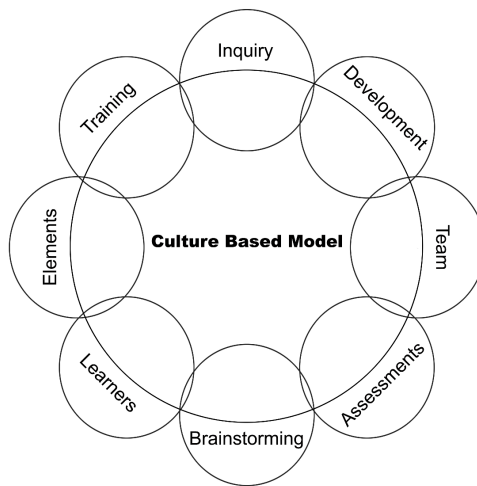


Chapter VII

CBM Elements I



CBM ELEMENTS

Elements (E1-E25) facilitate content development. These Elements are intended to be comprehensive in providing the fundamental total of which all culture is composed. Most of those things that formulate a culture are included in the 25 Elements. The tangibles and intangibles define the Elements. Tangibles have material qualities and intangibles nonmaterial qualities (see Table 7.1).

The meanings of the terms *culture* and *society* can overlap, but they should be viewed separately within the space of design. A society is a group of people who share commonalities that are understood by all and collectively inhabit a particular physical area (Germain & Bloom, 1999; Segall, Dasen, Berry, & Poortinga, 1999). Every society has a culture or ways of being, doing and thinking. This culture

shapes societies behavior (Ember & Ember, 1996; Hofstede & Hofstede, 2005). In understanding a culture, there must also be an understanding of its past and present histories and the histories of its people (Kim & Park, 2006).

The Elements are divided into three sections: the anthropology of culture, the psychology of culture, and the science of culture. These divisions are consistent with research in the disciplines of cultural anthropology, cultural psychology, and science; however, there are modifications to provide application of these concepts as design constructs. An overview of each section is provided as context for the Elements. Then each design factor is defined, described, and illustrated through relevant cross-cultural examples. A set of guiding questions for the design process are offered that are specific to the culture and the target audience.

Guiding Questions

Guiding questions support design and research efforts. These questions are not meant to be comprehensive, but they are a starting point in better accessing and understanding human beings and the world in which we live. Creating guiding questions specific to one's project is encouraged.

Guiding questions that address the society and culture are broadly based allowing for a general review of societies and cultures. These questions are labeled as culture guiding questions or culture GQ. Culture GQ makes inquiries from the designer/researcher's perspective or an objective interpretation of the data (e.g., What is the style of the object?) Answers may come from the designer/researcher's personal perspective based on data gathered through a museum visit, government documents, and so forth. Or data can be gathered from an art historian's interpretation of the object; alternatively, this information may be found in a textbook or magazine article.

Target audience guiding questions are specific to the group or individuals in the group. These questions are labeled as target audience GQ because if these questions were listed separately it would be impossible to tell if a question was for the society/culture or the target audience. As an example, a Culture GQ might read: What products or goods are made, and the Target Audience GQ reads: What products or goods are made by the target audience? This was also done because the handbook may be used by a designer who reviews only questions related to society and culture, and a researcher may only look at the questions related to the target audience. Therefore, there is some overlap in the wording of questions.

Dealing with living and non-living target audiences is important to consider. If the target audience is living, as much data as possible should be obtained from living human beings. Target audience GQ makes inquiries from the designer/researcher's perspective of the data or directly from the target audience (e.g., What is the style

24 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage: www.igi-global.com/chapter/cbm-elements/23918

Related Content

T-MALL-Integrated Model of Engagement for Student-Driven Learning

Cécile Gabarre, Serge Gabarre and Rosseni Din (2017). *Student-Driven Learning Strategies for the 21st Century Classroom* (pp. 239-254).

www.irma-international.org/chapter/t-mall-integrated-model-of-engagement-for-student-driven-learning/171581

Qualitative Findings on the Dynamics of Online Facilitation in Distance Education

Ooi Li Hsien, Arathai Din Eak, S. Vighnarajah, Goh Lay Huah and Ong Cheng Teik (2016). *International Journal of Online Pedagogy and Course Design* (pp. 1-18).

www.irma-international.org/article/qualitative-findings-on-the-dynamics-of-online-facilitation-in-distance-education/162680

Creating Authentic Learning Through Online Personal Learning Networks

Erin Gratz, Bettyjo Bouchey, Megan Kohler, Monica L. Simonsen and Jessica L. Knott (2021). *International Journal of Online Pedagogy and Course Design* (pp. 31-47).

www.irma-international.org/article/creating-authentic-learning-through-online-personal-learning-networks/274319

Pedagogical Mini-Games Integrated into Hybrid Course to Improve Understanding of Computer Programming: Skill Building Without the Coding Constraints

Walter Nuninger and Jean-Marie Châtelet (2020). *Learning and Performance Assessment: Concepts, Methodologies, Tools, and Applications* (pp. 1305-1348).

www.irma-international.org/chapter/pedagogical-mini-games-integrated-into-hybrid-course-to-improve-understanding-of-computer-programming/237582

Preservice Teachers in Distance Learning: Mitigating the Impact on Social and Emotional Learning

Jessica C. Decker and Valerie Beltran (2021). *International Journal of Online Pedagogy and Course Design* (pp. 49-61).

www.irma-international.org/article/preservice-teachers-in-distance-learning/279101