legal mineral mining and transportation contains a tedious process with a considerable amount of lag time. This demotivates the owners at mineral mining sites as their investments in the industry is high and more time means loss of profits. Moreover, GSMB cannot track instantaneous license details from its regional offices or headquarters, as the total licensing process manually managed. These increase the license exploitations, illegal mining and ultimately nature is at a greater unfavorable state. Hence, GSMB wanted to formulate a solid and sound process for efficient monitoring and controlling in mineral and mining industry (Gamage, Weerakoon and Kokila, 2020). With that intention GSMB developed an online real-time system Mining & Mineral

Production (mmPro) Monitoring Solution to manage the licensing process and to reduce the illegal sand mining in long term. GSMB first incorporated the mmPro with sand mining sites as a pilot run.

c. Scope of Requirement for the solution

Concerning the fact that complexity and inefficiency in obtaining and maintaining licenses which permit exploring, mining, processing and transportation, GSMB initiated incorporation of software toolkits to their operations. This attempt can be considered as inauguration of stepping into industry 4.0 within the mining and mineral industry.

According to the GSMB, the solution which intended to develop should meet the objectives listed below.

1. Tracking and monitoring all types of licenses issued by GSMB should be effective and thereby, existing licenses maintenance should be productive to the organization as well as the license holders.
2. The intended system should interactive with all stakeholders attached to the mining and mineral industry in the means of real-time communications and data exchange, then thereby improve crowdsourcing for sustainable industry.
3. The retrospective benchmarking should distinguishably depict the scale of efficiencies in terms of tracking in illegal mineral explorations, mining, transportations
4. The curbing within the industry should be smooth and leveraged, so that at the end the throughput and the profits should circulate back to general public and nature.

GSMB's scope of requirement is very concerned on the above mentioned four objectives and the solution should readily provide the expected outcome with quality being the key factor. The high-level scope for the system as follows.

1. There should be access controlled user base to handle all license

related transactions within the system. The users should be clearly defined and authentication keys and related mechanisms need to be provided for better security.

2. The system which intends to develop should be able to track license oriented data such as license issued date, license type, license reference number, license real-time status, license site information, license-holder information, license capacity, license validity period.

3. After the system deployment the officers at GSMB headquarters and regional branches should be able to monitor license oriented transactions and respond interactively with general public and police inquiries.

4. Furthermore, system should be centralized and in case of network failures the transactions should be recorded in asynchronous approach and once the network is well established the data should be synched with the centralized system.

METHODOLOGY OF EXECUTION

When GSMB stepping towards achieving first glimpse of industry 4.0 the system implementations had carried out in methodical manner. Mainly due to couple of reasons such as the reluctance within the user base or stakeholders to get into the digitalization process, initial capital expenditure crisis for internet and other hardware infrastructure and furthermore the need of adequate training within the user base. Hence, GSMB and the mmPro development entities followed a strategic approach to deploy the mmPro within the mining and mineral industry by choosing the means of pilot running. The pilot run was initiated basing 3 sand mining sites and as mentioned in Sri Lanka the most prominent illegal mining happens with the sand mining.

Before the mmPro design the feasibility analysis was carried out in order to understand whether it is profitable to invest on software system. Here a benchmark analysis was carried out to understand the real sand consumption against the quantity of sand tracked at GSMB data. Then because of the drastic difference which derived from the calculation (difference between the consumption and the supply done with GSMB is the sand quantity which marketed untraceably to GSMB), it was decided to formulate efficient and effective procedures to trace how minerals are marketed within the industry.

Followed by the feasibility study, the solution was developed and the developed solution was deployed in the manner of pilot run at three sand mining sites. The sites were chosen considering the capacity of mining and transporting at every mining site island wide. The site Manampitiya is considered to be the largest and the analysis data were obtained from the site operations. The pilot run was composed of hands – on workshop of using the mobile application, limited user pilot for User Acceptance Testing, bug fix rollout and steady release.



Figure 3 Pilot run kickoff

The collected data were processed to measure how much efficiency can be achieved at the mining sites operations and as well as backend operations with the introduction of ICT tools; a mobile based

ERP platform for the sites as well as the back office operations.

Results

Initiation and incorporation of ICT tools within mining and mineral industry of Sri Lanka has shown tremendous opportunity of growth and potential to evolve the industry with industry 4.0.

The data for the analysis were accumulated from the database designated to the mmPro solution. The data have accumulated since January 2020 real time data of the pilot run. This data contains dispatch data, license data and operational data related to the mineral mining and transportation. This data also consists of crowdsourced data which aggregated through the contribution from general public and the legal authorities such as police on checking dispatch legality.

The mmPro solution tracks the license usage and license oriented information in effective and real time manner where the officers of GSMB can track the dispatches very efficiently and effectively.

Table 1 License capacity distribution

license_prefix	license_count	total_capacity
AL/B/KLT	9	250
AL/B/KU	2	50
TDL/B/KU	9	2142

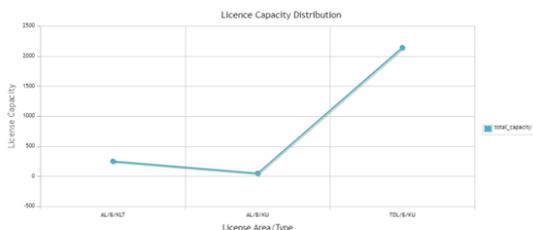


Figure 4 License Capacity Distribution

can easily generate the information regarding the license capacity distribution

where it will be advantageous to back track the illegal mining in minerals.

Table 2 Load Dispatch

license_prefix	load_count	total_cubes
AL/B/KLT	22	39.00
AL/B/KU	1	3.00
AL/B/TEST	16	48.00
IML/B/TEST	92	262.10
TDL/B/KU	57	185.00
TDL/B/TEST	30	93.75

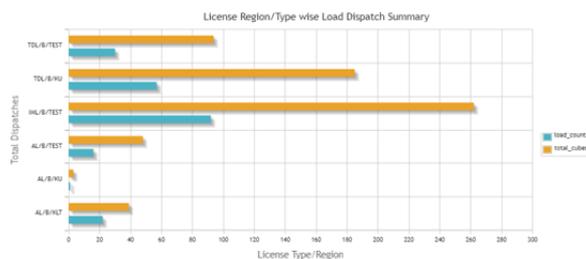


Figure 5 Load Dispatch Summary

figure 5 show how the load dispatches distributed categorized under the different license types.

Table 3 Dispatch Load Checks

Check status	check_count	load_count	valid_count
Check	295	124	63

Through the data analysis the from mmPro accumulated data the validity of each load can be identified.

DISCUSSION & CONCLUSION

As mentioned previously, total Sri Lankan consumption for minerals, specifically sand is at higher rates that of supplied by the GSMB. The huge difference of the demand and supply in legal terms covered by the illegal mining of minerals and predominantly causes several severe impacts to the nature and the natural habitats of the organisms.

GSMB has incepted with statutory act to maintain the ecosystem attached to the mineral mining and to ensure that the industry of mineral mining evolve in sustainable manner. But with the current lethargic technologies the business operation management at mineral sites, GSMB offices are not effective and efficient, which have compromised the environmental endangers and illegal functioning within the industry.

The mmPro is modern technology facilitated application which GSMB executed to enhance their controlling and monitoring capacity within their authority of mining sites, especially to reduce illegal mining. mmPro incorporation is a striving step towards achieving industry 4.0 within the mineral and mining industry, as in the Sri Lankan context this industry is hardly exposed to the technology and its advanced tools.

Yet, during the pilot run it did notice that there are burning concerns on implementing the mmPro, such as technological barriers and getting accustomed to change within the work force. But the results proven that this approach of monitoring is viable and effective for proper business management and governance in mineral and mining industry.

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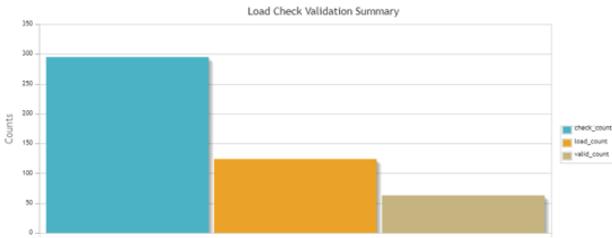


Figure 6 Load Check Validity Summary

Table 4 Validity check based on users of mmPro

User Type	Check Count	Load Count	Valid Count
Admin	5	2	0
General Public	75	7	0
GSMB License Officer	4	1	0
GSMB Management	12	8	0
Lorry Driver	2	1	0
Mining License Owner	123	55	16
Police Officer	74	50	47

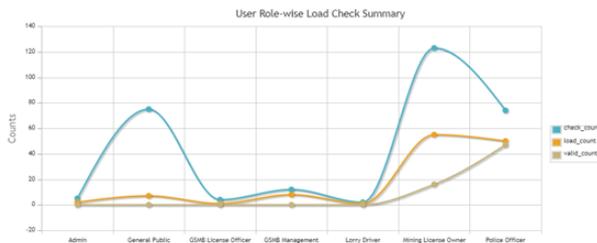


Figure 7 User wise dispatch validity check

Figure 7 illustrates how the dispatches are being validated by the users attached to the application.

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**THE INFLUENCE OF CUSTOMER PERCEPTION ON LOYALTY TOWARDS AN
ORGANIZATION. A SPECIAL REFERENCE TO THE FMCG AND BANKING
SECTORS IN SRI LANKA**

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ABSTRACT

The customer perception is a concept that mainly includes the customer's impression, the awareness of the customer and the consciousness of the customer's towards the goods and the services provided by the organization. The paper mainly investigates how the brand, price, usability and stability, promotional activities and the quality of the products and service influences the customer loyalty in an organization. The main problem which is been identified by the study is the loss of customer base gradually over the years very specially for the FMCG sector and the Banking sectors in Sri Lanka. Keells Pvt Ltd is been selected to delineate the FMCG sectors in Sri Lanka and Sampath Bank Plc is been considered in the study to epitomize the Banking Sectors in Sri Lanka. The study mainly addresses the factors such as the price, quality and the promotional activities which acts as the determinants of the customer perception as the gap notified from previous researchers. The study is been conducted for 300 customers selected through simple random sampling using pragmatic philosophical stance along with a deductive approach. The data are been collected through a mixed method approach. The study confirms that the brand, price, usability, quality, and promotional activities has an impact towards the customer loyalty within the

firm. The paper is been concluded with key recommended approaches which mainly includes the modern management styles and Marketing tactics which are applicable for most of the organizations operated in the in the Developing Nations.

Keywords: Perception, Loyalty, Brand, Usability, Stability

INTRODUCTION

The paper hereby mainly investigates the perceptions of the customers towards the organizations that they seek services. The research is been carried out by the author based on two different types of service sectors. The major service sectors are the supermarket chains for the FMCG products and the banking sectors. The major examples for the above-mentioned service sectors are the Keells super for the supermarket chain and the Sampath bank for the banking sector. The study conducted clearly provides a brief understanding regarding the brand and the loyalty that exist in order to attract the customer base, the price and the ways how the price impacts the loyalty for a product or a service, the usability and the stability of the products and the services that are been offered. The promotional activities that are been carried out by the organization in order to enchase the loyalty and the way through which the

quality of the product and the services can be used as a key elements to attract the customers. Overall, the influence of customer perceptions had been very well analyzed and the influence of the customer perception towards the customer loyalty is been well articulated.

Background of Study

Keells Super is one of the leading supermarket chains that is been owned by the John keells group. The supermarket mainly trades different types of products which can be commonly categorized as the beverages, chilled, frozen foods, fruits, grocery, households, liquors, meat, fish, vegetables, and home ware. There are more than 24 million customers on board with Keells super (Nadarajah, et al., 2014). There are nearly more than 20 supermarket chains that are available throughout the nation.

As per Perera (2018), the Sampath bank is one of the leading banking sectors originated in the year of 1986. The bank has nearly about 224 branches along with 360 ATM Island wide. There are nearly about 12 super branches available throughout the island. The bank had been ranked as the third largest private bank in Sri Lanka with Rs. 453 billion deposit. The bank had been rewarded with many of the unique awards such as the bank of the year and the national business excellence award. There are some other unique features that highlights the brand and the services provided by the banks such as the presence of the Sri Lanka auto mated clearing house, the cheque imagine & truncating, the credit approval system and the Electronic money transfer.

Research gap

As per Folkes (1988), the product awareness is been considered as one of a key determinants influencing the customer loyalty within an organization. The level of after sales services and the interest put on by the management towards the problem analysis are been the factors that influence the customer loyalty towards an

organization (Parasuraman, et al.,1985). Xu, et al. (2007), state that the customer perceived service value in the presence of the customer satisfaction as the mediating factor influences the customer loyalty. The call quality, price structure, mobile devices, value added services, convenience in procedure, customer support, attitude, social influence, switching cost, prior switching behavior, variety seeking, trust, familiarity and partnering are been considered as the factors that determine the customer loyalty within an organization (Segoro, 2013).

Hence the study conducted clearly concludes the fact that the previous researchers have failed to analyze the Brand, Pricing, Usability and the Stability of the products and the Promotional activities as the determinants under the customer perception which influence the customer loyalty within an organization. Thus, the paper hereby mainly focusses on the gap identified from the previous researchers.

Research problem

The empirical study performed on a sample of 25 customers selected from each FMCG sector and Banking sector clearly showed that the main problems faced by the consumers are; lack of innovation within the firms, price instability within the firm, least availability of the certain demanded goods within the firm. The problems identified have a direct and an indirect impact over the loyalty of consumers towards the organization.

Objectives of the study

To identify the impact of the brand towards the customer loyalty in the service sectors.

To identify the influence of the price scales for the products and services towards the customers loyalty in the service sectors

To know the usability of the products and the services towards the customers

loyalty in the service sectors in an organization

To identify the influence of the promotional activities towards the customers loyalty in the service sectors in an organization

Research Question

The study is based on the identifying the relationship in between the customer perception and the customer loyalty within an organization. The research question is mainly focused whether the brand, price margin, usability and stability, promotional activities of the product and the services influences the loyalty of the customers within an organization.

Significance of the study

The research conducted by the author helps the other researchers to get more knowledge regarding the impact of the customer perceptions towards loyalty within FMCG and Banking Sectors in Sri Lanka. The research findings by the author will help the existing business and the other third party business people to know how the customer's satisfaction can be achieved and the ways in which the organizations can adopt themselves to full fill the customers' perceptions and to develop the loyalty of the customers towards the organization. The research findings by the author supports the policy makers and the administrators of Keells super, Sampath bank to identify the ways in which the customers can be attracted and the ways in which those customers perceptions can be fulfilled and the ways the organizations can conduct loyalty programs and customer satisfaction survey in order to attract the customer and to position their market accordingly.

LITERATURE REVIEW

Introduction

In this research the author clearly had analyzed the impact of the customer's

perception which mainly affects their loyalty towards the organization. The main reason for the research is to find out the ways how the key elements in the customer's perceptions can be improved and the strategies that can be followed in order to improve the performance of the service sectors specially the FMCG and the banking sector.

Customer's perception

In line with the Barsky (1992), consumer Perception is a concept that mainly includes the customer's impression, the awareness of the customer and the consciousness of the customer's towards the goods and the services provided by the organization. The customer perception is considered as one of the important elements in the current digital world. The customer perception or the interpretation that is been created by the customer towards the goods and services offered by an organization are determined by the brand, pricing strategies that are been used by the organization, the usability of the goods and the services that are been offered and the promotional activities that are been carried out to advertise the products or services (Flavian & Guinalú, 2006).

Theory Associated with the organization

The customer perception is been a key determinant in an organization to benchmark the loyalty of the customers towards the firm. Upon discussing about the customer perception, it is been observed that the most organization within the sectors identified in the study follows the application of the dissonance theory. Hence the author hereby through the study had evaluated the model and the paper concludes with the most appropriate strategy that can be implied in place.

Dissonance theory

The theory says that if the consumer seeks for a high value product instead receives the low value product would

experience a disparity and lead to the cognitive dissonance. The variance observed leads to a state of dissonance or the psychological discomfort. The adjustment over the perceived disparity that exist among the individuals can lead to the reduction over the pressure which is been built a result of the dissonance developed. The prevalence of variance in between the expectation of the product and the performance of the product brings physiological tension in consumers which would later be reduced by the consumers through altering their perception with respect to the product consumed. The cost of the products consumed against the perceived worth of the product by the individuals acts as the determinant of the performance.

Major determinants of customer perceptions

Branding

The brand is the name, term, design, symbol, or other feature that helps to differentiate an organization or a product from its competitors in the view of the customers (Collins, 2003). The brand plays an important role in the business, marketing and advertising. The brand act as the point which helps to give an organization a voice, identity, value, awareness among the consumers. Hosany, et al. (2006) says that the brand is considered as the asset of an organization. The concept of branding mainly involves different theories. The main theories are the Brand identity by the organization, Brand equity and Brand personality. These elements act as the major key component of the organization when considering about the branding. As per De Chernatony (1999), the brand identity is one of the basic foundation in Branding in which the organization chooses its design, logo, uses, color, shape and the other visual elements for the product, services and the promotions. The brand image is the result of the effort, successfulness and the

unsuccessfulness of the brand identity. The brand equity is another important concept which mainly specifies the value premium that is been generated through the name which can mainly be created through the memorable, easily recognizable and superior quality and reliability of the product or the service (Aaker, 2009). As per Azoulay & Kapferer (2003), the brand personality act as a framework that helps an organization to shape the way the people feel about the product, services and the mission. The company's brand personality elicits an emotional response in a specified consumer segment which indirectly leads the organization to achieve a positive benefit. The general classifications of the brand personalities considered by an organization are excitement, sincerity, ruggedness, competence and the sophistication.

Pricing

The pricing is been a critical component in marketing as well in the competitive strategy in determining the performance of an organization (Hao & Papalexopoulos, 1997). The price is been considered to be a bribe used by both the commercial as well the industrial customers to judge the standards and the values of the offerings and plays a key role in determining the brands among varied types of alternatives (Shipley and Jobber, 2001). The pricing reveals the true worth that the product or service captures in the real competitive market (Yeoman and McMahon, 2004). In line with Paul, et al. (2013), the pricing acts as the key component in the marketing mix that helps in the inflow of revenue to the organization and also helps an organization to come up with quick decision for varying micro and macro environmental conditions (Diamantopoulos, 1991). The company's functions with respect to the objectives are multifaceted in that the sustainability of businesses depends on a mixture of different objectives of pricing (Shipley

and Jobber, 2001). These objectives are instable which changes over the time due to various micro and macro environmental fluctuations. The pricing objectives could either be supportive or conflictual in nature. The sales increase vs. market share increase could be termed to be a supportive component whereas on the other hand the sales maximization vs. profit maximization could be termed as the conflictual component (Myers, et al., 2002).

Usability

The usability of the product and services are an important element in the customer perception. The process mainly includes the evaluation of the product or service by testing it with the users who represents the whole consumer segment where the company seek services (Casalo & Flavian, 2008). The usability act as the important key component during the testing in the internet sector where user interface and the user experience are very much hard to stimulate during the development stage of a product or the services (Adellia & Prasetio, 2016). The main aim of the usability is to identify the problems that are been faced by the consumers related to the individual products or services. The usability testing is been mainly done through three main procedures that is initially the company develops the usability test plan, recruit the participant who fits the consumer profile and finally analyzes and reports the usability test findings (Lidwell, et al., 2010). In accordance to the Mithas, et al. (2006), the usability test helps the organization to identify whether the participants can complete the tasks successfully, identify the capability of the sample audience to adopt to the product or services, analyses the satisfaction level of the individual consumers, identify and analyses the changes that has to be implemented in order to modify the products and services, analyses the performance of the products and services

(Dewi & Darma, 2014). The consideration of usability process helps the organization to get a clear and a broader picture of the customer perception towards the organization and also supports an organization in evaluating the performance with respect to the product and services (Kim & Moon, 1998).

Promotional Activities

The business promotion is a key aspect in an organization through which the organization communicate with the public and influence them to buy the product and services that are been offered by the organization (Liu, 2002). There are different types of strategies been involved in the product promotion such as social media, mail order marketing, product giveaways, point of sale promotion and end cap marketing, the customer referral incentive program, causes and charity, branded promotional gifts, customer appreciation events and the aftersales customer survey (Narasimhan,1988). Regardless of the product and services offered by an organization, it is necessary for an entity to have a proper promotional strategy in order position the products and services against the other competitors. The presence of the promotional activities helps an organization to create a network of potential customers who view the organization through different perspectives. Along with the globalization the technology implied with internet has become the present trend among most firms to showcase their promotional activities in value creation (Van Doren, et al., 2000). The mail order marketing is a key promotional tool utilized by many firms in general; where the loyal customers are been provided with an alternative product as an exchange of the personal information that are been provided by the customers, hence such actions helps to create more influence among the customers to positions the products and services much effectual manner (Aliata, et al., 2012). Tuten &

Ashley (2011), says that the customer referral incentives, as a promotional tool helps the entities to grab new customers through existing customers. Thus, the action brings more reliability among the new customers as the promotion is highly based on word of mouth. In general, the presence of an effective promotional tools within a firm is a depiction of the effective communication process established by the firm among both the internal and external stakeholders (Pizarro Milian, 2017).

Customer Loyalty

Dick & Basu (1994) says that the customer loyalty is a process which includes the positive emotional experience, physical attributes-based satisfaction and perceived value of an experience which mainly includes the products and services. The customer loyalty act as the key component to establish the relationship between customer and companies, persons, products or brands. The loyalty of the customer is a depiction of the longevity of purchase towards the products and services made by the customers from the familiar and trusted vendors. The risk of retaining an existing customer on board is more than bringing a new customer on board. The customer loyalty in physical marketplace is mainly the superior quality over the service provided and the trust that is been developed by such services (Gefen, 2002). The customer loyalty is considered to be a profitable component for an organization; the profitability is thought to be generated from the reduced servicing costs, low price sensitivity, gradual increase over the spending pattern and the favorable recommendations which ever been conveyed to the other potential customers by the these loyal customers (Hallowell, 1996). With the growth of the technological era the loyal customers in the market are been viewed with the aid of the computerized database technology which provides the detailed analog of the customer behavior. These techniques at

present are highly been practiced by the retailers and many other packaged goods manufacturers which helps those entities to allocate the appropriate market resources to attain a maximum return (Dick & Kunal, 1994). The customer profitability analysis (Uncles, et al., 2003) which is been conducted in the modern corporate era by analyzing the lifetime value of a customer is considered as a determinant in consumer loyalty (Kandampully & Suhartanto, 2000). Loyalty being an important milestone for varied types of industries in the market; the loyalty programs had become a vital topic in the lifecycle of an organization in order to bring out a defensive move to protect the existing customer base (Griffin & Herres, 2002), an offensive approach to improve the sales (Heskett, 2002), margin and profit and also to motivate a cross product buying by the prevailing customer base within an organization (Innis & La Londe, 1994).

Critical Evaluation of the theory applied to the Customer Perception

Reviewing the application of the Dissonance theory to the customer perception which is been identified by the author hereby states that the approach of dissonance theory assume that the consumers generally create a perception that the product mostly get deviated from the expectation or the effort expenditure and in such case the cognitive repositioning become necessary in action. The theory cannot be accepted purely to the study as the there are many number of contradictions exists with respect to the actions of the customers whether the consumers would engage in the discrepancy adjustments quoted in the model as the consumption situation in real time would vary depending on situations. For an example the satisfaction is been termed to be a magnitude and the direction of the difference in between the customers expectation and the product performance which affects one's post decision affect

level. As the customers are no under any pressures to identify and resolve the difference that exist in between the customers expectation and product performance hence it can be concluded that the satisfaction or the dissatisfaction is something which mainly arises through the recognition and acknowledgment of dissonance with respective to brand and usability standards of a product and services rendered.

On the other hand upon looking into the perspective of the model treated to be true enough, the companies holds a responsibility to raise the expectation of a product or a service eventually more than the product performance in order to obtain a higher level of an evaluation for the product or services. The uplift of the expectations can be made possible through stressing more on the promotional activities conducted by the firm, utilizing new pricing strategies to grab more market share and through new branding strategies into the play. Upon reviewing most of the sectors discussed in the paper the dissonance theory is been applied to hold the market share and to penetrate more into the market. But the application of dissonance theory for an effective management style is always questionable as the application of leveraging the expectation up can sometime back fire if the company fails to meet the expectations which ever been raised up through the branding, promotion and pricing strategies implied. The application of this type of practices could result in small discrepancies to arise most frequently and thus the accumulated scale of discrepancies can result in the formation of a negative evaluation. The model also fails to consider the ‘tolerance level’ into the account. Where the application of tolerance level suggest that the consumers are willing to accept the performance in range around an estimated point as far as the range which is been suggested is reasonably expected. If perceptions of a

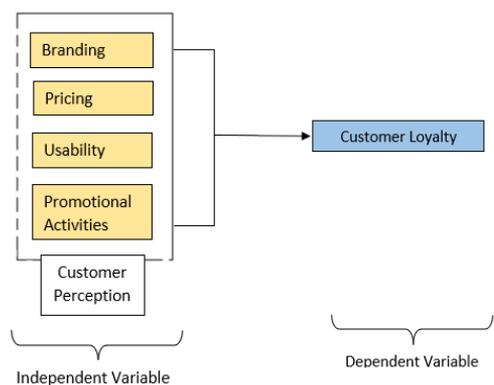
brand, price, promotional activities and usability performance that are close to the standard (initial expectation) are within the latitude of acceptable performance and can then be assimilated to the standard.

The dissonance theory which is been applied and been practiced by most of the FMCG Sectors and the Banking sectors fails to complete the explanation which ever been associated with the customer satisfaction. Also, the study helps in reaching the understanding and a clarity over the fact that the expectations associated with a consumer are never static and expectations fluctuate significantly with the consumer experience. For an instance the expectations of a consumer before reaching a FMCG outlet would be different from the moment the consumer reaches the outlet and seek the service from the retail outlet.

RESEARCH METHODOLOGY

Chapter Introduction

In this context the author clearly explains the methods that are been used by the author to collect the information that are needed to make the project successful.



Proposed Hypothesis

Upon the analysis it is been hypothesized that the Branding, Pricing, Usability and Promotional Activities have a positive impact towards the Customer Loyalty. To validate the statement, the below hypothesis are been formulated.

H1: The Branding has a significant influence on customer loyalty to their preferred FMCG and Banking Sectors

H2: Pricing has a significant influence on customer loyalty to their preferred FMCG and Banking Sectors

H3: Usability has a significant influence on customer loyalty to their preferred FMCG and Banking Sectors

H4: Promotional Activities has a significant influence on customer loyalty to their preferred FMCG and Banking Sectors

Research Design

In general, the main purpose of a research is been divided into exploration, explanation and description. The study conducted by the author mainly focus of the exploration and description research. The exploration research mainly focusses on areas which are unexamined or with varied type interest than the other researchers. The selection of an exploration research for the purpose of analysis in the study is that FMCG and Banking Sectors are in a growth trends over the observation for a period of a decade. Also, on the other hand most of the researchers have examined the customer perception along with the loyalty for tobacco industry, ecommerce, hotel industries etc. There is a limited number of research are been conducted in the FMCG and Banking Industry in general. Besides everything the study conducted also utilizes the description research as the approach helps to define the situations and events. The author selection of the topic mainly analyses the customer's perception on how well the customers are loyal to

their preferred FMCG and Banking Sectors.

The study is been mainly based on mixed method along with a deductive approach. The research question is been based upon deriving the relationship in between the variables identified. Thus, the study mainly investigates the pragmatic philosophical stance. The survey was conducted based on 150 self-administrated questionnaires for respondents from both the sectors mainly through physical survey and least through online survey. The brief explanation on the objective of the research will be provided by the researchers before initiating the survey. Out of the 300 questionnaires which ever been circulated only 285 returned. From 285 questionnaires which ever been returned only 242 questionnaires were found to be free of response error and was suitable for the data analysis. The non-probability sampling is been used upon the collection of data samples. As per the approach the study was conducted from the members of the population who ever are conveniently been available to provide the necessary information. Due to the high restrain over the time and cost, this technique brings more efficiency and accuracy over the data collection. Questionnaires were distributed among the respondents in the Kohuwala, Kalubowila, Dehiwala-Mount Lavinia, Nugegoda and Wellawatta during both Weekdays and Weekends. The questionnaire which is been designed was being pretested to determine the feasibility and reliability of the questionnaire. The pilot test was conducted for 45 respondents. At the time of the pilot test, the respondents were evaluated through interviews as well. The pilot test conducts twice which eventually means that the respondents must answer the questionnaire twice to test the feasibility and reliability. The survey results which ever been collected will be analyzed through the SPSS Software analysis.

DATA ANALYSIS

The chapter hereby clearly analyses the data that are been collected the by the author. The quantitative data which ever been collected by the author are tested for the validity and the reliability. All kinds of variables which ever been presented through the conceptual framework has been briefly described and analyzed. Through the analysis performed the results of the hypothesis are been proved. The data reduction method is been used for the purpose of qualitative analysis.

Reliability

Reliability Analysis towards the Quantitative data analysis

The reliability test was conducted by the author to evaluate the internal consistency of the measures conducting the aspects of the inter-item consistency reliability through the aid of the Cronbach's coefficient of alpha. The overall summary of the test that is been conducted are given in the table below.

Table 5 Reliability Statistics

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardize d Items	N of Items
.974	.979	5

The reliability test performed shows us that the composite score generated by the 05 items which are been submitted to the analysis to be 97.4%. The score value which is greater than the threshold of 70% proves that 97.4% of the variance in the score is the true score variance or internally consistent and reliable variance.

Reliability Analysis towards the Qualitative data analysis

The Qualitative data is been obtained from consumers who ever seek services

from Sampath Bank and Keells super outlets around Kohuwala, Kalubowila, Dehiwala-Mount Lavinia, Nugegoda and Wellawatta. The consumers were selected based on non-probability sampling. Semi structured interviews were conducted for the selected consumers within a given time, providing the respondents with an ethical point of view, thus the respondents are been assured with the high level of confidentiality over the data collected. This perspective had eventually resulted with the valid and the transparent responses provided in return. In accordance with Braun and Clarke (2006), the analysis conducted in a qualitative way had been concluded through a thematic way of analysis in which the step by step sequential approach was followed. The recognized themes evaluations are been validated in every individual stage of the approach to ensure a high level of the validity and the reliability over the analysis performed. Thus, it can be assured with respect to the credibility and reliability over results derived from the research. It is been made clear that the results that are been repeatedly been depicted with the assurance of the dependability and the consistency. With accordance to the thematic analysis, the individual units which ever been responsible for the corresponding respondent were taken and been shown separately to each respondent who ever been considered under the analysis which allows them to verify the contents. The results obtained had met the criteria illustrated by Braun & Clarke (2006) and the results too successfully accomplished the indicators stipulated by Lincoln & Guba (1985) such as credibility, transferability, dependability and conformability. Thereby proceeding in continuing the analysis.

Demographic Presentation

The sample clearly shows that most of the purchasing and service seeking is done by females than the males. The total of the

females observed from the data sample is 52.07% and the males are observed to be 47.93%. The age dispersion observed among the sample respondents are higher with the age group of 41-45 with the total sample of 35.54% and the consumers from both the FMCG and Banking sectors under the age group of 31-35 was observed to be 34.71%, 36-40 is 25.21%, 46-50 is observed to be 3.31% and least age group observed in the sectors are individuals more than 50 years which is observed to be 1.24%. Upon looking at the salary statistics obtained from the respondent it is statistically proven that majority of the consumers are middle income category with an average monthly earning of Rs.50,000-99,000 which sums up a total count of 72.31%. The middle high income and high-income personalities with the earnings more than Rs.100,000 were counted for a total of 27.69%.

Variable Analysis

The demographic analysis hereby clearly illustrates the statistical summary of the independent variable called Branding which reflects the negative skewness of -0.915 . The negative skewness clearly shows that most of the data are been clustered between the ranges in between the 3 to 5. This clearly concludes that most of the respondents agrees or strongly agrees with the fact that the branding is a key determinant in an organization. The median and the mode are observed to be 3.75 and 4.25 respectively. The mean which is observed to be 3.66 and the standard deviation is observed to be 0.617 and the value indicates that the data points dispersed around the mean value with a significant level of distance been observed. The summary view of the Pricing variable which shows a skewness of -1.071 , the negative skewness shows that most of the data are been clustered between the ranges in between the 3 to 5. The median and the mode are observed to be 3.75 and 3.75 respectively. The mean which is observed

to be 3.64 and the standard deviation is observed to be 0.838 and the value indicates that the data points dispersion for the pricing is closer to the mean value compared to the branding. The statistical analysis performed for the independent variable; Usability shows the negative skewness of -1.192 which is reflects again that majority of the respondents had either strongly agreed or agreed that the organization has an effectiveness, efficiency, error tolerance and easy adoptability over the systems. The mean, median and mode are observed to be 3.72, 3.75 and 3.75 respectively and the dispersion of the variables around the mean value is observed to be 0.87. The promotional activities which is been an independent variable in the survey conducted shows a negative skewness of -1.337 with the dispersion of variance around the mean value of 3.91 is 0.69. Further more the observation had shown both the median and mode values to be the same which is 4.0. The customer loyalty being a dependent variable had shown a negative skewness of -1.411 concluding that majority of the customers with in the sample identified are highly satisfied, trustworthy towards the firm, highly committed and involved with the firms activities and also are ready to bear any type of risk associated with the organization. The analysis had shown that the median and mode takes the same value of 3.75 while dispersion of the values around the mean 3.47 was observed to be 0.59.

The variable analysis clearly concludes that the consumers shows a high level of acceptance towards the importance of the branding, pricing, promotional activities and the usability.

Hypothesis Testing

Hypothesis testing1

The statistical results reveal that the Pearson Correlation coefficient which is been observed to be 0.853 which is very

much closer to +1.0; shows that the independent variable has a strong positive relationship with the dependent variable. Along with that the observations clearly shows that the P value observed in the analysis which is 0.000 is less than the ‘α’ value 0.01, hence it is statistically proven the branding has a positive effect on the customer loyalty. The relationship that is been occupied in between the independent and dependent variable in presentation through a linear equation of $Y = b_0 + b_1 X$ is as below.

$$\text{Customer Loyalty} = 0.457 + 0.822(\text{Branding}). (1)$$

Table 6 Model Summary of Branding Vs. Customer Loyalty

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.853 ^a	.727	.726	.31158

a. Predictors: (Constant), Branding

Table 7 Coefficient Breakdown of Branding Vs. Customer Loyalty

Coefficients ^a						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error			
1	(Constant)	.457	.121		3.785	.000
	Branding	.822	.033	.853	25.274	.000

a. Dependent Variable: Customer Loyalty

Hypothesis testing 2

Pearson Correlation coefficient which is been observed to be 0.898 which is very much closer to +1.0; shows that the independent variable has a strong positive relationship with the dependent variable. Along with that the observations clearly shows that the P value observed in the analysis which is 0.000 is less than the ‘α’ value 0.01, hence it is statistically proven the Pricing has a positive effect on the customer loyalty. The relationship that is been occupied in between the independent and dependent variable in presentation through a linear equation of $Y = b_0 + b_1 X$ is as below.

$$\text{Customer Loyalty} = 1.15 + 0.637(\text{Pricing}). (2)$$

Table 8 Model Summary of Pricing Vs. Customer Loyalty

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.898 ^a	.806	.805	.26259

a. Predictors: (Constant), Pricing

Table 9 Coefficient Breakdown of Pricing Vs. Customer Loyalty

Coefficients ^a				
Model	Unstandardized	Standardized	t	Sig.
1				

		Coefficients		Beta	t	Sig.
		B	Std. Error			
	(Constant)	1.150	.075		15.263	.000
	Promoting	.637	.020	.898	31.580	.000

a. Dependent Variable: Customer Loyalty

Hypothesis Testing 4

Pearson Correlation coefficient through statistical analysis was observed to be 0.956 which is very much closer to +1.0; shows that the independent variable has a strong positive relationship with the dependent variable. Adding to that the P value observed in the analysis was 0.000 which is less than the 'α' value 0.01, hence it is statistically proven the Promotional Activity has a positive effect on the customer loyalty. The relationship that is been occupied in between the independent and dependent variable in presentation through a linear equation of $Y = b_0 + b_1 X$ is as below.

$$\text{Customer Loyalty} = 0.267 + 0.819 (\text{Promotional Activity}) \quad (4)$$

Table 10 Model Summary of Promotional Activities Vs. Customer Loyalty

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.956 ^a	.914	.913	.17519

a. Predictors: (Constant), Promotional Activities

Table 11 Coefficient Breakdown of Promotional Activities Vs. Customer Loyalty

Coefficients ^a					
Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error			
(Constant)	.267	.064		4.146	.000
Promotional Activities	.819	.016	.956	50.397	.000

a. Dependent Variable: Customer Loyalty

DISCUSSION AND CONCLUSION

Introduction

This research was set to find out the impact of customer perception on loyalty towards the organizations. A special reference to the service sectors in Sri Lanka. The study was mainly done in two main organizations. The one is the Sampath bank representing the banking sector and the Keells super representing the FMCG sector. Initially the research regarding the customer perception by the previous research were studied properly with the help of the previous literature.

The findings clearly explains us that the management of the Keells super and the Sampath bank has to properly restructure their functions in a way such that they give importance to the brand of the organization, the usability of the products and the services, the pricing of the services offered and the promotional activities that are been followed by the organization. The customer's expectations are not static, the expectation changes depending on the experience earned by the consumers. It is a primary duty of an organization to understand the pulse of the customers and act accordingly. The branding of the organization must be revised minimal by every quarter. The study clearly confirms that the majority of the sample respondents mainly look into the determinants such as product market characteristics, firm-based characteristics and underlying market dynamics to evaluate the branding in an organization which finally influence the loyalty of the customers towards the organization. Also, the study proves that the usability being a component considered under the customer perception plays an important role in determining the loyalty of the customers. The usability in general benchmarked by the consumers through the easiness over the adoptability of the practices, error tolerance, effectiveness and efficiency of the systems involved. Pricing being a

factor under marketing mix plays a major role in grabbing the attention of the consumers. The variability in prices, demand of the market and the government regulations are some common consideration taken into account by the consumers to seek out the product and services from a defined entity. The study too has concluded that the promotional activities through the determinants such as the buyer readiness to seek the goods and services, presence of varied types of promotional tactics by consumers reflects their loyalty towards an organization. Finally, the study has evaluated the customer loyalty through the satisfaction, trust, commitment, and involvement of the consumers along with the perceived risk involved with the purchase. The management theory (dissonance theory) which is been practiced by both the Keells Super and Sampath Bank are lack with agility. The theories are not well adoptive to the changing interest of the consumers. The study had finally proved that the branding, pricing, promotional activities, and the usability influence the customer loyalty positively and hence the objectives of the research hereby are successfully been achieved.

RECOMMENDATIONS

To rebuilt and develop customer loyalty towards the firms, the both the Keells and Sampath bank must focus more towards the branding and promotional activities along with the new management theory to be put in place.

Upon looking into the branding, the management of both the Sampath Bank and Keells Super needs to focus more on revising the branding strategy. On overview it is been observed most common branding tactics used by keells is Brand extension where the focus of the company is to produce new products under the same brand. The practice can be

changed by shifting the focus into new products with new brands which even makes the consumers to feel new upon looking into the products or services. Hence to bring a refreshment over the traditional approaches there must be a change needed in the strategies in place.

Rather focusing more on pricing and usability which are considerably on the safe zone for the period, the importance needs to be given more on promotional activities conducted. The Keells needs much more focus over diversifying the promotional strategies focusing more on running up promotional campaigns along with online marketing. Adding to that in case of Keells utilizing the application platform to reach out customers can result in bringing more customers on board as the global trend is been progressing to the application era.

Upon looking at the general management theory approach practiced by the firms, it is been critically evaluated that presence of dissonance theory within the management is considered to be ineffective due to the primary reason that the theory closes the boundaries of changes and give a common framework for all situations rather treating each and every situation differently and also the theory fails to consider the possibility of changes related to the customer expectation. In case of FMCG sector and the Banking sector it is been recommended to apply the Expectancy Disconfirmation Paradigm (EDP) as the framework to assess the customer satisfaction. The model mainly implies that the purchase made by the consumers are with the pre purchase expectations about the anticipated performance. The expectation level of these consumers becomes a standard in which the product is been judged. The outcomes yielded by either the product or services are been compared against the expectation. Hence the theory investigates the expectation and perceived performance the theory can

buffer the expectation changes of the customer with varying experiences.

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HS 87 EXPORTS BEHAVIOR OF GERMANY, JAPAN AND UNITED STATES OF AMERICA FROM 2015 TO QUARTER ONE 2020

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ABSTRACT

Exporting Vehicles and their parts, accessories is a key component in world exports market. Harmonized commodity description and coding system discusses about Vehicles other than railway or tramway rolling stock, and parts and accessories under 87th chapter. As vehicles and their parts and accessories vital in world economy this study discusses about the exports behavior HS 87 exports of Germany, Japan and United States of America from 2015 to 2019. Further the study focuses about the behavior HS 87 exports behavior of Germany, Japan and United States of America during quarter one in 2020 in which Covid-19 negatively impacted to world economy. Mathematical calculations are used in the analysis to observe the behavior of exports categorized under HS 87 of Germany, Japan and United States of America. According to the findings Germany, Japan and United States are the top three exporters under HS87 from 2015 to 2019 and they own more than 35% of share with respect to the total world exports of HS 87. Germany has declined HS87 exports by 14.70%, Japan has declined HS87 exports by 6.89% and United States of America has declined HS87 exports by 7.95% during quarter one 2020. HS8705, HS8702 and HS8711 products own the highest decline rates for Japan, Germany and United States of America respectively in quarter one 2020.

HS 8703 does the highest contribution to the decline reported under HS87 for Japan and Germany and HS 8708 does the highest contribution to the decline reported under HS87 for United States of America during first quarter 2020.

Keywords: HS87 exports, vehicle exports of Germany Japan United States of America, Vehicle exports during COVID-19

ABBREVIATIONS

HS: Harmonized commodity description and coding system

USD: United States Dollar

Q1: Quarter one

8701 Tractors (other than works trucks of heading 8709)

8701 Tractors (other than works trucks of heading 8709)

8703 Motor cars & vehicles for transporting persons

8703 Motor cars & vehicles for transporting persons

8704 Motor vehicles for transport of goods

8705 Special purpose motor vehicles

8707 Bodies (including cabs), for specific motor vehicles

8708 Parts & access for motor vehicles (head 8701-8705)

8708 Parts & access for motor vehicles (head 8701-8705)

8711 Motorcycles & cycles with aux motor

8712 Bicycles & cycles, no motor

8713 Carriages for disabled persons, motorized or not

8714 Parts & access for cycles & invalid carriages

8715 Baby carriages and parts thereof

8716 Trailers and semi-trailers, other vehicles, not mechanically propelled, parts thereof

INTRODUCTION

Harmonized commodity description and coding system 87

The Harmonized commodity description and coding system (HS) is identified as an internationally used categorization of products. Classification of products is done through HS helps different countries to categorize products in a prevailing approach. HS is a classification method that comes in a six-digit coding approach according to the international platform (WCO, 2020). Under HS 87 code vehicles other than railway or tramway rolling stock, and parts and accessories are listed. This chapter covers all the vehicles other than railway and tramway rolling stock and parts and accessories which is produced for running on rails (Customs.gov.lk. 2020). The automobile industry of a country plays a vital role in the development of socio-economic development in the country.

The year 2020 negatively impacted the world automobile export industry. At the beginning of 2020 there were many difficulties for automobile production industry such as implementation of strong environment protection policies. The banking industry is also careful in lending money for automobile export firms. COVID-19 negatively impacted to the automobile industry severely. Both strict environment protection policies and COVID-19 fumbled the development of

the automobile industry in the year 2020 (Counterpoint Research, 2020).

LITERATURE REVIEW

Germany HS 87 chapter

Germany is identified as the top country in the vehicle export industry with 18.8% out of the total car exports of the world in the year 2019 (Workman, 2020). The production level of cars in Germany was about 6 million in the year 2018 with an increment of 2.1% compared to the year 2017 (David, 2019). German is recognized as a branded car exporter around the world. The main importer of German cars is the United States. Leading brands in the world such as BMW, Volkswagen, and Mercedes are export products of Germany. Volkswagen brand produced by Germany is a world leading brand earning around 11 USD million sales units around the world in 2019 (Statista, 2020). 2020 January sales have increased from 5.0% compared to the same month last year (Marklines.com. 2020) But due to COVOID 19; 50% of the sales of vehicles and vehicle accessories dropped in the month of May, 2020 during the lockdown period (Counterpoint Research, 2020). Car exports of 17,600,000 units in April and 240,304,000 in March 2020 are reported. April car export units of Germany has reduced compared to the March sales units (Ceicdata, 2020).

Japan HS 87 chapter

Japan secured its ranking among the top three car manufacturing countries in the world since the year 1960. The automobile industry of Japan developed rapidly from the year 1970s to the 1990s. Leading vehicle brands exported from Japan are Nissan, Mazda, Honda, Toyota, Mitsubishi, Daihatsu, Lexus, Fuso, and Subaru. 89% of the manufacturing industry in the country is production of the automobiles. More than 5.5 million Japanese people are occupied in the

automobile manufacturing industry and it covers more than 8.7% of the employment in Japan. Japan produces raw materials for automobile production and also produces basic equipments for automobile production. Japan made Vehicle accessories and parts are highly significant in automobile market. Japan's automobile exports show a development until 2012 and a slight negative movement after 2012. The reason for this is recognized as downfall of yen and other leading automobile brand development in the world. Major vehicle exporters of Japan are Toyota, Nissan, and Honda. Japan's automobile industry diversifies its business in various sectors. Along with vehicles they produce vehicle accessories and vehicle parts. Denso is recognized as the largest vehicle accessory and parts manufacturer in Japan and also in the world. Denso Company produces electronic systems for automobiles which they are specialized with. Japan exports and accessories mainly go to European countries, North America and China. Vehicle parts manufacturers identified as tier-1 suppliers are in a leading place internationally (Nelly, 2016).

Vehicle production of Japan significantly stated from the year 1955. Japan government also barred vehicle imports from other countries to develop Japan vehicle, accessory and parts exports and manufacturing market. Under the guidance of Ministry of International Trade & Industry Japan diminished small scaler manufacturers through merging and developing the automobile industry into the current stage. In beginning of 1970s Japan exported vehicles more than one million units. Major importer of Japan vehicles of 1970s was United States. One reason for the gradual increment of Japan vehicle exports was Japan sell cars for a lower price range and the value of Yen of those days was also in a low level though the reputation of Japan cars were not in a high status. Japan vehicle exports

increased with these reasons (Crosscurrents, 2020).

Japan exported around 4.8 million vehicles in the year 2018. Which is significantly higher than 3.6 million compared to year 2009. The exports from Japan automobile industry most of the times consists of passenger cars. Passenger cars owns 4.4 million USD in value from 2018 exports (Mann, 2020). The exports of motor vehicles from Japan in the year 2019 dropped down and limited to 120,500 buses, 325,000 trucks, and 4.4 million passenger cars. Japan's vehicle exports dropped down to 4.8 million vehicles in 2019 (Statista, 2020).

In 2020 the automobile export industry of Japan had to face another decline. COVID-19 was the reason for this decrease in automobile industry. Biggest Challenge faced by Japan is managing the production level of automobile companies. Toyota one of the main vehicle exporter of Japan told that it's unpredictable how the world can change in a moment due to this kind of situation because the whole market of vehicle exports was changed entirely due to the COVID-19 virus. And Toyoda also said that they cannot predict the future vehicle export market for Japan. Europe production plant dropped down its production due to lockdown. Swindon production was stopped until April 5th by Honda vehicle manufacturing company in Japan. Money allocated for research and development became a waste of money for autonomous driving because of this COVID-19 (hindustantimes, 2020).

United States of America HS 87 chapter

The United States is one of the largest vehicle manufacturers and exporters in the world. More than 3000 vehicle manufacturers are in the industry of automobiles in United States (Woutat, 1985). Ford, Chrysler, and General Motors were the leading vehicle manufacturers in the United States in the 1900s. Thorstein

Veblen has stated a theory which conveys the social status of people is represented by their wealth. GM and Ford focused on a target market which was created by the wealthy social statuses of the country. Ford Company manufactured Model T in 1913 which dropped down the cost. Model T increased its sales amount by up to 15 million which made Ford one of the leading vehicle exporters and manufacturers in the United States. In 1908 General Motors were recognized as the world-famous vehicle exporter and manufacturer (Campanella, 2005).

In the year 2018 USA export light vehicles reached up to 17.2 million vehicle units. The United States secured its position as the second-largest vehicle manufacturer in the world. Honda vehicle Production Company opened in the United States in the year 1982. Major vehicle production companies from Japan, Europe, and Korea invested around \$75 billion in the United States. These foreign vehicle manufacturing companies help the United States economy by providing over 400,000 jobs. These foreign vehicle producers use engines produced in the United States. In the year 2018, the United States exports new light vehicles around 1.8 million and along with that of 131,200 heavy and medium trucks which worth more than \$60 billion. The exports of the United States cover above 200 markets around the world. The United States also exported vehicle parts worth more than \$88.5 billion. The United States is well recognized as a vehicle part exporter in the world (Selectusa, 2020).

In the year 2019, the USA reported a vehicle export of 192,210 units of new passenger vehicles and also light trucks for China. China is recognized as the second-largest passenger vehicle exporting country after the USA (Statista. 2020). The vehicle exports and manufacturing industry of the United States dropped in the year 2020. Export was down from 38%. Light vehicle export of the United

States was predicted to range between 14.5 million and 16.4 million light vehicle units. This drop-down is recognized as an impact of COVID-19. In the year 2019, 17 million light vehicles were sold from the United States. Main vehicle producers of the United States are General Motors, Ford, Detroit Three, and Chrysler LLC. In the 2020 first quarter, General Motors had the highest market share with respect to other vehicle exporters. Ford and Toyota had the highest market share after that (Statista. 2020).

In the year 2014 General Motors, Toyota, Ford, and Chrysler is recognized as the major vehicle exporters of the United States. These four produce the most number of vehicles in the United States. Chrysler leading vehicle manufacturers in the United States created Ram trucks and SUV Cherokee jeeps which developed a huge amount of sales in the year 2014 (Gutenberg, 2020). General Motors vehicle exporters and manufacturers sold its brand names Vauxhall, European, and Opel regarding the low level of profit earned from those brands (thestar.com. 2020, 2020). In the year 2015, General Motors closed down its five plants (IndustryWeek, 2020).

Coronavirus impacted all the industries in the world including vehicle , accessory, and parts exports and manufacturing industry. Because of the production process of these vehicles, accessories, and parts being stopped due to lockdown, the export level of vehicles was dropped down (Ltd., 2020). COVID-19 virus impacted the export level of vehicles and also the demand level for vehicles. Macroeconomic center team forecasted that the export level of vehicles, accessories, and parts will reduce between 14%- 22% in the United States and other vehicle export countries in the year 2020 (BCG, 2020). 2020 1st quarter General motor vehicle exports value shows a drop comparing with the 1st quarter of 2019. United States exports 43,900 units of

Buick vehicles in the 2020 1st quarter (Statista, 2020). Compared to the 2019 1st quarter, Ford-badged vehicles exports has dropped down to 515,000 units from 583,000 units in 2020 1st quarter. The exports level of Ford-badged of the United States declined from 12% in the 2020 1st quarter. Lincoln-badged vehicle exports has gained an increment compared to 2019 1st quarter by manufacturing 700 Lincoln-badged vehicle units in 2020 1st quarter. Ford brand of the United States introduced a program allowing the vehicle system to postpone the payment need of customers because of the impact of coronavirus to the demand for vehicle exports. The loss resulted due to coronavirus is forecasted around two billion by Ford brand of the United States (Statista, 2020).

Research objectives

This study intends to study yearly trade behavior of HS87 exports of Germany, Japan and United States of America from 2015 to 2019. Furthermore it is expected to find out the behavior of HS87 exports and main HS exports categories of relevant countries during quarter one in 2020.

METHODOLOGY

HS87 products’ exports value data of Germany, Japan and United States of America is collected from ITC TRADE MAP to explore the behavior.

To study the behavior of HS87 export products in relevant countries in from 2015 to 2019, yearly e xports data is analyzed and studied. To investigate the behavior in the2020 first quarter, HS87 products’ quarter one exports data from 2015 to 2019 is compared and studied against 2020 quarter one data.

To identify the growth rate of a relevant year and quarter following formulas are selected.

Growth rate in current year = (Current year exports value -Previous year exports value)/ (Previous year exports value)*100

Growth rate in current quarter = (Current year exports value of the quarter -Previous year exports value of the relevant quarter)/ (Previous year exports value)*100

Contribution of a certain export product category to total HS87 export value decline during relevant quarter of a particular country following formula is selected.

Contribution of a major category to HS87 exports value decline during relevant quarter = (Previous year major categories’ exports value in the relevant quarter - Current year major categories’ exports value in the quarter)/ (Previous year HS 87 products’ exports value in the relevant quarter -Current year HS87 products’ exports value of the quarter)*100

If the relevant major product category of HS87 has increased it is not considered as a contribution to the decline and mentioned as increased.

ANALYSIS AND DISCUSSION

Table 1- Top 3 exporters of HS87 products from 2015 to 2019

2019	2018	2017	2016	2015
Germany	Germany	Germany	Germany	Germany
Japan	Japan	Japan	Japan	Japan
United States of America				

From 2015 to 2019 Germany is the leading exporter of vehicles and their parts other than railway or tramway rolling stock, and parts and accessories. Japan is the second largest exporter and United

States of America is the third largest exporter consecutively during 2015 to 2019 time period. Hence selected countries in this study are significant in term of export values and impact they can do to the world HS87 market.

Table 2- HS 87 exports values of Germany, Japan and United States of America from 2015 to 2019

Exporters	Exported value in 2015 (USD billions)	Exported value in 2016 (USD billions)	Exported value in 2017 (USD billions)	Exported value in 2018 (USD billions)	Exported value in 2019 (USD billions)
Germany	241.45	244.15	256.94	263.87	243.68
Japan	134.04	141.94	146.21	154.05	148.85
United States of America	127.39	124.70	130.39	130.73	133.04

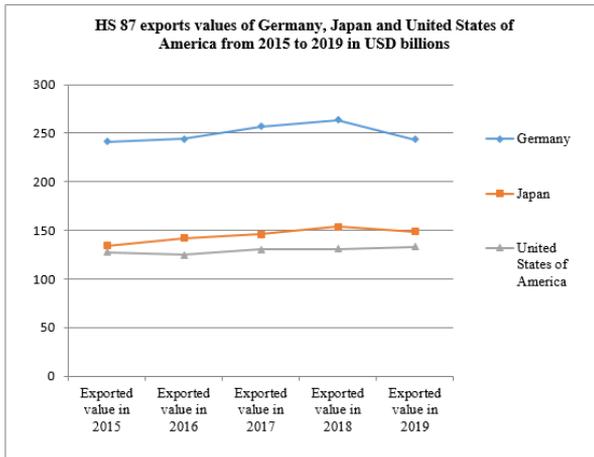


Figure 1- HS 87 exports values of Germany, Japan and United States of America from 2015 to 2019 in USD billions

According to the table 2 Germany is maintaining more than 90 USD billions gap with respect to both Japan and United states in between 2015 and 2019. But the gap of export value between Japan and United States of America is narrow that it is less than 25 Billion.

Table 3- HS 87 total exports share of Germany, Japan and United States of America from 2015 to 2019 with respect to world

Exporters	Exported value in 2015 (USD billions)	Exported value in 2016 (USD billions)	Exported value in 2017 (USD billions)	Exported value in 2018 (USD billions)	Exported value in 2019 (USD billions)
World	1325.76	1351.76	1452.50	1536.77	1495.53
Top 3	502.89	510.79	533.54	548.65	525.57
Percentage	37.93%	37.79%	36.73%	35.70%	35.14%

Considering total exports values of Germany, Japan and United States of America they own more than 500 Billion USD by exporting under HS 87 during 2015-2019. As a percentage with respect to world exports value, Germany, Japan and United States of America own more than 35%. Hence the world supply of Vehicles and parts highly rely on

Germany, Japan and United States of America

Table 4- HS 87 exports values of Germany, Japan and United States of America from 2015 to 2020 during Q1

Exporters	Exported value in 2015-Q1 (USD billions)	Exported value in 2016-Q1 (USD billions)	Exported value in 2017-Q1 (USD billions)	Exported value in 2018-Q1 (USD billions)	Exported value in 2019-Q1 (USD billions)	Exported value in 2020-Q1 (USD billions)	Growth rate 2020-Q1
Germany	60.76	59.70	61.35	71.56	64.28	56.04	-14.70%
Japan	31.52	33.13	34.50	38.97	37.15	34.76	-6.89%
United States of America	34.00	29.48	31.11	33.15	32.82	30.41	-7.95%

Considering the quarter one exports values of Germany from 2015 to 2019 lowest value recorded in 2020. For all the years in the given time period export value was over 59 USD billion. With respect to 2019 quarter one export value has reduced by 14.7%

Japan had a continuous growth from 2015 up to 2018 quarter one. But in 2019 quarter one exports value decreased to 37.15 USD billion from 38.97 USD billion recorded in 2018. Even in 2020 quarter one the exports value has declined by 6.69% with respect to 2019 quarter one.

United Nation of America has fluctuations in exports value during quarter one from 2015 to 2020. In 2020

quarter one the second lowest export value is recorded. Also In 2020 quarter one 7.95% decline has occurred with respect to 2019.

Highest collapse of exports value percentage growth during quarter one in 2020 is from Germany. And the lowest is from Japan. The decline percentage of Germany With respect to Japan is more than two times.

Table 5- Analysis for export product categories under HS87 of Japan from 2019 to 2020 during Q1

Code	Exported value in 2019-Q1 (USD billions)	Exported value in 2020-Q1 (USD billions)	Growth rate 2020-Q1	Contribution to decline of total HS 87
'8703	24488515	22852005	-6.68%	68.31%
'8708	8152021	7508606	-7.89%	26.85%
'8704	2152976	1898594	-11.82%	10.61%
'8711	753296	787809	4.58%	Increased
'8702	501736	666298	32.80%	Increased
'8701	449174	437727	-2.55%	0.47%
'8714	407036	390184	-4.14%	0.70%
'8706	84721	85271	0.65%	Increased
'8707	85420	69413	-18.74%	0.66%
'8705	43883	27817	-36.61%	0.67%
'8709	11239	13281	18.17%	Increased
'8716	14016	11956	-14.70%	0.08%
'8712	11450	11218	-2.03%	0.01%
'8713	797	586	-26.47%	0.01%
'8715	118	83	-29.66%	0.001%
'8710	0	0	-	-

In Japan the top five exports products under HS code 87 during quarter one 2020 are HS 8703 products, HS 8708 products, HS 8704 products, HS 8711 products and HS 8702 products. Out of the sixteen products eleven products have negative growth rates.

Highest individual decline rate is recorded for HS 8705 product category and it is 36.61%. HS 8703 and HS 8708 are having the highest contributions to Japan's decline recorded in 2020 quarter one with respect to 2019 quarter one for HS 87 product category. 68.31% and 26.85% are the relevant contributions.

Out of the positively grown exports HS 8702 is the most significant product that it owns 32.08% individual growth rate in 2020 quarter one.

Table 6- Analysis for export product categories under HS87 of Germany from 2019 to 2020 during Q1

Code	Exported value in 2019-Q1 (USD billions)	Exported value in 2020-Q1 (USD billions)	Growth rate 2020-Q1 (USD billions)	Contribution to decline of total HS 87
'8703	37368222	32766872	-12.31%	55.83%
'8708	16392191	14146274	-13.70%	27.25%
'8704	3031347	2444975	-19.34%	7.12%
'8701	2343430	1921998	-17.98%	5.11%
'8716	1830276	1276840	-30.24%	6.72%
'8705	961896	852920	-11.33%	1.32%
'8711	695857	708703	1.85%	Increased
'8707	376396	287925	-23.50%	1.07%
'8714	238659	227296	-4.76%	0.14%
'8702	281442	188965	-32.86%	1.12%
'8712	172420	155620	-9.74%	0.20%
'8709	39249	34196	-12.87%	0.06%
'8713	39991	33979	-15.03%	0.07%
'8715	27270	31884	16.92%	Increased
'8706	26805	26445	-1.34%	0.00%
'8710	0	0	-	0.00%

The top five export products of Germany in 2020 quarter one are HS8703 products, HS8708 products, HS8704 products, HS87166 products and HS8701 products. Out of the sixteen products under HS87, thirteen products have declined with respect to quarter one export values in 2019.

Highest individual decline rate is recorded with HS8702 products. The decline rate for HS8702 is 32.86%. HS 8716 is having a significant decline rate of 30.24%. HS8703 and HS8708 are having the highest contributions to the decline under HS87 reported in 2020 quarter one with respect 2019 quarter one. 55.83% and 27.25% are the relevant contributions.

HS8715 products have increased their exports values by 16.92% during first quarter in 2020 with respect to 2019 quarter one.

Table 7- Analysis for export product categories under HS87 of United States of America from 2019 to 2020 during Q1

Code	Exported value in 2019-Q1 (USD billions)	Exported value in 2020-Q1 (USD billions)	Growth rate 2020-Q1	Contribution to decline of total HS 87
'8703	13116723	12778231	-2.58%	14.00%
'8708	10954542	9593721	-12.42%	56.29%
'8704	4407115	4429954	0.52%	Increased
'8701	1642079	1114982	-32.10%	21.80%
'8716	956466	784567	-17.97%	7.11%
'8705	475230	448239	-5.68%	1.12%
'8710	215313	248847	15.57%	Increased
'8707	180363	241198	33.73%	Increased
'8702	199245	220679	10.76%	Increased
'8711	324631	207906	-35.96%	4.83%
'8714	213636	200224	-6.28%	0.55%
'8709	79188	85827	8.38%	Increased
'8712	24279	19563	-19.42%	0.20%
'8713	17463	19050	9.09%	Increased
'8706	14945	9738	-34.84%	0.22%
'8715	7654	8455	10.47%	Increased

Top five products under HS87 category for United States of America in 2020 quarter one are HS8703 products, HS8708 products, HS8704 products, HS8701 products and HS8716 products. Out of sixteen export products of HS87 category nine have declined during 2020 quarter one.

HS8711 has the highest individual decline rate with 35.96%. Decline rates of HS8706 and HS8701 are significant that they have decline rates 34.84% and 32.10% respectively. The highest contribution to the decline amount under HS87 products occurred because of HS8708 products. The contribution is 56.29%. HS8701 gives 21.8% contribution to the decline amount under HS87.

Though nine products have lost their values during 2020 quarter one, HS8707

products have gained a significant growth of 33.73%.

CONCLUSION

From 2015 to 2019 Germany, Japan and United States are the leading world exporters in HS87 products. Germany is the largest HS87 product exporter in the world. Second and third are consecutively Japan and United States of America. The contribution of the top three countries is significant that for five years 35% of world HS87 exports rely on them.

During quarter one in 2020 HS87 exports values of three countries have declined from significant amount. Germany has the largest decline rate of exports value with respect to 2019 quarter one which is 14.70% Japan has declined by 6.89% and United States of America by 7.95%

Top five HS87 Japanese export products in quarter one 2020 are HS 8703 products, HS 8708 products, HS 8704 products, HS 8711 products and HS 8702 products. Eleven major product categories have declined out of sixteen and the highest rate is for HS8705 with 36.61%. HS8703 products contribute to the HS87 exports value decline by 68.315%.

The top five German HS87 export products in 2020 quarter one are HS8703 products, HS8708 products, HS8704 products, HS87166 products and HS8701 products. Out of sixteen major product categories of HS87, thirteen have declined. HS8702 has the highest declined rate of 32.86%. HS8703 products contribute 55.83% of the HS87 exports value decline in Germany.

Top five American HS87 export products in 2020 quarter one are HS8703 products, HS8708 products, HS8704 products, HS8701 products and HS8716 products. Out of sixteen export products of HS87 category nine have declined during 2020 quarter one. HS8711 has the highest decline rate of 35.96%. HS8708 products contribute from 56.29% to the HS87 product exports decline in United States of America.

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AN INQUIRY INTO THE DRAMATIC ART IN SRI LANKA FROM THE PRE-BUDDHIST PERIOD TO THE KANDYAN PERIOD

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ABSTRACT

There is evidence that has been an advanced art in Sri Lanka since ancient times. The source provides evidence that dance and instrumental art existed in Sri Lanka from the pre-Buddhist era. In addition to the arts of dance and music, there is evidence that drama has existed in Sri Lanka since pre-Buddhist times. The question of this research is whether there was a drama art in Sri Lanka from the pre-Buddhist era to the Kandyan era. Literary and archaeological sources were used as the methodology for this research.

Primary and secondary sources were used under literary sources and inscriptions,

ruins, etc. were investigated under archeological sources. The names drama, dance, theater, choreographer, dancer, dancer and poet were used in connection with literary and archeological sources. Searching for the meaning of those names confirmed that it meant drama. These names have been used in connection with a source in Sri Lanka since pre-Buddhist times. Accordingly, it was confirmed that there was a drama in Sri Lanka from the pre-Buddhist era to the Kandyan era.

Keywords - Drama, Pre-Buddhist, Kandy

DESCRIPTION

There is evidence that there has been an advanced aesthetic art in Sri Lanka since ancient times. Among these, the source bears witness to the fact that the art of drama has existed in Sri Lanka since pre-Buddhist times. The direct evidence for the existence of drama in the pre-Buddhist period can be traced back to the reign of Pandukabhaya. King Pandukabhaya was moved to make sacrifices for the demons who had helped him to build the kingdom of Anuradhapura and gain state power. The Mahavamsa states that the play was watched during those festival days.

"Sacrificing to them and others every year, on the days of the festival, that Pandukabhaya sat in the same seat with the demon Chittaraja of the kingdom and

*made the divine man play with the Rati Krida ..."*¹

According to the Mahavamsa, King Pandukabhaya watched divine and human dramas during the festival. Accordingly, a clear information can be obtained here that there was a certain dramatic art in that period.

According to Bharatamuni's dramas, the plays created by God were used by Bharatamuni for the benefit of mankind. Hence it may have been called Dibbamanusa drama. (Also, please note that Sanskrit is referred to as the Divine Language and the Sanskrit alphabet as Nagari.) This is a good indication that the Aryans who came to Lanka from India enjoyed theatrics from the very beginning

of their history. This shows that Buddhism was a theatrical art even in the Lakdiva Raja Sabha from the time before it came to Sri Lanka.

King Pandukabhaya along with a local leader of Chittaraja watching Dibbamanusa plays at a state ceremony shows that drama was a prominent aesthetic feature of Sinhala culture even in the pre-Buddhist era.²

ANURADHAPURA ERA

The Dhatuwamsa states that during the reign of King Mahanama Magama in the Anuradhapura period, there were women dramatists in those areas as well. It is mentioned in the Dhatuwamsa that the women of the drama also paid homage to the Tooth Relic in various ways during the procession of the Tooth Relic to Magama from Haththotta Danawwe.

*"The king instructed the king to 'slowly kill all the creatures in the temple,' and instructed the dramatists to take the relics and worship the relics at their royal palace in the inner city. The women of the play, dressed in various costumes, came out of the royal palace, worshiped the relics, played the panchadgika band in their hands and performed great sacrifices..."*³

According to the Dhatuwamsa, King Kavantissa left Soma Nuwara and went to the Seru Nuwara pool, where he also engaged in theatrical female dance.

"... The king came out of the city of Soma, near the pool called Seru, and brought out various perfumes, and dressed in other paraphernalia, and danced, sang, and played musical instruments. It was as if the earth were breaking apart, the rocks of the Saptha caste were being swept away by it, and the great sea was crossing the shores."⁴

The word drama also means drama. Accordingly, the inclusion of the term 'drama women' in these two events in the

Dhatuwamsa confirms that there were women associated with drama at that time and that there was a theatrical art. Since there was a connection to the play, it can be concluded that these women may have been referred to as drama women.

It is said that the play was performed in the Magama area in the past in the estate of

Dhammasutha Upasika which is included in Rasavahini.

*"...Lankādīpe rōhana janapadē bhikkhu bhikkhuni satha samākinnan anēka satha viharan hirañña suvanna ādī anēka vibhawa samākinnan issara jana samūha samākulan nachchan gūtha vādīthehi ehi nachcha jana mano nandan niranthara duk kela pasuna anēka jana kulan vaththuththaya pūjāparēhi saddha kulēhi anū savarīthan..."*⁵

Rasavahini provides etymology for the word dance in this paragraph as an actor.⁶

What makes sense as an actor is what the play is about. This story which was included in the Rasavahini which was close to the people in the past 7 is also included in the Saddharmalankara as the Dhammasavanopasika object. This story can be seen in more detail in Saddharmalankara than in Rasavahini.

*"...This Lakdiva Ruhuna Colony is home to hundreds of thousands of monks and nuns, hundreds of temples and a host of treasured treasures such as gold, pearls and gems. The floor is lined with a variety of floors ranging from two storeys to three storeys, adorned with a variety of artefacts hundreds of adorned street performers adorned with a series of three million home performances were constantly entertained by theatrical performances by theatrical actors..."*⁸

Nachcha Jana in Rasavahini is referred to as Nataka Jana in the Saddharmaratnavaliya. By referring to the

drama people, it can be inferred that there may have been a separate group of people associated with the play at that time. The Chulagalla estate included in the Saddharmaratnakara also contains descriptions of the play.

"... And with a pair of sapphires, like Kimmel, and with beautiful limbs like the calves of Divaran Thisara, and with the trembling trembling of those limbs, the lilopetha sigu vilag, and the long, broad, sunny eyes like the divine Nilupul petals, and all the limbs were adorned with splendor." Hundreds of beauties like eyecatching rasadun pidu graced the stage with their ornate ornaments and performed in the midst of drum beats played by skilled musicians Kindness, Heroism, Mystery, Humor, Horror, Silence, Horror, Rodra are some of the new dramas that go on and on. The worshipers of Lord Maliyadeva, who saw the Son of God coming with great divine glory, with their entourage of divine people who did not leave alone for about sixteen days..."⁹

According to this description, the dance was performed by beauties. The new play has been included in the section on Drama Code and Taste Commentaries included in

Bharathamuni's Drama Shastra. Accordingly, it is confirmed that the drama that existed in

Sri Lanka was widespread based on the drama of Bharatamuni.¹⁰

The Gotaimbara genre included in the Saddharmalankara also contains a description of the play.

"...the wives also put a toddy-filled toddy mud on their right hand, like a goddess, adorned with various ornaments, such as the dukkavalaya dudkavalaya thisarapata kondamal, and the eight paths with hundreds of similarly adorned women and various armor-bearing vases and incense. All the drunken boards were

summoned and ordered to sing theatrical songs as they wished..."¹¹

The Gotaimbara type is a good example of the fact that the play was performed in the homes of different people, depending on their personal needs.

The Mahavamsa states that after the death of King Dutugemunu, the crown of the king was saved by a dramatic woman.

"...To show the public, he got out of the car, rode the Great Seya three yalas and the Seya and the Sangha went to Thusithapura. Even though the women of the theater escaped at some point here, the halls they built here were called Tomo Makuta Muktha Hall..."¹²

According to this evidence it can be confirmed that the art of Lakdiva drama was very advanced during the Anuradhapura period.

POLONNARUWA ERA

Literary sources confirm that there was a drama in the Polonnaruwa period as well.

In the past, it was compulsory for the children of kings to master the arts. Drama is one of the sixty arts. The Mahavamsa states that King Parakramabahu I learned the arts of dance as well as the arts he learned as a child.

"... The prince himself came to the area of his own accord... By virtue of his diamondlike wisdom, he mastered many of the various arts in the immediate vicinity of the Guru, and became proficient in the various disciplines of jurisprudence, as well as in phonology, in the art of lexicography, and in many disciplines, such as bows and swords..."¹³

According to the Mahavamsa, the masters mastering these arts during their childhood was an integral part of the Polonnaruwa period.

It is said that King Parakramabahu who came to the kingdom kept the children of

his relatives and nobles in his abode and educated them.

"... And that king is the son of the noble's brothers and grandsons in handicrafts, horse crafts, in foreign languages, in dance songs, successfully stopped and explored in his mansion without the knowledge of the numerous royalty..."¹⁴

King Parakramabahu united the country and chose the city of Polonnaruwa as his kingdom and built a grand palace called Vaijayantha Palace in its grandest style. The Mahavamsa also states that a pavilion called Saraswati Mandapa was built among the various Mahavamsa, Chapter 64, Stanzas 3-5 temples there. It was used for the enjoyment of fine arts during the king's recess.

"...then Narendra was illuminated near the satellite hall from the Golden Pillar for listening to the various Gadoya and for performing the beautiful sceneries, the main events of his character, illuminated by Hath, are expressed in a charming manner. Named the Saraswati Mandapa...He also built a beautiful hall called Saraswati Mandapa..."¹⁵

It is said that the king, who was thus engaged in the enjoyment of the fine arts, was also an expert in the acting which he had mastered in his childhood. The Mahavamsa states that the king was the foremost among those who enjoyed the new drama.

"...then Parakumba with the conquered enemy kings and living in the city of Pulasthi with the enemy chaos that has vanished. what is being done is to listen to the relic pairs..."¹⁶

This is how the Mahavamsa describes King Parakramabahu's chief queen, who mentions how even caste women engaged in the aesthetic arts during the Polonnaruwa period.

"...The goddess Rupavathi, who was forever enchanted by the subtle and

intelligent kindness of grace, like Kusatana Ag, who was delighted with the other virtues such as the devotional rites of the father who uttered those naughty words, behaved like those good minds...like this..."¹⁷

The Mahavamsa states that the drama women also lived in the royal palace built by

King Parakramabahu in Polonnaruwa.

"...Statues of the Buddha, adorned with ornate robes and adorned with a series of images of the Almighty, are to be placed here by hand, to pay homage to the Buddha and to recite the Anuttara Dhamma by composing the divine music composed by Rajendra the people who started the dance and started dancing with the women who were singing and dancing sweetly were amazed..."¹⁸

Thus, it is confirmed that not only King Parakramabahu but also his chief queen was a man of great talent in acting and singing. King Parakramabahu was inspired not only to build religious shrines but also to build theaters for the development of the arts. The Mahavamsa describes it as a meritorious deed.

The Mahavamsa mentions the various buildings made by the king in his native land.

"...The king was a master of charitable work and made other industries in the villages of Ruhuna. Or he made a stupa called Ratnavali which is one hundred and twenty cubits in size at his mother's crematorium in the dairy village... and a theater hall..."¹⁹

King Parakramabahu the Great built five theaters in his native Rohana colony, indicating that advanced theatrical art existed in Sri Lanka at that time. Theaters are needed not only to perform classical plays but also to perform folk dramas. Therefore, it is clear that this drama may have been used in theaters as it was

without a doubt a classic drama of the real era.²⁰

DAMBADENIYA ERA

During the Polonnaruwa Dambadeniya period, Sanskrit literature was influenced by Sinhala classical works. Inspired by the Sanskrit language and literary traditions, Chandas created beautiful and grammatical books such as Piyumlakuna, Siyabaslakara and Sidath and wrote lyric poems such as Kawsilumina, Muwadevdawa and Sasadava. Eternal literary works of the Tathagata period were also inspired by classical Sanskrit drama literature. Excerpts from Sanskrit plays such as Ratnavali, Shakuntala, Balaramayana and Nagananda can be found in Polonnaruwa literature. This is evident from the writings of other authors, including Gurulugomi, a prominent scholar of the day. Excerpts from the Balaramayana play on the full praise of the Sasadavana Sannaya and the praise of the winter season are also taken from the Shakuntala of the summer season praise.²¹ Excerpts from Ratnavali Natya are found in Gurulugomin's Dharmapradeepika's Sulukaligu Katha and the author has used quotations from Nagananda's play in compiling the Mahaboi Granthipada.²² This shows that Sanskrit drama was closely associated with local folklore and that there was a good understanding of the art of Sanskrit drama at that time.

It is clear from the literary works written during the reign of Dambadeniya that the play was performed as a necessity of the daily life of the society at that time. The author of the Saddharmaratnavaliya, Ven. Dharmasena Thera, used illustrations from his listener's familiar environment in creating the book. Ven. Dharmasena's attention is drawn to

Komaline, a regular character in Kavinaluwa, a popular drama tradition of the past. This parable appears several times in that book.

"...Because the pavilion, which had been left in a state of mourning, was blown away by the wind, and the glory of the sun was not glorified, but the glory of the sun, and the glory of the sun, The lost hand ran away..."²³

He portrays the caricatures of disaster and humiliated theorists by comparing them to the polytheists of a play. There is no doubt that the disciples of Ven. Dharmasena used this parable as they knew about the Komalins. Another example of how theatrical art was rooted among the Sinhalese at that time is the parable of 'a man who weaves an anvil out of a dirty cloth like a man in a hat and walks around until the evening...' Puramattu Panava Yatu is acting. Ven. Dharmasena theru who had performed in the theaters of the Tathagata era, tried to emphasize the facts through an experience that was closer to his audience by presenting the occasion in the form of a parable.

In addition to this, when Ven. Dharmasena describes the character of Gautama Buddha, at the time of attaining Enlightenment, the Son of God came with his demons to defeat the Bodhisattvas, and he cited a clown parable to indicate that you came in the form of a barren caricature, even though you created many horrible images all around.

"...Except for the deadly crowd and the various weapons such as swords and rods, the Komalins who came to drink the Buddha's Magulai Puramattu, imagining a monster-like form of a monster, surrounded the Bodhisattvas..."²⁴

Puramattu Panava is the act of acting in a play. The parables presented in the

Saddharmaratnavaliya and the Saddhamalankara do not appear in the Dhammapadattakatha or the Rasavahini, the original Pali works on which these two works are based. They are just Sinhala works.

These are the parables that the monks of that time used to include in their experiences. It can be deduced from the theatrical traditions prevalent in the contemporary society. Komali is defined in the Sri Sumangala Dictionary as Konangiya or the joker.²⁵ Konangiya is the comedian in a play.²⁶ This is what Bishop Edmund Peiris calls Komalin.

"...Komali, Konangiya or Kolam Vu is a regular character in the play. His job is to keep the audience awake with funny words and rags. He was loved by the audience. His role is generally described as that of a greedy, greedy man with a pot-like stomach. However, he treats life and death equally and is ridiculed and ridiculed."²⁷

In this way, it is certain that the character of the comedian in a play is mentioned in the Saddharmaratnavali and the Saddhamalankara. This shows how theatrical art provides ample evidence of the prevalence of planetarium among the Sinhalese people during the Dambadeniya Kingdom. After this, various information about the art of drama during the Gampola period can be studied through contemporary literary works. This is a wonderful illustration of the use of drama in the Saddhamalankara written during that period.

"One day, when Rihal Tissa was spending his days rowing, the Sakra Devendras, knowingly inquiring about their wealth of devotion, turned the umbrella into an umbrella and leaned forward, imagining a very old Brahmin Vesak as a caricature taken by the

dramatists to make fun of him. They came and got into the boat ..."²⁸

Here it is clear how the author Saddhamalankara used his listener's knowledge of the costumes used to portray the characters in the play. In view of these facts, the conclusion that Lakdiva drama did not arise in the past due to Theravada Buddhism should be rejected as a conclusion reached without any justification.

Information on what is thought to be a Wessanthara play during or after the reign of Dambadeniya can also be revealed in association with a Pali literary work. Subodhalankaraya, a beautiful Pali book written during the reign of Dambadeniya, is one of the examples used to describe the taste of the play.

"Dukkha rūpeyamāno - Kathananu karunādike

Siyā Sothunamānō - Sōko Wessantharassahi..."

"...One should not think of how this emotional form of happiness, which is a symptom of misery, tastes so cruel. That is why the mourners who heard the grief over the demise of the sons of the universal sabodhisattvas are happy..."²⁹

The aforesaid illustration is a good indication that Wessantara was a play. Here it is important to illustrate the story of Wessantara on the one hand because it was a popular story among the Sinhalese. In this illustration, the audience is delighted to hear that in the past, watching a play was known as "hearing".³⁰

We can get a lot of information about the art of drama by examining the literary sources of the Dambadeniya period. The most important factor for this is

Dambadanikathikavatha. The Dambadeniya Dialogue Kalikala Sahitya was enacted by King Sarvajna Panditha Parakramabahu. One of the points in the constitutional system regarding the discipline of monks is rooted in the art of

drama. There the monks are commanded to 'make ignorant of the poetic dramatic science, and to make others ignorant'.³¹ The reason for imposing a discourse on the monks to separate themselves from the use of arts such as poetry and drama is because the monks entered the art of drama during this period. This is to prevent you from harming the Sasana. The Bhikkhu has been banned from performing in the Dambadeniya discourse.

During the reign of the Dambadeniya dynasty, there was a discourse forbidding the teaching of theatrical arts to the monks, led by King Parakramabahu II. This is a very important document written about the daily routine of King Parakramabahu II who enacted the Constitution. This document, which is currently in the library of the Great Museum of Great Britain, is called Camp Customs. This document provides information on how the children of the Sinhala kings lived their daily lives and gives us a better understanding of how they taste the fine arts on a daily basis. The ministers and parliamentarians who witnessed King Parakramabahu II's daily activities are in a state of ecstasy. After lunch, he was brought to the Kokila Bhovili bed in the erotic pavilion, brought to the watchtower during the day, played games, got up on the floor, put on the Rajapala oil, sat down on the Ranyahan oil, sat down thoughtfully, got up and sat on it for twenty-two hours... Then, before dinner, he engaged in other government work. Let them be happy with the dance and song they received' the camp tradition states that. Even before 50 years have passed since the discourse, the monks have focused on the play, and Dalada Siritha testifies that he was engaged in the study and education of the play. This reveals that there was a teaching of drama at the Parakumba Pirivena in Kurunegala. The author of the book, Devradasagina, also mentions his teachers in the introduction. When mentioning his name, Devradadam

Pasagina mentions the name of his teacher before his name with reverence:

*"Saku Magada Helu Nalu Kiwisata
Egathu Aduru Etherindu Parakumba
Piravadena Somiguna Sarana Sikara
Tusva
Devradadampasagina Van Sitha."*³²

This shows how Ven. Parakumba Pirivena Adhipati Thera was well known for his knowledge of drama. This reveals how even the orders contained in the discourse established by the state order were rendered ineffective by contemporary membership requirements. This shows that drama was an essential part of the educational process as it was an essential part of people's lives. Although Parakumba Pirivena is a religious educational institution, the laity were also educated here.

The needs of the laity could not be ignored either. For this reason, it was essential that the monks, as lecturers, be knowledgeable about the art of drama. Although forbidden by discourse, the law is confined to a document and can be seen in this age and in later eras.

It is reported that various professionals and dramatists accompanied the princes who came to Sri Lanka from South India during the reign of Kurunegala. The Wannipuwatha, a collection of Hugh Neville pamphlets in the British Museum Library, tells the story of five princes who claimed the kingdom of Madras at the time and sought political asylum in Sri Lanka. Those who arrived were traditionally accompanied by their escorts. It is said that there were craftsmen of various professions among the entourage. The mention of a Nadagam (poet) artist among them reveals information about the art of Lakdiva drama. The princes mentioned in the Wannipuvatha came to Sri Lanka in the 13th century. Although it is believed that the first playwrights came here with

this arrival during the reign of King Bhuvanekabahu I (1272 - 1284), it is clear that the history of Lakdiva drama goes back nearly 700 years.

"...It is also said that during the reign of King Bhuvanekabahu I, some of the Pagukara Paksa princes, descendants of the royal family of Madras, came to Ceylon due to the crime of those kings. An elephant and several pentatonic deities came to the sea in a ship. They were Kalukumara Bandara, Ilangasinghe Bandara, Divakara Bandara, Wanaviraja Bandara, Ilangasinghe Divakara Bandara, the Kalukapu Golle Hathdenai, the Rathachariya, the Pallankara Thotiya, the Delisamanna, the Mevallakkara, the Vahunvalan, the Kalinagavara, the Sankanada Guru, the Suddhahaluwa, the Sunnankhuva, the Sittanchariya, the Baligosakaya, the Nadagamguruva, the Viduusamukkara, the Manampe Arachchila, the Yakkudinaide came aboard a ship for three months. King Bhuvanekabahu gave the proper offerings to it, handed over the Nindaganga and the Gabadaganga and ordered the god Ayyana to the east of Kataragama and to the west..."³³

There is another evidence similar to the arrival of the aforesaid playwright in the Puskola book called Wannikadaimpotha.

"...From this the Venerable Bhuvanekabahu descended to this Sinhala island. After that 7 relatives joined to the Vihara in Malwa Rata. It was a hostile country. Since they could not serve without ransom, they went out of the Bodhi Mandala Vihara and boarded ships. The carpenter of Kotta King Pasamesinghe of Telugu made the Samban, the carpenter of Paliguirugal, the carpenter who built the Samukkava, Abaranabadala, Kapuruhettiya, Pakkuhettiya, Wettilahettiya, Sunnombi hettiya,

Sandunhettiya, Wahunwalan karumantha metiliyana pandithaya, Sankanadaguruva, Thalavirindu, Suddhanada bali viridu, Nadagam Panikkiya, Dalisamanna, Suddhahaluwa etc. when my people saw these names, they took the gifts one by one and ran down to the swamps where the clouds started blowing more and more. The Tamil Hetti Hamba landed at Kuragala and came to Karaduwa and sat on the Welparappu..."³⁴

The aforesaid Wannikadaimpotha also tells of a group of migrants who came to Sri Lanka from South India during the reign of King Bhuvanekabahu. These were the aristocrats of the Mallaraja dynasty.

It is said that they too came to Sri Lanka to get rid of the state fear that had befallen them. Otherwise, it may be based on a work based on a single story, or later writers may have documented something in folklore. However, the peculiarity of both books is that they included dramatists. These facts play a significant role in acknowledging the arrival of playwrights in Sri Lanka during the reign of King Bhuvanekabahu, and literary evidence suggests that there was a knowledge of the art of drama in Sri Lanka even before that period and that it was a very popular art form among the common people. (In the Saddharmaratnavali of Ven. Dharmasena written during the Dambadeniya period which has come to our notice earlier ³⁵ in the Saddharmalankara of the Gampola period.³⁶ Not to mention the comedy about the comalian in the play.)

Mukkarahatana is a book about aesthetics from India during the Kotte Kingdom. Mukkarahatana is the story of a support army brought from Kanchipura, Kaveri Pattanam and Keelakkarai in southern India to drive out the invaders from Punnala during the reign of

Parakramabahu VI. It is said that five thugs were among those who came with the support forces. Today, thovilkars are the craftsmen who are engaged in the rituals of machinery, balitovil etc. However, in the Battle of Mukkara and contemporary writings, the thug is used in an even broader sense. Traditional martial artists, including prehistoric craftsmen, have also been known by the common name of thugs. This may be due to the fact that in the ancient Sinhala social system, astrology, pacifism, drumming, dance, drama, etc., were largely entrusted to a particular caste. Therefore, it can be said that those who were engaged in all forms of pacifism and performing arts may have been tempted to call themselves Thugs, considering the work done by any caste. Evidence can be cited by the old Sabaragamuwa Secretariat, a contemporary document of the Mukkara battle, to illustrate how those engaged in the performing arts were generally referred to as thugs, regardless of caste. According to this ancient state register, all the performing arts artists were known as thugs. The names of the thugs of the aforesaid secretariat are named as Marapana Kolakkara, Balangoda Naiyandikara, Emagama Weerasangilia and Emagama Hulawaliya Naiyandikara.³⁷ It should be noted here that these personal names were formed based on their occupation, and in particular the personal family name had a relationship with the job.

The Sri Sumangala Dictionary refers to the kolakkaraya as the clown Konangiya of a play³⁸ and the nayyandi as a dance performed during temple processions.³⁹ The columnist is Konangiya. Otherwise the comedian in a play. According to Ven. Soratha Thero, this is a word that came into use in the Sinhala language along with the Telugu language. Nayandi is a Tamil name derived from Saradama.⁴⁰ Gayfod in Tamil means joke or sarcasm.

(Nayyandi can also be described as a comedy for fun.) Performing artists of the Sabaragamuwa Province are classified as thugs according to the aforesaid code names. This proves that Hulawalain, the temple performers and the kolam dramatists are all commonly known as thugs. This shows that the fine arts were not limited to one caste, but from the royal palace to the saddle hut.

KOTTE ERA

The most detailed information on the art of drama can be found in the literary works written during the period of Sri Jayawardenapura in Kotte. It often mentions a type of theater called Kavinaluwa. Kavinaluwa Kotte was one of the most popular performing arts during the reign of Sri Jayawardenapura. The statement made by the Venerable Veedagama Maha Maitreya about the beauty of the Buddha is about Kavinaluwa as it provides information to make it clear that Kavinalu is one of the two genres of poetry and drama.

Dusiri maga newathi
Silwath danan se nithi
Kavinaluwa rasa niwithi
Natana natawana ayek namnethi (98)

It is clear from this verse that kavinalu is not a subject of poetry and drama but a kind of drama called kavinalu. This is a good example of the fact that 'Tath Kavinalu' required actors and producers to perform in a special genre, 'there is no dancer', which is a direct, theatrical tradition. Gira Sandesha also mentions instances of this drama being mentioned in the tradition. The writer Gira Sandesha choose an ambalama for the passenger to spend the night with his angel. The angel listens to the conversations of the passengers who stay there at night and hears information about the daily happenings in the society. It is said that there was a drama called Lakdiva

Kavinalu at that time in the conversation that took place in Ambalama and Ramaseetha stories were presented in a dramatic manner in association with it.

Ayek misadituga th
Noyek kavinalu rasa da th
Pera thama thamuga th
Ramaseetha katha thepalath
 (114)

In addition, King Parakramabahu VI, who held the throne of Sri Jayawardenapura Kotte, was also noted to have visited Kavinalu. This is stated in the Gira sandesha.

Viridun hera da rama
Weda rada neethi asa rama
Dena awisip sa rama
Siyal kavinalu esi nohe rama (153)

This statement in the Gira sandesha is based on the truth. King Parakramabahu VI was well versed in the art of drama. In the Selalihini Sandesha of Thotagamuwa Sri Rahula Thero, King Parakumba knew the Tripitaka, abandoned corruption, strategically suppressed the arrogance of violent enemies, united the whole of Lanka, and ended up as the master of all weapons and poetry.

Hala dusiri dana thevala munidu bana
Kela path siyal awsip kavinalu sathana
Ola mola rupun dapa meda pee upanena
Kala mulu lakdiwa eka sesath sewana (97)

The King himself has mentioned his knowledge of poetry. The following is the reference to the author of the book Namruwanmal written by him.

Geburu noyek thaku – wiyarana sayuru
thera path
Aththevalada nalu kawu – siyal lakdiw
muluye (747)
Sanaha lo sawan – kiwikam kan rasanen
Dasavamiyanata koda – sudukiwikath
bisew othuye (749)

Wiyatha perakumba – sirisagabo nara
pawara
Siyabas namrewanmal – peheyum wan
kele mee (750)

Many lay clergymen of the time of Sri Jayawardenepura were well versed in the king as well as the poet. Its opening vocals show that the play *Sinhavalli*, believed to have been written by Philip Cinco, is not his own work. An examination of the opening vocals reveals that he later edited a script written by a Buddhist writer in the past. This is confirmed by the poet's predecessors' refuge as the Guru's Saranina, who was virtuous and had a pre-existing ancestry. Its final verses are as follows.

"thimirayata pehedimaya dipamen
eluwadana
Mratha therunta sihipariksha gena ne na
Pemethi thuta pera pevathi puwatha dena
Sawan di mahath wu man Priya wadawa
na
Elupadawa Prathama kith widagama
thotagama

Da kawiswara pabada wu wadane na
Natakasayawa serasu kaviragayen
sinhavalli
Natharestha vanami sabe bethiye na"41

Despite the weaknesses of the language used in the composition of the poem, its meaning can be stated as follows.

"...Like a lamp to receive light in darkness, the poetic wisdom of the glorious sages is remembered with creative wisdom, the news from the past, which brings great joy to the heart with joy and love by the famous Ven. Veedagama, Thotagamuwe and Kaviswara Theras commend the play which was composed in Sinhala verse in a dramatic manner under the name of *Sinhavalli* adorned with *Kaviragas*..."

An important point that is clear from this is that the *Sinhavalli* play or the fiction

associated with it was fabricated by the forerunners of Thotagamuwe, Veedagama and Kaveeswara. If not, they were involved in the creation of the play.

Here is a connection between the Veedagama, Thotagamu and Kaveeswara Theras and the poet. It is said that the Parivenadhipatis who presided over the Thotagamu Vijayaba Pirivena and the Keragala Padmawathi Depiriwana, two of the foremost academies in the island which were famous and highly regarded at that time, were well versed in the tradition. Ven. Siri Rahal Thero of Thotagamuwa himself said this in the Parawi Sandesha.

Kadawuru kula upan redi thotagamu piyasa

Seda dath siyal kavinalu magada saku basa

Kada kumaridu waralath pasalos wayasa Wadahala rahal wedi then kalarev sadeda (208)

Dominated the Keragala Padmawathi Pirivena, a science institute in the forest tradition ven. Vinaratana Thera carefully examined the taste and depth of the poems and discarded them as a precaution. It is clear that you saw the kavinaluva well and therefore rejected it.

Kala seta sathara ki isivaran guru

Nola dosak sadalakar in kara soduru

Gala rasei pewasu kavinalu geburu

Bala palapayakei nokale ya garu

However, the Hansa Sandesha states that the students who were educated at the Padmawathie Parivenasthana in Keragala studied Kavinaluwa. This shows that even though he Tat Parivenadhipati Thero rejected the play religiously, he had given the necessary permission to study the art of drama in his institution as a member requirement.

Asesa desa parasidu porana kiviya

Wisesasayen pewasu noyeka manahara

Dose duralamini sada wiyarana lakara

Ese kiyanu wisithuru kavinalu sathara (182)

According to the Gira Sandeshaya, the group of scholars who followed the earlier poets of the Vijayaba Pirivena Wenuma and were well versed in the aesthetics and grammar of Chandasa read Sanskrit, Magadha, Tamil and Kavinalu. Sirimath soduru e vehera thena thena lakulu

Ida sith lesata pera kivyara siri rukulu

Denagath sadalakara wiyarana wiyath mulu

Pawa sath saku magada helu demala kavinalu (227)

Thus, it is clear that the poet who came to the attention of the distinguished monks who worked during the reign of Sri Jayawardenapura Kotte studied in the academies headed by them.

Apart from this, the Venerable Veedagama Maitreya Thero of Mahanetrprasadamula also says that he has a good understanding of poetry.

"Pasan lakdiw sada – muva madala men hobana

Palam aram siri piri – widagama wehera redi

Pasak thun losidu – idu budu radun wadahala

Thewala sayura kubuyon – sirini gath niya athlen

Noyek kavinalu sada – wiyarana lakara wiyathun

Muduna sedu methmahaneth – pamula maha theridu sada"⁴²

It is further stated in this work that poetic drama is a blessing to the poet and others, as some say, that poetry is not a term confined to the textbook. Another thing that should not be forgotten here is the interest shown by the monks and their lay clergy who were prominent in the field of study during the Sri Jayewardeneperiod. The lamp was written by the poet Dedigamuwe Divakara of the Thotagamu

dynasty.⁴³ It was written by a monk named Buwaneka who lived in the Kelaniya Rajamaha Viharaya⁴⁴ and was a student of the Ven. Dankatinaya is an essay by the great Maitreya

Thero⁴⁵ and the Pathasa,⁴⁶ Ambavidamana⁴⁷ and Madevikathawa⁴⁸ were written by a poet named Ekaviraja Panditha. He was also a student of the Maitreya Thero. The story of Gajaba is also a creation of Ven. Veedagama.⁴⁹ Amarasaya is an essay by Sallayale Thera.⁵⁰ The story of Ganaruwa included in the Panthiskolmura is an essay by a grandson of Maliya Mahatherindu Pajayaveda Panditha.⁵¹ As we have seen above, it is clear from the Seventh Elusilo that the nobles, kings as well as the aristocracy of the time were well versed in poetry. Panikki, who invited the author to write this book, had a good knowledge.

rath sath path eka yuth suugath pada mudun

Dun mal kadak men nithin

Yuth meth sath gunayen sathan reki

Nenin dath sip siyal kavnaluth

Sathkith yuth me panikki nam

Methithumek aradhanawen mahath

Seth ath path wanu was siyak elu

Silo kimen thilona wadim (101)

Alagiyawanna Mukavetti, who lived in the Seethawaka period, states in his Savul

Sandeshaya that he was knowledgeable about poetry in the author's recommendation.

Geburu saku magada kavinalu sidu kim dee

Mithuru novana kavigajasiha sirith dee

Seduru alagiyawanna mukuveti nemathi sudde

Miyuru pada rasethi me sevul asna yedee (206)

In the Mayura Sandeshaya, which is believed to have been written during the reign of Gampola around 1378 AD, it is mentioned in the praise of Galle that there were poets trained from an early age. This

shows that in the past women also used to act in poems.

Balle purudu kavinalu siyalle

Iille wadan dena ladunudulle

Nelle kothenakath lowa mululle

Galle sirida daku noma pekille (81)

Commenting on this verse, Ven. Baddegama Wimalawansa Thero says:

According to the poem, poets have been practicing everything since childhood (since childhood). There is no doubt that the name of the actor mentioned here is the play... This certainly suggests that Kavinalu had been involved in children's education since childhood.⁵²

Kolama was another advanced drama that was popular during the Sri Jayawardenapura period in Kotte.

Since the Kolam acting was a popular drama at that time, Ven. Vidagama Maitreya Thero had to explain things to his readers, the Kolam was used as an illustration in Loweda Sagarava.

Kala rasa musu bojana kara pem

Gala suwadethi sadunuth manaram

Lala abarana risi lesa selasum

Pala giya veni bahuruu kolam (51)

Considering the foregoing, it is clear that Sarachchandra's view that 'the art of Lakdiva drama did not come into being due to Theravada Buddhism' is a controversial concept. In addition, Sarachchandra's depiction of Sinhala rural culture reveals the contradiction in his view of the birth of Lakdiva drama. Believing that Buddhist rituals are devoid of collectivism, he says that in folk beliefs, people gather to perform dances, songs, drums and trumpets, and to perform dramatic scenes and masks. But at one point he tried to say that there was a clear distinction between village culture and Buddhist culture in his interpretation of dance and drama, and that 'music does not escape' from this culture because the rituals that characterize dance and singing are not part of the Buddhist faith.

Sometimes he tries to divide the cultures in a straight line. Such a simple parallel separation can never be seen in Sinhala culture or any other culture and it is clear that there was a harmonious relationship with each other. However, the writer has to admit that they were dramatic elements of the Sinhala rural culture. It has been acknowledged that folk dramas and dramas have been used in Buddhist rituals on an earlier occasion, but this work has created an unnecessary problem by interpreting and analyzing even though they should be accepted as correlations of the same culture. This is due to the fact that Theravada Buddhism sought to establish that theatrical art had lost its potential. Sarachandra sometimes refutes his own arguments to substantiate his arguments.

"...The following quote is a factor. Other examples are that the folk arts sought the glory of the great tradition. Kandyan dancers associate with the character of the Buddha in Vannam. At some religious festivals, they sing and dance to the Sufi commentary. Horseback riding is the process by which Prince Siddhartha ascended on horseback as Kanthaka. The song of the Tooth Relic is a lyrical composition composed by Pranama Oral. Buddhist stories such as Sandakinduru Jataka and Maname Kathawa (Chulladhanugga Jataka) were used as news objects for Gaminatika. But these examples show that the villagers took possession of the great tradition, but that the Chula tradition was not indebted to the great tradition in terms of artistic form. With regard to the music and dance of the Chula tradition, it seems that these arts flourished when they came in contact with the more advanced Duvida arts and when they were considered by scholars and Buddhists.⁵³

ARCHAEOLOGICAL SOURCE

Evidence can be found that Sri Lankan drama has existed in the past under

archeological sources as well. Evidence from inscriptions and ruins can also be used to provide information on ancient drama in Sri Lanka. Cree. BC Several inscriptions from the first to the third century were in charge of several administrative divisions of the regime at that time mention has been made of several officers who held the posts of Aga Adeka, Ati Adeka, Pakara Adeka, Nava Adeka, Pana Adeka, Nrutaya Adeka, Rupa Adeka and Sivika Andaka. Mr. Paranavithana states that the term Adaka or Adeka mentioned in these inscriptions is similar to the directorial posts included in Kautilya Economics identified as Horse Director, Hand Director, Co-Director, Road Director, Choreographer, Drama Director, Commodore Director or Commercial Director, Director of Coin Issuance and Director of Hidolu.⁵⁴ Thus Cray. BC In the first and third centuries, the performing arts were associated with the ruling class. The existence of a separate post as Drama Director confirms that the art of drama was at a very advanced level at that time. In addition to the name of the author unknown, the inscription is also referred to as Tachadapa. Andaka is another name used to describe the play's director. Archaeological sources confirm that there were directors in the past who created the play.

In addition to the name Nritya Adaka, it is also referred to as Nachadaka in inscriptions Nachadaka is another name used to describe a play director. Archaeological sources confirm that there were directors in the past who created the play. Ancient cave inscriptions confirm that they were professional dramatists even during the period when Buddhism was spreading in Lanka. These cave inscriptions are written above the drip of stone caves donated by the contributors for the residence of the monks.

The articles mention the names of the donors who made offerings to the Bhikku Sangha in the relevant cave. It seems that from the early days of Mahinda Thera until much later, monks used to live in such caves.

Articles in such caves also mention donations made by dramatists. Korawela. Among the inscriptions written during the Anuradhapura period in Medagama, Periyakaduwa and Sasseruwa are some caves which contain such information.

- "Thotayamiya gapathi okdhaka thisha putha upashaka nata thishasha daran shagasha dine"

(Korawakgala)

(Thotayamiya householder Majaka Tissa's son Upasaka dramatist Tissa's alms is restored to the Sangha.)⁵⁵

- "Nada thishaha bariya parumakali bramanaya lene medagama viharaya"

(The wife of the playwright Tissa is the cave of the leading Bhramana.)⁵⁶

- "Gapathi rupadaka thishaha lene" (Periyakadu Viharaya)

- "Gapathi nata wudaha gapathatha shamudaya nata waluya kaditha" (Sesseruva) (Housewife Natyakara Woodage Gahapathini Natyakara Chaluge Daughter Samudda's Cave)⁵⁷

- "Shobikana aga ka(mi)na marumakana nata chulaha lene athatha anagatha

chathudisa shahasha shobamath wuwan gen aga pemini kaminage" (Kamini) (The cave of the grandson of the playwright Chula was offered to the four-legged monks who did not come.)⁵⁸

- "Nata chulabha jitha dama kdhaya shamudaya (1016) (Sesseruwa)

(Dramatist Chula's Daughter Dramatist Dhamma's Wife Samudda's Cave)⁵⁹

Details related to the art of drama can be found by focusing on the cave inscriptions above. This cave drama can be confirmed

as a cave dedicated to the Bhikku Sangha by the chiefs. The names Nata Nisha, Nadi Thiha, Rupadaka Gaha, Nata Vuha, Nata Vulaha used in the inscriptions mean playwright, playwright and illustrator. Based on that source,⁶⁰ it is possible to confirm that there was a drama in the past.

An inscription found during excavations in the Rajagala area provides information about a theater. According to the inscription, rations are charged for admission to the performing arts.⁶¹ The charging of rations in the past for watching the play also confirms the development of the art of drama in that era. If rations were charged for watching the play in the Rajagala area, there is no doubt that an advanced drama tradition existed in the area in the past. In addition to the inscriptions, the ruins also provide information that the past was a theatrical art. Here you can see stone carvings, buildings and statues in the category of ruins. A statue of actress has also been found in connection with the inscription found during excavations in the Rajagala area. Researchers conclude that the statue depicts a playwright at the time. The statue can be seen in the costume belonging to a playwright.⁶²

There is evidence that there were theaters in the past associated with the Ruhunu Maha Vehera or Magul Maha Vihara. Built according to the Egyptian style of architecture, the Magul Maha Viharaya also houses the Bhakna Hall, Pratima Hall, Bheri Hall, Sabha Hall, Sacrifice Hall, Yakshadhrama and Dance Hall. Accordingly, it is confirmed that this drama was also performed in the temples and monasteries of that period.⁶³

Sculptures found near the Ramba Vihara in Ruhuna also provide information on the existence of a dramatic art. The statue is 18 cm long and 10 cm wide. One sculpture depicts a drumming scene and the other sculpture depicts

acting. A large number of such carved plaques have been found in association with the 23-11 builds. Thus, it is possible to confirm that there were dramatic arts in the past.⁶⁴ Based on the literary and archeological sources mentioned above, it can be confirmed that the play existed from the pre-Buddhist era to the Anuradhapura and Polonnaruwa eras.

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