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OCEAN LOVERS, PRO ATHLETES

*Researching means that the Asian Surf Cooperative builds their media coverage with*

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Summary:

The aim of this research is to study the tools and means that the Asian Surf Cooperative (ASC) utilizes in its reports. Indeed, the main question of the research is: *in which ways does the Asian Surf Cooperative build their coverage in the Southeast Asian media*. The research also explores the possibilities to improve the status of surfing in Southeast Asian countries.

The research studies ASC’s five event reports from 2016 by using the critical discourse analysis (CDA) by Norman Fairclough and applying it to the subculture of surfing. The components for finding the discourses are questions such: who talks and whose voice is behind the talk, what do these speakers talk about and how do they talk (terminology, formality, word choices, emojis).

As a result, the research was able to find two different discourses. The first one is “It’s on!” discourse that represents the professional and fast developing high-level sport that surfing is and provides specific and detailed information about the surf competitions. It gives voice to the competitors, the sponsors of the athletes and organizers and event sponsors. The second one is “Live, Love, Surf” discourse that offers a point of view of the surf lifestyle that reflects sunshine and a full life. It concentrates on living the life that brings joy, and it reflects the idea of soul surfing and how it affects the life of surfers. It also shares the importance of loving the community and surroundings by taking care of the people and the environment.

In order to solve the research problem, the study speculates the reasons that are in the background of the weak media coverage that ASC has and suggests ways to proceed from now on. It also takes a look at the most recent status of surfing in the Southeast Asian media world.

Keywords: media discourse, surfing, competitive sport, subculture, Southeast Asia, media coverage

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1 INTRODUCTION

My own interest in Southeast Asian surfing world woke up in 2012 when I traveled to Indonesia for the first time. The country and the culture had a special effect on me then and I started working towards my new goal to become a surf photographer. Later, I returned to Indonesia once a year, worked in a local surf school and photographed and filmed local surfers who became my friends and family there. At the same time, I got to know some of the local organizations, surf athletes and photographers. Indeed, during these years I realized that this world would be an interesting subject also for a researcher since I wanted to do something in order to help the local surfing community as I also have my own background in competitive sports. I contacted Tim Hain from the Asian Surf Cooperative (ASC) in order to discuss about co-operation with him, and I started to work on my topic.

“The Asian Surf Cooperative is a professional surfing organization with 13 years of experience in the organizing, managing and supporting surfing events around the Asian region, from local boardriders club competitions to WSL World Championship Tour events. One of the primary goals of the ASC and the ISC before it was to create a pathway for Asian surfers where they could compete against each other and then against other surfers from around the globe, in their own region, in some of the best waves in the world. With the formation of the WSL Asia Region, and the cooperation between the WSL and the ASC, that goal has now been realized, leading to the need to modify the name, as there is no longer an ASC tour with separate events and ASC champions crowned each year. The Asian Surf Cooperative provides event management, live scoring, ISA certified judges, contest directors, digital photography and videography, event media packages, rankings, media coverage and distribution, and also assists the ISA in organizing Surf and SUP Instructor and International Judging courses. From local grassroots boardriders and grommet (junior) events to specialty and WCT events, the ASC’s purpose and goal remains the same: To grow the sport of surfing in the Asian region by offering reliable and consistent resources and assistance to both small and large organizations who are helping to make Asia’s surfing athlete’s dreams come true.”

1 Quoted from the introduction of ASC on its website
The topic of the research took shape both from my own interests and from ASC’s interests; Hain expressed his thoughts about the lack of media coverage that ASC has in Southeast Asia and I took the notes and reflected them on my field of study. I started wondering where did the unfortunate situation that ASC has come from, what could be done to improve the status of ASC in the Southeast Asian media and how to make the media exposure more efficient. In order to solve the problem, I chose to compose the analysis of the research from the elements of critical discourse analysis and reflect them to the subculture of surfing.

Chapter 2 introduces first in 2.1 the theoretical framework of the research which is the critical discourse analysis (CDA) that Norman Fairclough has created and discusses about in his book Media Discourse (1995). The chapter sets out the general idea of CDA and explains the specific use of the theory in the research. Then, the chapter introduces in 2.2 the sociocultural scene of the research which, indeed, is the subculture of surfing. It covers the history of surfing both in general and in Southeast Asia as well as some of the cultural norms and details that are good to know while reading this research.

Chapter 3 introduces the methodology of the research. It covers the research problem together with the specific research questions and the aim of the research. Indeed, the research question is: in which ways does the Asian Surf Cooperative build their coverage in the Southeast Asian media and the aim, in short, is to find out the discourses and the way they can be used and developed in order to improve the media coverage of ASC. Also, the chapter introduces the material that is used in the research and describes the actual components of the analysis and the use of them.

Chapters 4 and 5 both introduce the results of the research. Each chapter covers one discourse that was found from the material during the research process, and discusses the origin of the discourse, the meaning and purpose of it and also the effect that it has on the media coverage. Chapter 4 introduces “It’s on!” discourse that focuses on the high-level athleticism and the competitive sport that surfing is while Chapter 5 introduces “Live,
Love, Surf” discourse that describes the love, joy and spirituality that are attached to the lifestyle of surfers.

Finally, Chapter 6 introduces the conclusions that were made during and after the research process. It outlines the results and speculations that were articulated in the previous chapters and discusses the possibilities to exploit them and develop them in order to improve the status of ASC in the Southeast Asian media world. The chapter proposes some new ways to approach the media world and suggests some development ideas for ASC to use in the future. Also, the chapter includes discussion about the general status of surfing in Southeast Asia and how the situation has changed during the research process which took two years in its entirety.
2 THEORETICAL FRAMEWORK

2.1 Norman Fairclough’s theory of critical discourse analysis (CDA)

The theoretical framework used in the research is based on Norman Fairclough’s critical discourse analysis (CDA) that he discusses about in his book *Media Discourse* (1995). Fairclough has developed critical discourse analysis for analyzing media texts and their production and consumption. Its focus is in understanding the language as a sociocultural practice instead of an individual act.

Fairclough refers the concept of discourse in his book to both spoken and written use of language, but also includes other types of semiotic activity, such as visual images — for example photography, film and diagrams — and non-verbal communication like gestures. Also, in this research the discourse covers all of these activities in addition to language. According to Fairclough, the language use is always simultaneously constitutive of three aspects of society and culture that are shaped by small contributions from texts: the social identities, social relations and systems of knowledge and belief. It could be that one of these aspects might appear to be more important than others, but it is an assumption that all of them affect in some way in all texts. Also, the language use is constitutive both in conventional ways (to reproduce and maintain existing social identities, relations and systems of knowledge and belief) and in creative ways (to transform them).

Fairclough uses the term ‘the order of discourse’ to describe the discursive practices of community (its normal ways of using language). Indeed, the order of discourse of a social community or institution consists of all the discursive types that are used there. By using the term ‘the order of discourse’ Fairclough wants to emphasize the relationships between different types of sets. He points out that orders of discourse can be, indeed, seen as a domain of cultural hegemony with dominant groups struggling to assure and sustain specific structures between and within.
According to Fairclough, it is useful to separate two main categories of discourse type that are components of orders of discourse: genres and discourses. Certainly, a discourse is the language that is used in representing a given social practice from one point of view. On the contrary, a genre is a use of language that is associated with and composing part of a social practice (interviewing people or advertising commodities). The event reports, that are the material of this research, work as their own genre of reportage text which consists of different text types.

Fairclough’s critical discourse analysis of a communicative event is the analysis of relationships between the three dimensions called text, discourse practice and sociocultural practice. Here, text can be written or oral (just spoken or both spoken and visual). The discourse practice means the processes of text production and consumption, and the sociocultural practice means social and cultural context that the communicative event is part of.

First, the analysis of text covers traditional forms of linguistic analysis that focuses on the analysis of vocabulary and semantics, grammar and the sound systems and written systems. It also includes analysis of textual organization. The analysis of text is concerned with their meanings and forms; although, it is difficult to separate these from each other since their existence requires the other. Further, the discourse practice of communicative event involves different aspects of the processes of text production and consumption. Some of the practices have a more institutional character and some are discourse processes in a narrower sense. The institutional practices are more established and institutional, whereas the discourse practices focus on the changes of meanings that happen during the production and consumption of texts.

According to Fairclough, the visual representation of the relationships between the three dimensions of the communicative events (see Table 1) is essential. The core of the process is to see discourse practice as mediating between the textual, the social and cultural as well as between text, and sociocultural practice, in the sense that the link is indirect. This way the sociocultural practices shape texts by changing the nature of the discourse practice. By
the nature of the discourse practice Fairclough means the polarity between the conventional and creative discourse practices, involving either a normative use of genres and discourses or a creative mix of them.

Here, the two perspectives of critical discourse analysis (the communicative event and the order of discourse) intersect. The question here is that is the communicative event based on normative or creative order of discourse and what affect it has upon the order of discourse — does it help reproduce its boundaries and relationships or restructure them. Fairclough says that the creative discourse practice can be anticipated to be relatively complex with its many genres and discourses mixed together, also the way they are mixed together. This can also be seen in the event reports that are used in the research; it is reasonable to process this research through the creative discourse practice.

Fairclough says that the conventional discourse practice is actualized in a text which is somewhat homogeneous by its forms and meanings, and on the contrary, the creative discourse practice actualized in a text which is relatively heterogeneous. As in this research, the most interesting factor, in the terms of a specific analysis, is the nature of the creative discourse practice and the heterogeneous of the text and their relationships to the sociocultural practice — the subculture of surfing in this case — that frames them. Indeed, the complex and creative discourse practice, that is also used in this research, can be

Table 1: A framework for a critical discourse analysis (CDA) of a communicative event (Fairclough, 1995).
expected when the sociocultural practice is fluid, unstable and shifting, whereas the conventional discourse practice is relatively stable and fixed. Fairclough suggests that media texts are sensitive barometers of the cultural change that demonstrate their often experimental and incomplete nature of change by heterogeneity and incoherence.

Fairclough mentions in his theory the contrast between the descriptive linguistic analysis of texts and the interpretive intertextual analysis of texts. The intertextual analysis focuses on the borderline that stays between text and discourse practice by looking at text from the perspective of discourse practice. Its aim is to unravel different genres and discourses that discuss with each other in the text. The intertextual analysis aims to find out what genres and discourses were drawn upon and what kind of traces of them can be found in the text. Fairclough explains that the linguistic analysis targets to what exists on the paper (or on the audio or video), whereas the interpretive analysis shifts weight more on the abstract side and therefore depends more on the social and cultural understanding. He emphasizes that linking these both analyses is crucial in order to bridge the gap between text and language, but also society and culture.

Further, the analysis of the sociocultural practice of the communicative event might be at different levels of abstraction. It may focus on a more situational context, the wider context of institutional practices the event is embedded within, or even wider context of the society and the culture. Fairclough says that all of these layers are relevant in order to understand the event.

According to Fairclough, the framework of critical discourse analysis can be useful with many different types of emphases. It gives the option to focus on discourse practice — either the text production or the text consumption — or text or even sociocultural practice. In fact, the emphasis of this particular research will be on the analysis of text and also on the sociocultural practice that reflects the subculture of surfing.
2.2 Subculture: Surfing

The dominant narrative about the origin of surfing is traced to the Edenic Polynesian cultures of the South Pacific. As a good example of this narrative (definitely not the only one) was articulated by Kampion (2003a). He claims that these “oceanic cultures were at home in and at play with the forces and spirits of nature”. The myths tell that before, in Hawaii, trees were felled in order to construct surfboards. The Kahuna placed a fish offering by the tree and prayers were said, and additional rites were performed at the board’s dedication. (Kampion, 2003a)

Although, Taylor (2014) brought up a summary in his study that combines notes from Hening & Taylor (2005) and Houston & Finney (1996). Certainly, Glenn Hening, the founder of the environmentalist Surfrider Foundation, began during the late 1980s to explore the possibility that, unlike the common assumption about the origin of surfing, the ancient Peruvians were the first surfers. He did base his speculations on their art and architecture that he began to study during a Peruvian surfing trip. Later, a southern Californian surfer and ocean lifeguard Ben Finney, who became an anthropologist, found evidence that Peruvians had an ancient history with wave riding. He proposed that they might have been surfing with reed-vowed boats already 3000 BCE.

Surfing was, in a way, rediscovered at the turn of the twentieth century, and this ancient 18th century’s Polynesian sport became once again popular in the mid 1950s. The development of the board shaping technology in California together with Hollywood films, like Gidget (1959) and Ride the Wild Surf (1964), the surf music (easy-going and instrumental rock n’n roll like Dick Dale’s ‘Miserlou’ [1962], the Chantays’ ‘Pipeline’ [1962], the Astronauts’ ‘Baja’ [1963]), and documentary surf films, like The Big Surf (1957) and The Endless Summer (1964), as well as magazines that specialized in surfing — Surfer, Surfing, Surfing World — made the second wave of surf culture possible. (Booth, 2004: 95) During this new birth, the culture spread out all over the world and surfing became popular, for example, in Australia, New Zealand and South Africa. The
culture brought along a style that became a subculture, more precisely the subculture of surfing. Kampion (2003b) summarizes the core of this subculture that surfing is nowadays:

“Modern surfing has rich history, a unique system of rituals, distinctive language and symbolic elements, tribal hierarchies, and other unique lifestyle characteristics all of which have been broadly imitated and emulated around the world. Witness the ‘shaka’ hand gesture (extended pinky and thumb), praying for surf, rules of the road at surf spots, hierarchical protocols at all notable beaches, honoring of subcultural elders, related lifestyle clothing industry, and a specialized language that gives esoteric meanings to common terms such as ‘green room,’ ‘stoke,’ ‘shack,’ ‘A-frame,’ ‘rip,’ ‘session,’ and ‘strapped’.” (Kampion 2003b: 59)

Ford & Brown (2006) have pointed out that the choice of slogan and aesthetic style of adverts have variously searched to express different cultural styles of surfing, styles that Booth (2003: 316) has, for instance, identified. These six primary styles that surfers have adopted are: the hedonism of Hawaiian beach boys, the highly structured and regimented sporting club lifestyle of Australian lifesavers, the carefree and fun lifestyles of Californians, the subversive spirituality of soul surfers, the clean-cut and health-driven professional surfer athletes and the aggressive nihilism of the abusive (punk) generation. In fact, these six styles can be fitted, in a way, also to the Southeast Asian surf culture; and they are visible in countries like Indonesia and Philippines because of many international surfers that are traveling in these countries looking for the dream waves. Although, it is yet to be seen if these styles can be found in the material during the research process; and if they can be found, which are the ones that appear and how they appear.

As mentioned, Southeast Asian waves have become regular travel destinations to surfers from all around the world. The world-class waves, warm water, tropical weather and the reputation of surfer’s paradise make this area a dream for every surfer. In fact, surfing was brought to Southeast Asia and especially to Indonesia in the 1930s by an American surfer and photographer Robert Koke: he opened a hotel to the beach of Kuta Bali and infused the Hawaiian surf culture into the knowledge of Southeast Asian people, and in a way, back to
its origin and ancestors lands since Hawaii was once discovered by Southeast Asians. (Zynda, 2015) During the same years, in Bali, in the small fisherman village Kuta (nowadays the most crowded beach of Bali) a man called Made Switra, who nowadays is a surf shop owner, painter and a leisure surfer, represents the first generation of local Balinese surfers. As a child he went surfing from fishermen’s boats and started surfing with a wooden plank from a chair, then later on he found boards that the Westerners had left behind. (Sealy, 2015)

Although, the World War II made the situations so unstable that the global surf culture did not root to Indonesia until the 1960s when the Australians found Indonesian dream waves again. (Zynda, 2015) In fact, Uluwatu was discovered and also documented in August 1971, when an Australian moviemaker Alby Falzon travelled to Bali with Steve Cooney (14 years old at that time) from Sydney and a former pro surfer Rusty Miller from California. He filmed Cooney and Miller riding the perfect waves for his Morning of the Earth surf film. Then, by the mid-'70s, local Balinese surfers including Ketut Menda, Made Kasim, and Gede Narmada had joined well-known surfers like Gerry Lopez, Peter McCabe, and Jim Banks in Uluwatu's lineup². These men were caught up on photos that were regularly featured in surf magazines. (Warshaw, 2004) Indeed, according to Warshaw (2010), besides being big and powerful the Indonesian waves are smooth, finished, and well-ordered, and it did not take long before Indonesia replaced Hawaii as the world’s ultimate surfing destination. Even now, Indonesia has remained the most well-known and most visited surf spot in Southeast Asia, but the culture has spread out to many countries in the area; for example, the Asian Surf Cooperative organizes nowadays events also in Philippines, India, Maldives and Taiwan.

² a lineup: the area just behind the waves where the surfers wait for waves to form
3 METHODOLOGY

3.1 The Asian Surf Cooperative in the Southeast Asian media

The research question is: in which ways does the Asian Surf Cooperative build their coverage in the Southeast Asian media. Indeed, surfing, together with traveling and tourism, plays a big role in the Southeast Asian countries and in their economy. As this area is considered as the dream paradise, especially for surfers, it is, according to Tim Hain at the Asian Surf Cooperative’s Media and Event management, somewhat contradictory that still today surfing has very little coverage in the local medias.

The aim of this research is to speculate how this incoherent situation mentioned above could be solved and what could the Asian Surf Cooperative, as the regional organization of the competitive surfing, do about it on its behalf. For a researcher, it is interesting to explore the ways to build the coverage, and the possibilities to improve the status of surfing in Southeast Asian countries, as well as what kind of media content could be the most valuable for the best exposure possible. Indeed, finding the ways that ASC builds its coverage means in this research finding different discourses and the ways they are used and could be used.

3.2 Material

The material of the research consists of five event reports sanctioned by the Asian Surf Cooperative (ASC) from the year 2016. In order to keep the material relatively limited and to ensure that any changes that might appear in ASC’s procedures during the process do not affect the results of the research, the reports are only from 2016 which is the starting year of the research process. The reports are from the five main events of ASC and they have been made in order to provide information about the events so that different medias, sponsors and communities could utilize them later on. These reports include diaries that explain the course of the events, interviews, heat draws and results, samples of posts in the
social media, lists of medias that the reports were sent to, media exposure value estimations and introduction of the sponsors and the organization of the events. The titles of the five event reports are *West Sumbawa Open 2016* (held in West Sumbawa, Indonesia), *Bali’s Big Eco Weekend 2016* (held in Bali, Indonesia), *Hello Pacitan 2016 “Flaming of the Sea”* (held in East Java, Indonesia), *International Siargao Surfing Cup 2016 - Cloud 9* (held in Siargao, Philippines) and *Rote Open 2016 presented by Billabong* (held on Rote Island, Indonesia).

### 3.3 Analysis

The analysis of this research is based on the approach to analysis of text that is one of three dimensions in Fairclough’s critical discourse analysis. The analysis was built on using questions such: *who talks and whose voice is behind the talk, what do these speakers talk about and how do they talk* (terminology, formality, word choices, emojis). These three questions were to help forming the results, the discourses, for this research. Also, reflecting upon the material as media texts, it was reasonable to analyze the account tags and hashtags that had been used in the social media posts. Although, the examination of social media tags was mainly helping the interpretations and conclusion, instead of the actual results.

That is, the analysis focused on the event diaries, interviews, social media posts and the introduction of the sponsors and organizations. The other parts of the reports were to help deepen the interpretation and conclusions. As the reports have been sent widely to the medias in Southeast Asia and internationally, the focus point of the analysis was more in the actual content of the reports and not so much on the media exposure value estimations. Yet, the value estimations were indeed reflected on the speculations of conclusions.
According to Matt Warsaw (2003), the modern history of competitive surfing begins from 1964 when the first ever official biannual World Surfing Championships was held in Sydney, Australia. Afterwards, as the World Surf League states at its History page, between the years 1976 and 1982 the Hawaiian surfers Randy Rarick and Fred Hemmings founded the International Professional Surfers (IPS) to organize pro surfing events around the world — IPS had the first world championship tour, developed an international ranking system and encouraged the world's best surfers to get involved. In 1983, a former pro surfer Ian "Kanga" Cairns developed IPS into the Association of Surfing Professionals (ASP) which organized the tour until 2014. After that, the World Surf League (WSL) took over and helped ASP to evolve. Finally, as the ISA states in the article titled Riding The Wave To Olympic Inclusion, in August 2016 in Rio de Janeiro, the International Olympic Committee (IOC) voted to include surfing in the Sports Program for the Tokyo 2020 Games.

In Southeast Asia, according to ASC, the regional organization started as the Indonesian Surfing Championships (ISC) in 2004. It wanted to use the ASP’s Qualification Series Tour’s (as it was called at that time) model and link the existing surf brand events in Bali into a tour with a points system and a year-end champion. In 2010 Malaysia, Thailand, India, the Philippines, the Maldives and Taiwan responded to ISC’s request for support and the tour spread outside of Indonesia and Asian Surfing Championships was formed. In 2017 WSL formed the new WSL Asian region and ASC changed its name to the Asian Surf Cooperative in order to clarify the change of the organization. The updated ASC decided to convert its events into the WSL Qualifying Series (QS) events and also at the same time, allowing the ASC surfers to become WSL members and compete for points and rankings in their own region.

Now, in this chapter, I wish to demonstrate how ASC emphasizes surfing as a high-level competitive sport in its event reports by utilizing a discourse of competitive surfing, “It’s on!” discourse as named in this research. “It’s on!” has become a commonly used phrase in the world of competitive surfing and is used when the surf competition begins. The phrase
can also be found from the event report of Bali’s Big Eco Weekend 2016; there is a screenshot of MyLifeOnBoard’s Instagram post which includes a photo from the event venue and says, “And it’s on!” Naturally, all of the ASC events include one or two surf competitions, so the events themselves also highlight the competitive sport that surfing is. Further, the reports include interviews of competitors, judges and contest directors as well as sponsors and people from the event organizations, ASC and WSL.

First, “It’s on!” discourse gives voice to the competitors. In the interviews, the winners, the runner-ups and other contestants who had an effect on the result, talk about their thoughts on the competition. They review their own performances during and after the competition, and talk about their strategies, success and struggles. They give perspectives on their viewpoint and use a surf-specific vocabulary. For example, a 40-years-old Balinese surf-legend Rizal Tandjung, sums up his round 2 in Hello Pacitan 2016, “The judges are looking for you to hit the lip right away, not play it safe. So right from the takeoff you have to flare right away, do big turns, and then you can do your cutbacks and finishing is very important. But it’s really hard to finish strong after surfing a wave that feels like a kilometer, your legs are burning so bad. I’ll be sleeping really good tonight for sure!” This kind of detailed information gives the reader a good sight of what’s happening out in the water. The terminology tells about the action and the athleticism the surfers face in their sport. Above, Tandjung is using terms like “hit the lip”, “takeoff” and “cutbacks” that describe specifically the maneuvers and movements of a surfer while he or she is in the water. He also describes the extreme physicality of the performance when he is talking about the burn in the legs while surfing. Truly, Everline (2007) summarizes the risks and the high-level athleticism of surfing in his research:

“Surfing can be defined as a risk sport due to several variables including but not limited to currents, wave force, water aspiration, and collisions with equipment, rocks, coral reefs, and other surfers. It is essential for surfers, both novice and elite, to have a

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3 to hit the lip: to ride to the edge of the wave

4 a takeoff: the moment when the surfer stops paddling, pops up to a standing position and drops down the wave face

5 a cutback: one of the fundamental turns of surfing that takes a surfer from the wave’s shoulder back to the steeper and more powerful part of the wave (Warshaw, 2003)
significant base of paddling strength, balance, and general physical fitness in order to meet the demands of an unpredictable oceanic environment and to prevent repetitive motion injuries.” (Everline, 2007)

Also, The Padma Challenge 2016 winner, Indonesian Raditya Rondi talks about his performance at the final, “When I got that 9 I knew I had a chance to win the final, and then when the judges gave me that 10 for my next wave, I knew I had it won! I just got back from Japan where I got second in a contest, so it’s great to come home, win one in front of my friends and family here.” In surf competitions, 10 is the best score a surfer can get from a single wave, and it is very difficult to score. A 10-point-wave or ‘the perfect 10’ as it is commonly called in surfing world can also be found several times in the reports. As an example, Indonesian Riman Jayadi scored a perfect 10 with a long tube ride in West Sumbawa Open 2016 and described his feeling afterwards, “It was really shallow out there and when that wave came it doubled up and so I was kinda scared. But I just dropped in and held my line. That’s my first ever 10-point ride in an ASC contest, so I’m super stoked!”

Indeed, surfing has its own unique terminology for the maneuvers of the sport, but it also has a language that describes other surf specific details. The surf specific details — in the research material — are definitions, for example, for different type of surf locations and wave formations like ‘a sandbar’ and ‘a reefbreak’, for the wave types like ‘a lefthander’, and for which way the surfer naturally stands on the board like ‘a goofy-footer’ and ‘a regular-footer’. They are many slang words that are also commonly used in the world of surfing, for example ‘stoked’ (also in the latter example of the previous paragraph), ‘ripping’, ‘vibe’, ‘pumping’, ‘snatched’, ‘lineup’ and ‘tight’. As Fiske (1989: 60) points out, surfers have an exclusive language for each account of mastery of wave,

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6 the sand formations in the bottom of the ocean that enable the waves to break when the swell hits them
7 a reefbreak is a surf spot where the waves from when the swell hits the coral reef that is in the bottom of the ocean
8 a wave which breaks from the ride side of the surfer when facing towards the beach and the surfer will go to the left after dropping in
9 a regular-footer is a surfer who rides the left foot in front
10 a goofy-footer is a surfer who rides the right foot in front
language that signals subcultural membership and excludes outsiders, language that performs the vital function of distinguishing them from us. Indeed, this kind of slang and surf language could give a feeling of an outsider to the readers that are not familiar with the surfing world: although, it is not said that excluding outsiders is necessary the aim for surfers but could be the result of the detailed and different language. The surf language, or any other language of a subculture, strengthens the communities and brings them a feeling of fellowship and that they understand each other. The same situation is with people from different nations and regions; people might feel more safe when speaking with others who share the same language and understand them well.

In addition, the reports do not only have the interviews of the competitors written down on paper but also provide photographs of the surfers performing maneuvers on the face of the waves (see an example: Photo 1). These photographs help readers to picture the performances and the atmosphere better when they are able to see the weather, the wave conditions and the surfers performing in the photographs; however many of the photographs are missing captions or some explanations about who is in the photograph. In fact, it could be useful to have some information about the maneuver the surfer is performing as all the readers might not recognize them by just looking, especially when ASC’s goal it to have a wider distribution in the Southeast Asian media. This could mean that the surf-specific vocabulary and terms are not familiar to the entire audience. However, ASC has included, in almost every report, links to videos — made by Sean Gilhooley — that can be found from ASC’s Youtube Channel11. Indeed, these quality-made videos, that are approximately three to four minutes long, summarize effectively the course of the events as well as represent well the feeling of the athletes and audience, the venues and also the performances of the surfers. The readers of the reports can click the videos and see and feel themselves the atmosphere and action without being present at the venue. Although, these videos could be highlighted more in order to get the reader to click the links.

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11 ASC’s YouTube Channel: https://www.youtube.com/user/isctour/featured
Also, the samples of the social media posts that ASC has chosen to introduce in the reports, include Instagram photos that present the winners celebrating, the podium and the award ceremonies. These kinds of photographs have been posted by the competitors, their sponsors and also the sponsors of the events; similarly, ASC has also included its own photographs from the award ceremonies in the reports. These photographs emphasize the competition and show that the final result is important to both the competitors and the followers. Actually, in addition to the progressive and goal-directed side of a high-level sport, one part of today’s competitive sporting world is that the athletes need to provide photographs (that represent not only the performance but also the victory and success) to the sponsors. Usually the sponsors want that the athletes are, for example, wearing the clothes and using the gear that the sponsors have provided them and then show them in the photographs. Also, if the sponsors provide support for the training or take care of the finance, the sponsorship might appear as stickers for example in the surfboards or as a mention in the captions of the social media posts. This way the sponsors get more visibility which means that the surfers get more money and support, that they are able to continue their path in the world of professional surfing. In fact, Hargreaves (1986) uses the term ‘media sport’. With this term he wants to represent his idea about a significant shift in

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12 a snap: a maneuver where after angling up the wave face, the surfer turns quick and sharp and then drops back down into the face (Warshaw, 2003)
power relations between individual sports and associations and the growing sport with its entertainment industry.

Indeed, Ford & Brown (2006) claim that this is based around the three-way coalition between sponsorship, advertising and media. In addition, not only the photographs but also the hashtags that are used in the social media posts emphasize this coalition: for example, a Balinese surfer, Diah Rahayu Dewi says in her Instagram post before the semifinals in Rote Open 2016, “Swell rising, on to the semifinals tomorrow… Wish me luck! 🍀🙏✨ #BaliFitnessEscape”. Indeed, Bali Fitness Escape is her sponsor so she wants to give them some credit before the performance as the company has been part of her preparation and training before the competition; they have shown the support by commenting the post, “Best of Luck Didi @didiahrahayu ❤🙏”. Also, Miller (2001) points out, “Sport is increasingly shaped by the media, spectacularized by commerce, employed to deliver audiences to sponsors, and intimately linked to the technological opportunities afforded by various media delivery forms”.

Furthermore, the competitors reflect their performances to the performances of the other surfers in the same heats. In fact, according to The Council of Europe’s Sports Charter 1992\(^\text{13}\), the definition of sport says, “A sport means all forms of physical activity which, through casual or organized participation, aim at expressing or improving physical fitness and mental well-being, forming social relationships or obtaining results in competition at all levels”. Indeed, forming and obtaining social relationships is a significant part of surf competitions; even though, surfing is an individual sport, surfers are always in the water with their co-competitors and competing against them, as the format of a surf competition is heat-based and usually there are two to five surfers in the same heat. Also, the report interviews show that social relationships have a big effect on the surfers’ performances, because in every report the competitors are talking about how the others were doing and how did they feel about the other surfers’ performances as well as a what kind of an effect did they have in their mindset and surfing.

\(^{13}\) Retrieved from http://www.rsc-scotland.ac.uk/Archive/docfiles/sport_fitness/Definition%20of%20Sport/Student%20Survival%20guide_03.htm
As an illustration, a Japanese surfer Rina Kitazawa commented after her women’s division win in Hello Pacitan 2016, “I feel like it was a great win for me, because it was so hard out there today! From my first heat against Giada, she is so good I really thought I lost to her, and then to win against Pua in the semi’s, it was a lucky day for me.” Certainly, Donnelly and Young (1988) have discussed the significance of this social phenomenon and expressions and the interaction that is involved in the composition and strengthening of identity in subcultures. In addition, there is no doubt that there is a social bonding and friendship element to pre-surf and après-surf interaction (Ford & Brown, 2006). In fact, usually the surfers that compete in the regional competitions as well as the professionals worldwide are friends with each other. Outside of the competition they practice and spend free-time together and sometimes they ride for the same surf brand which makes them team members and so-called families.

Second, in “It’s on!” discourse the contest directors and the members of the local organizations talk about the events from their point of view. They talk about the structural points of the events, the progress of the competitions and the facts about the locations. As the directors will decide when to start the competition and when to call it off as well as how the competition will go on, they explain the decisions they make before and during the competitions. As an illustration, the weather conditions and swells play major parts in the surf competitions and due to this the competitions usually take multiple days. During these days the competition will run depending on the waves. For instance, Rote Open 2016 contest director and the ASC President Tipi Jabrik explained his decision he made in Rote Open, “We really had to get some heats run today as we only have 3 days to run the event, and with the conflicting swell forecasts we’re seeing we can’t take any chances. The guys like Dede and Garut found some good waves and posted some good scores, so I think it was the right call. Hopefully we’ll get some bigger and cleaner surf during the next two days so we can really show off the quality waves that we know Boa Beach can produce.”

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14 finding out where and when the best waves are breaking on the day (Ford & Brown, 2006)

15 sharing of stories (Ford & Brown, 2006)
Furthermore, the organizers bring up the facts about the finance behind the competitions and the importance of the future of these competitions. The events are usually ran by sponsor money and government support. As an example, Tim Hain expressed his thoughts after Hello Pacitan 2016, “We hope that the Hello Pacitan event can be a permanent part of the ASC schedule for years to come, and that we can help Indonesia get some gold medals for surfing in the 2020 Olympics in Japan!” In fact, as ASC states in its portfolio, one of the main goals for ASC is to grow the sport of surfing in the Asian region. ASC wants to offer resources to both small and big organizations that are willing to help Asia’s surfing athletes to aim at their goals and make their dreams come true. Again, Momon, the president of the Pacitan Surf Club shares his experience after Hello Pacitan 2016 and says that he is very proud of hosting Hello Pacitan, and that they can have an ASC sanctioned contest in Pacitan. Although, he hopes that they can get more government support in order to continue having the event every year. Certainly, ASC (together with the local event organizations) aims to encourage governments and sponsors to build a solid foundation for the athletes and surfing as a competitive sport. In fact, the situation has improved after 2016, since according to Jakarta Post and Pesona Indonesia\(^\text{16}\) (2017), the Tourism Ministry of Indonesia announced in 2017 that they will coordinate with WSL, ASC and Indonesia Wave Surfing Association (PSOI) to hold 10 surf competitions around Indonesia in 2018. One of the reasons the ministry wants to be part of organizing the competitions is that a research from Repucom in 2014 stated that surfing tops the list for the most loyal audience, followed by Nascar, Major League Baseball, NBA and NFL. Also, the ministry’s main goal is to have a WSL event in Mentawai, West Sumatra in 2019.

Moreover, as an example, one of the sponsors of Padma Challenge 2016, the Australia’s Consul-General Helena Studdert, talked about his feelings after the competition, “This was a fantastic final to watch. The talent of these surfers is amazing. I’m not a surfer myself but I’ve heard that Indonesia has a lot of surfing talent and I’m very happy I got to see it today in person and can verify that it’s a fact! And I’m glad that we can help support its growth by giving this award.” According to the event report, the Consul-General provided rewards to the highest ranked Indonesian finalist of the competition. The reward included Virgin

\text{\textsuperscript{16} Pesona Indonesia / Wonderful Indonesia: Ministry of Tourism, Republic of Indonesia}
Airline flights to Australia’s Gold Coast with VIP passes to attend the Quiksilver Pro in 2017 and a surf training session at the Surfing Australia High Performance Training Centre in Casuarina. Certainly, this is a great example of the cooperation that ASC does, for example, with Australian companies and supporters in order to develop the Southeast Asian competitive surfing. Studdert also explains the big link between Bali and Australia which indeed is surfing. She claims that over a million Australian tourists travel to Bali every year and the reason is surfing. Also, she thinks that the importance of supporting youth, the possibility to be able to send a couple of Indonesian surfers to Australia, will definitely continue to strengthen the link.

Third, ASC emphasizes the competitive sport and professional athleticism by co-sanctioning events and competitions with WSL. In the report interview the WSL Australasia Regional Manager Will Hayden-Smith explains that this co-operation will give the surfers the best possible path to the professional and international careers. For example, in 2016 ASC and WSL sanctioned one WQS1500 event, the International Siargao Surfing Cup in Siargao, Philippines. The winner of this competition got 1,500 WSL Qualifying Series points to help him and her to rank up in the WQS ranking. These co-operations bring Australian QS surfers and local Asian surfers together and help them to improve their surfing and get connected with each other. This will help them reach their future goals. As an illustration, sixteen year-old Australian Sandon Whittaker commented on his win at Siargao, “This is a dream come true. This is only my third QS event so I had low expectations, especially being a 16-year-old with all the older guys, it doesn’t feel real. Coming up against Philmar was scary because local knowledge is so important here. I’ve seen him switch-footing in barrels and doing all sorts of crazy stuff so I knew it would be tough. With this win I’m keen to look toward more QS events and try and get into the QS 6,000’s next year.” Indeed, the update that came with the change of organization of ASC in 2017 made possible all the ASC events are nowadays also QS events.

Finally, ASC’s reports offers full heat draws from the starting rounds until the finals and finally the results with heat scores. These graphics give very detailed information about the course of the competitions by tables and numbers (see an example: Table 2) to the readers who are specifically interested in the scores and the results. The tables tell which
competitors are surfing in the same heat; in the table, the ‘color’ means the color of the bib one surfer is wearing (so that it is easier to recognize the surfer from the water), the ‘seed’ (or the bib number in other words) tells the competitor number of one surfer, the ‘position’ is the final result after the heat, and the ‘point’ tells the mean of all the wave scores of a surfer in the heat. For example, if the readers missed the competition, they can follow the competition just by looking at the tables, without actually seeing the action. The picture is not complete without seeing the surfers in the water and hearing the judges and the crowd cheering since surfing is a very aesthetic sport and it is judged by the style and the skills. In fact, the results from the finals could include information about each maneuver and wave scores to give a more specific picture of the moment when the winners were chosen.

<table>
<thead>
<tr>
<th>COLOR</th>
<th>SEED</th>
<th>NAME</th>
<th>POS</th>
<th>POINT</th>
</tr>
</thead>
<tbody>
<tr>
<td>RED</td>
<td>5</td>
<td>DENVER YOUNG</td>
<td>2</td>
<td>12,3</td>
</tr>
<tr>
<td>WHITE</td>
<td>1</td>
<td>KAILANI JOHNSON</td>
<td>3</td>
<td>7,8</td>
</tr>
<tr>
<td>YELLOW</td>
<td>7</td>
<td>CLAIRE BEVILACQUA</td>
<td>1</td>
<td>16,8</td>
</tr>
<tr>
<td>BLUE</td>
<td>3</td>
<td>PUANANI JOHNSON</td>
<td>4</td>
<td>5,9</td>
</tr>
</tbody>
</table>

**Table 2: Heat draw example from Women’s Division Final at West Sumbawa Open 2016.**

In addition, the reports emphasize the discourse by having the official poster of the particular event (*see an example: Photo 2*) on the first page of the report just below the ASC’s logo, the title and subtitles. The posters work as an introduction to the competitive side of the event as the competitions usually are the main part of the event. Besides the title and the date of the event, these posters introduce the location, organization behind the event, the sponsors and any other knowledge that is relevant to tell the competitors and the audience (for example the event logo and the prize money). Naturally, there is also a photograph or some other art work in the background of the poster, most commonly a photograph of a surfer riding a wave, to show that it is a poster of a surf competition. In the example on the next page, the surfer is riding through a perfect looking barrel\(^*\) which is

\(^*\) a *barrel* or a *tube*: the hallowed-out area of the wave formed as the curl arcs out and down into the bottom of the wave (Warshaw, 2003)
one the biggest dreams for most surfers. It is a very difficult move to perform and that is also why surfers would like to manage to do it in competitions. However, barrels or tubes need certain kind of wave conditions to be able to form and they are not always available in competitions. Although, riding the tube is the maneuver and that is the reason why it also is represented in many competition posters.

In conclusion, the details and focus points of this chapter build the discourse of competitive surfing. As Ford & Brown (2006) claim, “Surfing shares (with other lifestyle sports) widespread social debate regarding the place of professionalism and competition, and especially high levels of involvement in the practice by ‘hardcore’ participants”. Therefore, the task for ASC and other competitive surf organizations is to proof these debates unnecessary. Indeed, the discourse represents the professional and fast developing high-level sport that surfing is and provides specific and detailed information about the surf competitions. In the first place, it gives voice to the competitors who describe their feelings and performances and reflect them to the other contestants’ performances. Usually the language of the surfers is informal, but on the other hand might sometimes become more formal when they are showing their thankfulness to the sponsors and organizations. Also, it provides a platform for the sponsors of the athletes to have visibility inside the surfing scene with the three-way coalition of sponsorship, advertisement and media. Further, it gives voice to the organizers and event sponsors that enable the competitions to run as well as possible; it helps them to bring out the importance of the financial support that is needed.

Photo 2: The event poster of the International Siargao Surfing Cup 2016 sanctioned by ASC and WSL.
in order to continue this competitive side of the culture. In fact, the arrangements and finance they speculate about have a major role behind the events and competitions, also in developing the sport and athletes. The event officials and sponsors express themselves in a more formal way but so that their talk will still fit into the language of this subculture. Also, in addition to the talk, the discourse helps the readers to decode the insights of the subculture and the content also with photographs and graphics.
“We’re free here, getting it on, grooving in the nature that is all around us.” These words are by Tiger Espere, one of the great Hawaiian surfers (1970). This quote represents the common idea that people have about surf life. It also represents the golden line that most of the surfers do have, regardless of one’s age or origin. As surfing being a subculture that changes its direction and form like the ocean itself, it is reasonable enough to study the facts that keep this free-minded “indie” lifestyle together and still authentic enough. Hebdige (1979) claims that the members of one subculture should share a common language. Certainly, in the research material, there are surfers from different generations and different backgrounds (for example today’s rookie surfers and pro surfers as well as former pro surfers who are nowadays surf influencers and board shapers, all from Asia or Australia) that are interviewed in the reports or represented in the social media sample posts. All of these surfers speak the same language, the language of surfers with expressions that are common in the subculture of surfing. Indeed, in this chapter I wish to demonstrate how “Live, Love, Surf” discourse provides the knowledge about the golden line behind the surf life.

First, one of the most influential factors in “Live, Love, Surf” discourse is joy. It can be found throughout the research material from the way the surfers talk, both in the interviews and also in their social media posts, and how they are represented in the photographs and videos. As in the subculture of surfing, surfers have always been described as souls that seek the “easy-and-free” kind of a lifestyle; according to Booth (2004), surfing signifies self-expression, freedom and escape from the everyday life. Indeed, joy is a result of achieving the state of mind where freedom and happiness fills the soul, and as in this research, the souls of surfers; in fact, this ideology supports the idea of the ‘easy-and-free’ lifestyle that surfers usually seek. Certainly, Ford & Brown (2006) claim, “The joy, peak experience and sheer pleasure of such an autotelic, non-instrumental activity as surfing has prompted a cultural process of reflection and storytelling, through which practitioners have sought to make sense of their obsession and passion”. In fact, sometimes the ideology of

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18 This quote is from an interview titled “At Last: Tiger Espere,” which was published in the April 1970 issue of Petersen’s Surfing magazine. Quoted here from Above the Roar: 50 Surfer Interviews (Warshaw, 1997)
freedom and happiness has a negative shade above it by non-surfers who do not quite understand or approve the search of it. Actually, Billabong (one of the biggest surf brands) uses a slogan that describes on their behalf this lack of understanding in the following way, “Only a surfer knows the feeling”.

As mentioned above, joy is present in the research material by the way the language works. There are many words and expressions that reflect happy feelings and positive emotions in the talk of the surfers. They use combinations of extreme — in a positive way — adjectives and nouns as well as a lot of exclamation marks to express feelings of joy and excitement about something; for example, these combinations are ‘perfect waves’, ‘the best waves’, ‘my new favorite’, ‘super fun’, ‘extraordinary day’, ‘epic’ and ‘amazing bunch of humans’. These expressions have also been emphasized every now and then in the Instagram posts of the surfers with emojis like 💓 and ✌. Certainly, these expressions show the delight, excitement and satisfaction that come from the surfing itself. Also, gratefulness, which goes hand in hand with joy, is shown effectively by addressing a lot of thanks by using the simple and powerful ‘thank you’ or its colloquial version ‘thanks’ in the talk of both the surfers and also the event organizations.

Even though, as seen in the chapter 4, there are moments when the surfers talk about their struggles during the events, they still can find joy and silver lines of the clouds when talking about, for example, the great waves and how much fun they had. This reflects the idea of soul surfing; even if it might sometimes be hard and difficult to perform well, they still do it because they love it and live for it. After all, soul surfing can be interpreted as ‘a powerful, elemental activity’ that surfers indulge in ‘for the pure act of riding on a pulse of nature’s energy, and the contentment this instils in the heart’ and brings ‘magic that only comes from spending time on the moving canvas’ (Moriarity & Gallagher 2001: 73, 75). Also, the surfers use phrases such as ‘dream come true’ and ‘over the moon’ in their talk to describe the feelings and emotions of achieving something they have been dreaming about.

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19 the symbol of a beating heart

20 the symbol of peace
For example, it can be a maneuver they have been practicing for a long time or simply to be able to surf the whole day in perfect conditions with their friends.

In addition, in the photographs and videos that are included in the reports, the surfers are represented with happy faces wearing big smiles and making funny facial expressions, also making funny poses and hand signs, for example the peace sign, the shaka sign or pointing on something (see an example, photo 3). In the material, these photographs display surfers that are, for example, celebrating either their own victories with putting their hands up in the air as a sign of victory, and also surfers that are cheering for others. The photographs show the pure joy the surfers feel when they are able to “live the life they love”\textsuperscript{21}. Indeed, they seem to enjoy their lives. Also, the photographs show the humor and laughter that the joy brings with it. This is a good example of the phenomenon of soul surfing. Certainly, Ford & Brown (2006) discuss that the late 1960s counter-culture woke up the ‘soul surfing’ that emphasized reinterpretations of the values of aesthetics, spirituality and seek for inner peace and authenticity. Indeed, their idea does complete the definition of soul surfing that has also been researched in this chapter.

\begin{center}
\textbf{Photo 3: Rina Kitazawa celebrating her win in Hello Pacitan 2016 with the other girls.}
\end{center}

\textsuperscript{21} This phrase has also roots in subculture as it is a part of the quote of Bob Marley, “Love the life you live, live the life you love”. Indeed, the original subculture of Rastafarianism has also affected in its own way to the subculture of surfing, which can also been recognized on the beaches in Indonesia and other Southeast Asian countries.
The second factor in “Live, Love, Surf” discourse is the dedication to the community, whether the community is local or international. According to Urry, the relevance of the concept of ‘the bund’ should be seen as a ‘community that is conscious and feeling related to an emotional satisfaction that they derive from common goals and shared social experiences’ (Urry 2000: 143). In the report diaries and social media sample posts, there are many group shots with surfers mixed with different countries, generations and genders, from two to more than 10 people in the same photo, hugging each other and posing together as good friends. Many times these photographs have captions that include words like ‘congrats’, ‘success’, ‘an absolute honor’ and ‘my all time favorites’ which describe the connection and respect within the surf community and between different surfers. As mentioned also in the previous chapter, due to the relatively small group of competitive surfers in Southeast Asia, most of these surfers travel, compete, train and spend time together which makes them close with each other and strengthens the connection between them. It can be said that they are a small family that brings different ages, genders and nationalities together. For example, Taina Izquierdo has commented on Diah Rahayu’s Instagram post before Rote Open 2016, “Omg Di!!! Good luck my beautiful sister💕💕 kill it👊“, or Riman Jayadi commented on Claire Bevilacqua’s post about winning the women’s division in West Sumbawa Open 2016, “Yeeew perfect 10, well done sister @clairebevo 😁🏁🏆”. These examples show indeed the family-like connection between the surfers even if they are not actually related. In fact, in the subculture of surfing, calling a friend or even an acquaintance a sister or brother is a very common way of addressing people.

In addition, there are photographs that bring up the local cultural traditions like clothing and decorations, for example, in the opening and prize giving ceremonies. As an illustration, Photo 4 represents the women’s podium in Hello Pacitan 2016. In the picture, the athletes are wearing traditional Indonesian sarongs wrapped around as skirts. By their side there are event officials wearing traditional black-and-white outfits and also former President of Indonesia, Susilo Bambang Yudhoyono with his family. Indeed, Yudhoyono

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22 Indonesian - Puerto Rican rookie surfer
and his family were the guests of honor in Hello Pacitan 2016. This kind of a gesture shown between the event organization and Yudhoyono, and also the loading of the traditions, gives the discourse an even stronger sense of cultural and local community. However, ASC could emphasize the local cultures and traditions more by bringing in more pictures and stories about the cultural details that are present at the venues and events, in order to deepen the connection with the local audience and the surfers.

Third, it is known that surfers want to take care of the environment and protect the oceans. Indeed, surf communities and foundations all around the globe have been organizing beach clean-ups and campaigns to save the oceans; for example, Surfrider Foundation arranges beach clean-ups in Hawaii and on the coasts of Puerto Rico, Surfrider Foundation Europe has organized beach clean-ups in France, and Rob Machado Foundation as well as Waves for Water, both founded by surfers, aim to clean the oceans and provide clean drinking water for everyone. In Indonesia, there are foundations that want to help the local communities to have a clean and safe environment. For example, a luxury surf resort, Kandui Villas on the island of Mentawai in Sumatra, started a community aid project with the support of international surfers and travelers in partnership with Waves for Water, that also started its work from the islands of Indonesia, in order to purchase and distribute clean

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23 founded by Rob Machado, a pro surfer, See more: https://www.robmachadofoundation.org/

24 founded by Jon Rose, a surfer, in 2009, See more: http://www.wavesforwater.org/
drinking water filters to the small villages across the Mentawai Island chain.\textsuperscript{25} Also, another foundation that got its start from a surf trip to Mentawai was founded by a physician and surfer Dr Dave Jenkins. SurfAid is nowadays an international foundation that works to improve health care in the world’s most remote surfing destinations and aims to make a ‘positive change’ by working with health issues that these areas face (such as malaria, non-drinkable water, sanitation and poor nutrition).\textsuperscript{26}

Also, one of the ASC’s annual events is called Bali’s Big Eco Weekend 2016 or as the reports also use its abbreviation BBEW. This event brings beach clean-ups (see an example, Photo 5) into the surfing world and through that into the awareness of people who follow surfing or the brands that are well-known manufacturers of surf clothing and equipment (for example Quiksilver\textsuperscript{27} that is one of the BBEW event sponsors and Bali Beach Clean Up supporters). Bali Beach Clean Up provides education and keeps the almost 10 kilometers long shoreline of Bali’s popular beaches clean year-round. According to Quiksilver Blog (2016), the program enables and inspires locals to take care of the environment, as well as tourists and surfers who want to spend time in Bali. Indeed, Bali and Indonesia have big problems with plastic waste and one of the event sponsors, Coca Cola Amatil Indonesia (CCAI), which organizes beach clean-ups and provides every day beach cleaning services in Bali, wants to make a change to this situation. As an illustration, the President Director of CCAI, Kadir Gunduz, says in the report interview, “The waste problem belongs to all parts of society and it requires a good collaboration between the government and private sector, working hand in hand, to continue to make improvements. We believe that the positive spirit behind Bali Beach Clean Up is contagious, and we sincerely hope that more people and organizations will move towards the same goal for our environment, a much better one.” As seen also in the example below (Photo 5), the local department of Quiksilver wants to focus the message particularly to the Indonesian followers and to courage especially the locals to participate in the beach clean up by writing the posts in Indonesian (see the translation in the caption). Naturally, the beach

\textsuperscript{25} See more: https://www.kanduivillas.com/

\textsuperscript{26} See more: http://www.surfaid.org/

\textsuperscript{27} A major surf brand (Roxy being the sister company of Quiksilver)
clean ups are also important to the local surfers who spend all their time on these beaches; for example, in one Instagram sample post, a Balinese surfer Made Ropik together with the Uluwatu Boardriders\textsuperscript{28} crew wants to thank CCAI and Quiksilver for donating trash cans to the beach of Uluwatu in order to keep it clean.

\textbf{Photo 5: A Facebook post about the beach clean up during Bali’s Big Eco Weekend 2016 from the event sponsor Quiksilver Indonesia: “Let’s clean the beach together with Mark Richards\textsuperscript{29}.”}

Further, Bali’s Big Eco Weekend also participates in the traditional Kuta Beach Sea Turtle Conservation campaign. The event report included an Instagram post by Tom Carrol (an ex pro surfer and a Quiksilver legend) where he talked about the event, “1000 baby turtles were gently handed to eager holiday makers and locals alike and released into the ocean”. In fact, Carrol is an ambassador for The Quiksilver & Roxy Initiative\textsuperscript{30} that has also been taken actions with supporting the sea turtle conservation in Bali by sponsoring and advertising the campaign. This kind of communality and sense of charity together emphasize the dedication and love towards the community and then strengthen the discourse. It also reflects the connection between surfers and the ocean life. Certainly,

\begin{itemize}
\item \textsuperscript{28} a group of local surfers in Uluwatu, Bali
\item \textsuperscript{29} Mark Richards: an Australian surf legend and a surf influencer
\item \textsuperscript{30} See more: http://the-quiksilver-initiative.com/Home
\end{itemize}
Shaw & Francis (2014) wonder if people will reconnect with the deep blue within and without, and in doing so save themselves and the planet. They claim that this deep blue religion honors the intimate relationship between humans and the ocean as it is symbolized by the saltwater that flows through both bodies. They say that the deep blue religion is a spiritual belief and practice that links a deep conviction to save the oceans with an embodied, at times ecstatic, experience through, for example, surfing or swimming or fishing or simply walking on the beach while breathing in the ocean air, and at the same time falling into the rhythm of the waves.

Certainly, the environmental consciousness and identity of surfers, that have been studied in a research by Alex Mass (2006), is on a much higher level than the environmental consciousness and identity of non-surfers. The results of his research suggest that while the stereotype of environmentally conscious surfers developed during the environmentally active age of the 1960s and 1970s, it is a form of identity still perpetuated in surfing culture today. Naturally, surfers, as a collective group, still follow and identify with the attitudes that formed the birth of their ‘culture’ more than four decades ago. Through a self-perpetuated image, like-minded individuals are attracted to surfing both as a type of adventure and a means to express or share a similar political and environmental identity. (Mass, 2006) Indeed, this discourse in its entirety proves that there is a sense of social awareness and a kind of political understanding behind this subculture that easily hides behind the easy-going and relaxed lifestyle. Although, sometimes people have the assumption that surfers just want to ignore the society and enjoy their own life on the beach. Naturally, the environmental activism and the endeavor to educate the local Southeast Asians about the culture of surfing give the surf community a great platform to influence and to have an impact on the future.

Finally, the language of the local surf culture completes “Live, Love, Surf” discourse in this research. According to Saussure, language is a system of mutually related values. He says that the occasional ‘signifiers’, for example words, are linked to equally occasional ‘signifieds’ (or ‘concepts’ that are negatively defined by their relations with other terms in the system) to form signs. These signs together constitute a system where each element is defined through its position within the relevant system (its relation to other elements)
through the dialectics of identity and difference. (Saussure, 1974) Some of the words that describe the local cultural phenomenon in the research material are familiar only to surfers or other travelers who have been to Indonesia and other Southeast Asian countries or who have followed the Southeast Asian surfing. These words include, for example, names of great local surf spots like ‘Cloud 9’ (the beach in Siargao, Philippines where ASC’s competitions are held), ‘YoYo’s’ (the beach where West Sumbawa Open is held), 'Ulus’ (an abbreviation for Uluwatu in Bali that surfers commonly use) and also ‘the cave’ which as well refers to Uluwatu. Indeed, these places mentioned are one of the best surf spots in Southeast Asia and in the world, and that is also a reason why they have been chosen as the venues for the ASC’s events and competitions. Also to enhance the local culture, there are social media sample posts in the research material that (in addition to the posts in English) have either both English and Indonesian language or only Indonesian language in the captions. This shows that the local language is important in order to get the connection between the surf community and the local audience.

Altogether, the “Live, Love, Surf” discourse offers us a point of view of the surf lifestyle, a point of view that reflects sunshine and a full life, especially for surfers. It concentrates on living the life that brings joy and delight, and it reflects the idea of soul surfing and how it affects the life of surfers. Further, it shares the importance of loving the community and surroundings by taking care of the people and the environment. Also, it brings same-minded people together and connects surfers with local communities. As seen, surfers want to help the small and poor villages and the people that they meet while traveling and surfing on the remote paradise islands. Moreover, the discourse also describes what it is to breathe in the culture of surfing and especially the culture of surfing in Southeast Asia by being authentic and respecting the local traditions and cultures. Blain (2012) claims that there is an assumption that sport is strongly connected with real life and it is understood as continuous with real life instead of an equivalent of it. “Live, Love, Surf” discourse is a step towards this assumption, and in fact, it is a some kind of proof of it; surfing wraps a whole culture and life around it and shows that it is impossible to keep the sport and other life separate from each other, as they bind the whole lifestyle together. Indeed, Tom Carrol’s Instagram post (see Photo 6) summarizes “Live, Love, Surf” discourse with
showing happy faces, celebrating the community and connecting the surfers from different ages, nationalities and genders as well as representing the local surfing.

**Photo 6:** Tom Carrol’s Instagram post from Bali’s Big Eco Weekend 2016 in Uluwatu.
6 CONCLUSIONS

On the whole, the event reports represent a sociocultural scene that is combined by sport and lifestyle. This sociocultural scene uses a discourse practice that is based on traditional discourse of news and information but has become a creative and less conservative practice when mixed with extreme sport and the subculture of surfing. According to Moriarity & Gallagher (2001), surfing fits into different categories. They say that first, it is an art by the way people express themselves on a wave. Second, it is a sport because people compete with it, and third, it is spiritual because it is just the person and Mother Nature. Indeed, this particular idea summarizes also the results of this research very well. As a result, “It’s on!” discourse represents the high-level athleticism and competitive sport that surfing is — with its sport specific terminology and the talk about the organization and finance — and “Live, Love, Surf” discourse represents the joy and the freedom that every soul surfer seeks as well as the love and respect for the surf family, the community, and the spiritual connection with the ocean and the environment.

As speculated in Chapter 2, the possibility, that some of the cultural styles of surfing that Booth (2003) has identified could be found from the research results, was proved to be correct, naturally, with cultural alternations. In conclusion, ‘the clean-cut and health-driven professional surf athletes’ are the ones that utilize “It’s on!” discourse in their every day lives. These surf athletes are the most common group that use the discourse because of competitions and training that are probably the biggest part of their lives in order to develop their athleticism and to become the top surfers of the world. As seen in Chapter 4, “It’s on!” discourse uses a very detailed and sport oriented language that describes the phenomenon well; although, there is a chance that this language is so subculture oriented that it might be difficult to follow the text for an audience that does not know what the terminology and the surf slang words mean. As an illustration, Jakarta Post and Jakarta Globe, also medias that ASC sends its reports to, publish a lot of sports articles that cover for example football, motor sports, badminton and martial arts (sports that are very popular in Indonesia and Southeast Asia generally) but not really surfing; these articles mostly use

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31 Two of the biggest medias in Indonesia
a common language that can be understood without specific knowledge about the particular sport. Indeed, the difficult sport specific terminology has been left out and that makes the article easier to read and follow. In fact, if the reports that ASC sends to this kind of main medias, have complex terminology and a lot of surf culture specific language, the local journalists that write or modify the articles for the magazines and papers might not be able to change this surf language into a more commonly understood language. On the other hand, there is a difference between these sports as surfing is an extreme sport and the ones that gain more coverage are more traditional ones. Extreme sports such as surfing, snowboarding, skateboarding or freestyle skiing — just to name a few — do have a very different terminology (words that describe the maneuvers) compared to traditional sports and that is why the language of extreme sports might be difficult to describe without using these actual terms. Also, Hargreaves and McDonald (2004) claim that the rapidly growing popularity and the significant development of ‘extreme sports’ or ‘lifestyle sports’ has gotten very little attention from the sport sociology community so far. This could be because of the subcultural elements of the sports which are more difficult to understand without the sport-specific knowledge.

Furthermore, ‘the subversive spirituality of soul surfers’ can be found behind “Live, Love, Surf” discourse. In fact, Mackert (2005) believes that surfing has a spiritual aura that is only reachable once people have experienced it themselves. He claims that it is "always a journey to the inner self", that surfing “never will lose its soul and spirit, because the magic that envelops people when they are surfing is far too powerful for the chance of losing it”. As an illustration, Diah Rahayu described in an interview for CNN’s Human to Hero series32 her connection with the ocean, “I think my soul is already in the water. The ocean just calls me, 'Come, come, come.' When I go to the beach, I feel like it's my home.”

Although, in the past, Indonesian surfers did have to break some cultural taboos considering the connection between humans and the ocean. The ocean in general was — and still is by some — regarded as a dangerous place, as a home of demons (Warshaw, 2010). Also, according to Tandjung, Indonesians believe that the god of the sea would take

32 Quoted from an article called Diah Rahayu: Bali's pioneer female surfer (2014)
you away; there are many Indonesians that didn’t learn how to swim as a child and still today can not swim.33

Indeed, Tandjung is one of locals that made surfing’s breakthrough possible in Indonesia; he started surfing at the age of eight, and nowadays he is a professional surfer, owner of many surf shops and also president of Hurley Indonesia clothing company. (Sealy, 2015) Certainly, Tandjung is a living proof that professional surfing is possible in Indonesia and in other Southeast Asian countries and that one can make a living with it. This phenomenon seems to be also one of ACS’s reasons to develop its procedures and local surfing in Southeast Asia; ASC wants to encourage young children to grab a board and learn how to swim and surf. In fact, Childs, a world-known surf photographer who lives in Bali, claims34 that the new young generation of Balinese surfers, both boys and girls, is the best Bali has seen before, but it might be that it takes another 20 or 30 years before Balinese surfers become the top of the surfing world. He says, “If you could build a surfer, the Balinese are close to perfect. They can jump to their feet effortlessly. They’re beautiful to watch.”

So, it is possible now to claim that surfing in Indonesia and Southeast Asia has all the right requirements and because of that all the possibilities to gain success in the world of competitive surfing, also at the global level. In fact, it seems that the local surfers and the Southeast Asian surfing culture are more known and famous internationally than they are locally. According to Hain from ASC35, this has also been the biggest struggle they have faced during the years. Hain says that even though the press releases and event reports have been sent to the regional newspapers and magazines, the medias do not print them or publish them online often. Indeed, in a culture that has ancient roots and a religious way of life it is difficult to break taboos and beliefs, and certainly, surfing and other extreme sports have to break more taboos and prejudices than traditional sports.

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33 Tandjung’s interview from a CNN article by Sealy (2015)
34 In a CNN article by Sealy (2015)
35 Hain, T., personal communication, August 23, 2016
However, it could be said that surfing had its cultural breakthrough among the Indonesians on the 28 of June 2018 when an Indonesian family friendly movie — directed by Riri Riza and produced by Mira Lesmana and Miles Films — had its premiere. The movie is called Kulari Ke Pantai (I run to the beach), and it is a story of two cousins Sam (Maisha Kanna) and Happy (Lil’li Latisha) who are each other’s opposites; Sam, a 10-year-old child of nature, lives on Rote Island and surfs every day, and Happy, 12 years old, is a teenage city girl from Jakarta, the capital city of Indonesia, who is preoccupied with her smartphone. In the movie, the girls go on a holiday together with Sam’s mother (Marsha Timothy) and their trip goes around the Java Island and at the same time one of the best surf spots in Indonesia. As a matter of fact, Sam has a plan to meet one of the best Indonesian female surfers, Kailani Johnson (as herself), during their vacation. (Amirio, 2018; Valentina, 2018)

Indeed, besides the main theme which is parenting and family struggles, this movie showcases the local surfing through Sam’s passion for surfing but also by having two of the best Indonesian grommets36, Kailani Johnson and Varun Tandjung (as Baruna) as well as Indonesian-born American surfer Suku Dani (as Dani), playing parts in the movie. Certainly, as the movie being a great success (IMDB rate 8.137) it is possible to think that in the future the movie could help with breaking the cultural taboos about surfing, by becoming popular all around Southeast Asia.

Furthermore, in order to improve the status and distribution of the high-level competitive surfing in the Southeast Asian media world, “It’s on!” and “Live, Love, Surf” discourses could be used as effective tools for that. As an illustration, ASC could adduce better the actual athleticism and the real sport that surfing is by emphasizing the discourses even more in its reports by the means of introducing the events and competitions as well as the culture especially through the local participants. In fact, it could be useful if both discourses focused more on the interviews of the local athletes as well as the judges and other officials but also the local audience that sits on the beach watching and cheering. Indeed, it can be said that usually the most meaningful message will be decoded in the most effective way through personal communication or if the audience feels like it is

36 grommet or grom (abbr.): a talented young surfer
discussing with the athletes and hearing their thoughts and feelings from them personally; it will help the audience to absorb the message and even identify with the speaker. Of course, if the message (that the community of the competitive surfing wants) is that surfing is a great sport that can have a bright future both regionally and internationally, it is reasonable enough to come closer to the audience and break the boundaries between the subculture and the local people. Also, ASC could get more effective results — as to the local media coverage — if the reports, as well as ASC’s social media posts and news articles on ASC’s website, were written also in the local language (along with English). Maybe, in this case, the local language should be Indonesian as it is the home of ASC. This way, the discourse could shape itself into a more approachable form, to a form that could be understood also by people who come from the outside of the subculture.

In addition, reflecting the usual ways of building media coverage in today’s fast developing media world, it is reasonable to think the ways that ASC could also benefit from not only concentrating on the traditional medias but also developing its social media policies. For example, according to ASEAN UP (2018), out of 265.4 million Indonesian citizens there are 130 million active social media users and 120.0 million mobile social users that includes 130 million monthly active Facebook users and 660 thousand monthly active Instagram users. In fact, the four most active social media platforms in Indonesia are Facebook (with 43%), YouTube (with 41%), WhatsApp (with 40%) and Instagram (with 38%). This shows that nowadays the traditional media is not the only platform where to build a media coverage. According to this study, Southeast Asia has a large population of digital users and it can stand the comparison with the leading global markets, like US, EU and China, for all of digital activities (Internet, social media, mobile and mobile social), and the growth numbers — Internet acumen with 58%, Social media acumen with 55% and mobile connectivity with 141% — of the region’s digital users that are enabled in 2018 by the expansion of technological infrastructures which support Internet and mobile connections, are better and bigger than ever. According to ASEAN UP, these numbers are

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38 ASEAN UP is a digital platform that broadcasts, publishes and provides resources, information and services to empower businesses and professionals. Retrieved from https://aseanup.com/about-asean-up/ (Visited: 2018, August 7)

expected to grow in future and should help sustain the digital business expansion and keep on attracting more and more businesses online, providing new ways of marketing in Southeast Asian countries.

Indeed, thinking about the audience that follows surfing in general and the audience that ASC wants to target, the focus of improving the media coverage could be beneficial to shift more to social media. In numbers, ASC has 13,602 Facebook followers\textsuperscript{40} and approximately 20-70 likes per Facebook post. In Instagram ASC has 3,760 Instagram followers\textsuperscript{41} and 60-400 likes per Instagram post. After exploring the social media behavior that is around ASC and its events in Instagram, it could be said that a consistent way of tagging (with both hashtags and account tags) the events, the athletes, ASC and the scene would help to improve the visibility and coverage by collecting all the meaningful and important posts together. For example, before every event, ASC could provide — all the athletes, sponsors and local organizations — a media package that would include all ASC’s and the particular event’s official tags that they should use while posting about the events.

Also, ASC could give the athletes a compact training and education about how to act on social media and what to do in order to gain social media popularity. This kind of education could be beneficial to both the athletes and ASC. In addition, ASC should also have a specific strategy with its own social media behavior; as an illustration, nowadays a lot of businesses (in advertising, tourism, politics, economics and manufacturing) utilize social media in their everyday business strategies. ASC could gain more visibility by constantly having social interaction with companies, for example, from tourism and politics as well as with media houses. These kinds of organic ways of improving the visibility and coverage in social media platforms are useful but it is reasonable to think if it is enough. Indeed, today, Facebook has made it quite difficult for business accounts to reach the followers with posts if they are not promoted. This might become a problem for relatively small sports organizations like ASC that want to focus most of their resources in the sport and athletes. Although, as mentioned in Chapter 4, Miller’s (2001) point about the

\textsuperscript{40} At 4:34pm, August 5, 2018

\textsuperscript{41} At 4:34pm, August 5, 2018
sport being shaped by the media, spectacularized by commerce, employed to deliver audiences to sponsors affects also on the required social media behavior. The proper media coverage today needs money in order to strengthen so the whole situation has actually become a rat race.

In conclusion, “It’s on!” and “Live, Love, Surf” discourses can indeed help to break the boundaries between the subculture and the local audience and remove the taboos that Southeast Asians might have about the ocean and surfing. For example, utilizing the local language and the personal stories of the surfers could be tools to break these boundaries and taboos that clearly are some of the reasons why ASC and competitive surfing have so little exposure in the Southeast Asian media world. As said, ASC could also expand its strategies and ways to build the media coverage by developing its own social media policies as well as educating the local athletes, organizations and officials about the usage of media. During the research process, the situation overall has already improved in terms of the surf culture finding its way to publicity, for example in Indonesia; yet, according to the results of this study, there are changes and improvements that can be done in order to get the competitive surfing into the headlines of the local newspapers and other medias.
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Table 2: "Heat draw example from Women’s Division Final at West Sumbawa Open 2016.” Page 26. Retrieved from the research material.


Photo 3: “Rina Kitazawa celebrating her win in Hello Pacitan 2016 with the other girls.” Page 31. Copyright: Tim Hain, ASC. Retrieved from the research material.

Photo 4: “Women’s podium in Hello Pacitan 2016 with officials and former President of Indonesia Susilo Bambang Yudhoyono”. Page 33. Copyright: Tim Hain, ASC. Retrieved from the research material.

Photo 5: “A Facebook post about the beach clean up during Bali’s Big Eco Weekend 2016 from the event sponsor Quiksilver Indonesia: “Let’s clean the beach together with Mark Richards”. ” Page 35. Retrieved from the research material.